



Mapping
South:
Journeys
in
South-South
Cultural
Relations

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ISBN: 978-0-646-59154-4

Edition of 500

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Acknowledgments: Brook Andrew; Fouad Asfour; Australian National Maritime Museum, Sydney; La Bienal de Montevideo; Amelia Barikin; Angela Brophy; Sally Cunningham; Wulan Dirgantoro; Caraline Douglas at CABA; Léuli Eshraghi; Khwezi Gule; Huw Hallam; Jannette Han; Nicki Harvey; Jason Heller; Fiona Jack; Jayne Lovelock; Nicholas Mangan; Cuauhtémoc Medina; Gerardo Mosquera; Santiago Mújica; Museo de Artes Visuales, Santiago; Cristina Paoli; Sarah Rodigari; Marian Simpson; Alia Swastika; Julie Tipene-O'Toole; Tim Webster; Westspace, Melbourne

Translators: Isidoro Adato (Spanish); Sasha Adatto (Spanish); Beatriz Bustos Oyanedel (Spanish); Cynthia Granados (Spanish); Huw Hallam (Spanish); Tihikura Hohaia (Māori); Kim Hayun (Korean); Ruakere Hond (Māori); Risa Magnusson (Indonesian); Tau'ili'i Malifa (Sāmoan); Ramón Martínez (Spanish); Isabel Moutinho (Brazilian Portuguese); Michael Parker (Spanish); Lucreccia Quintanilla (Spanish); Anthony Rodriguez (Spanish); Jarrah Strunin (Spanish); Airihi Waru (Māori)

Book design: Yanni Florence

Special thanks: Beatriz Bustos Oyanedel; Yanni Florence; Magdalena Moreno Mujica; Lucreccia Quintanilla; Georgie Sedgwick

Front cover: *CAMOUFLAJE* (2012), Base Presidente Gabriel González Videla, Chilean Antarctic Territory. Performance, 60 minutes. Materials: Trans-Hipora suit, designed by Ana Lopez Vasquez.

Back cover: Salote Tawale, *The princess and the prince*, 2012



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Editorial Collective: Beatriz Bustos Oyanedel, The Dead Revolutionaries Club,
Michelle Evans, Hannah Mathews, Zara Stanhope, Ferdiansyah Thajib

Introduction	1
Anthony Gardner, <i>Mapping South: Journeys, Arrivals and Gatherings / Mapping South: Perjalanan, Kedatangan dan Pertemuan / Mapping South: Viajes, Arribos y Encuentros</i>	2
Gathering 1: Melbourne, Australia, 2004	9
Mbulelo Vizikhungo Mzamane, <i>Beyond Mythification: Constituting a Southern Identity</i>	13
Navigating South	21
Patricia Mariaca, <i>The Static Journey: A Stationary Canoe Navigates the Desert Sands / El Viaje Inmóvil: Una Canoa Navega las Arenas del Desierto</i>	22
Nikos Papastergiadis, <i>What is the South? / ¿Qué es el Sur?</i>	31
Pamela Zeplin, <i>Upside Down at the Top of the World: Which Way is South? / Al Revés en la Cima del Mundo: ¿Hacia dónde está el Sur?</i>	47
Nuraini Juliastuti, <i>A Glossary of Illegality</i>	61
Claudia Vásquez Gómez, <i>Terra Australis Incognita Milímetro a Milímetro y Camouflage</i>	70
Gathering 2: Wellington, Aotearoa New Zealand, 2005	85
Elizabeth M. Grierson, <i>Languaging the Local in the Global: Across the Pacific and Beneath Southern Skies / "Lengüajizar" lo Local en lo Global: Sobre el Pacífico y Bajo los Cielos del Sur</i>	89
Crafting South, Living South	101
Grace McQuilten with Maryann Talia Pau, <i>Design: A South-South Conversation / Fuafuaina: Talanoaga Saute ma Saute</i>	103
Robert Brown and Simon Spain, <i>Engaging Children as Cultural Citizens: Reflections on the ArtPlay and South Kids Partnership / Involucrando a los Niños como Ciudadanos Culturales: Reflexiones sobre la Asociación entre ArtPlay y South Kids</i>	113
Vivien Caughley, <i>The Cook Map Sampler: A Woman's Embroidered Response to Her Husband's Voyage of Discovery / El Dechado del Mapa de Cook: La Respuesta Bordada de una Viuda a las Travesías de su Esposo</i>	127
Siobhan Campbell, <i>Engaging Through Collections: Exploring South-South Discourses between Objects, People and Places in a Museum Collection / Dialog Melalui Koleksi Museum: Menjelajahi Wacana Selatan-Selatan antara obyek, orang-orang dan tempat-tempat di dalam koleksi museum</i>	137
Katharine Allard, Gabby O'Connor, Craig Stevens, <i>The Landscape Writes and Re-Writes Itself</i>	148
Gathering 3: Santiago, Chile, 2006	157
Jesús Macarena-Ávila, <i>La Frontera: Defining "Norte y Sur" in the Americas</i>	161
América Invertida	171
Joaquín Torres García, Alicia Frankovich, John Mateer, Jonathan Kimberley and puralia meenamatta (Jim Everett), Heri Dono, Teresa Montero y Ximena Izquierdo, Nat Thomas	
Gathering 4: Johannesburg, South Africa, 2007	181
Magdalena Moreno Mujica, <i>Johannesburg: A South-South Imbizo / Johannesburgo: Un Imbizo Sur-Sur</i>	185
Whose South Where?	191
Beatriz Bustos Oyanedel, <i>Nuestro Sitio: Artistas de América del Sur / Our Site: South American Artists</i>	193
Kevin Murray, <i>Four Souths / Cuatro Sures</i>	213
Iswanto Hartono (artlab ruangrupa) and Thomas Berghuis, <i>Selatan: Transformation of Urban Cultural Imagery from Melawai to Tebet / Selatan: Transformasi Perbandingan Kebudayaan Urban dari Melawai ke Tebet</i>	231
Ash Keating and Stephanie Han, <i>Ring of Fire / 불의 고리</i>	245
Stephanie Radok, <i>Weeds of the City</i>	256
Noëlle Janaczewska, <i>Darwin's Thistles: A Cautionary Tale / Los Cardos de Darwin: Un Cuento con Moraleja</i>	257
Geovanny Verdezoto, <i>El Auster</i>	268
Gathering 5: Melbourne, Australia, 2008	277
Ticio Escobar, <i>Zona de Encuentro / Encounter Zone</i>	281
Translating South	295
Dead Revolutionaries Club, <i>Interrogating the South / Interrogando al Sur</i>	297
Christopher Vernon, <i>Canberra and Brasília: Constructed Landscapes of Identity / Canberra e Brasília: Paisagens Identitárias Construídas</i>	307
Leonardo Portus, <i>Inventario de una Monumentalidad Fatigada</i>	331
Salote Tawale, <i>The Princess and the Prince</i>	335
Mark Harvey and Te Oti Rakena, <i>Kaitiā o te moana: Transient Workers of the Water / Huinga Moana</i>	339
Snawklor (Nathan Gray and Dylan Martorell) in discussion with Amelia Barikin and Ferdiansyah Thajib, <i>Selatangents / Selatangents</i>	349
Gathering 6: Yogyakarta, Indonesia, 2009	369
a collaboration between pvi collective & panther, <i>the agency for collective action / agen aksi bersama</i>	373

Mapping South: Journeys, Arrivals and Gatherings

Anthony Gardner

When The South Project held its public launch in Melbourne, Australia, in 2003, little did its participants expect it would still be promoting and generating contemporary arts practices nearly ten years later. The initial aim was instead for The South Project to have a lifespan of just three years. During that time, it would host artist residencies in different countries of the South – in Australia, Aotearoa New Zealand and Chile – as well as education programs and publishing ventures, with each initiative designed to foster long-term discussion and collaboration between people from different parts of the South, across diverse age groups and cultural backgrounds. And each year, those discussions would culminate in a large gathering of artists, scholars, curators and other cultural practitioners coming together to present and discuss their own understandings of the South and what they hoped it could be.

Mapping South: Perjalanan, Kedatangan dan Pertemuan

Anthony Gardner

Ketika South Project mengadakan peluncuran publik di Melbourne, Australia, pada tahun 2003, tidak diharapkan oleh para pesertanya bahwa lembaga ini masih saja mempromosikan dan menghasilkan praktek-praktek seni kontemporer hampir sepuluh tahun kemudian. Di tujuan awalnya, South Project diharapkan akan berjalan dalam kurun waktu tiga tahun saja. Selama kurun waktu tersebut, South Project akan menjadi tuan rumah terhadap para seniman residen di berbagai negara bagian selatan – di Australia, Aotearoa (Selandia Baru) dan Chile – selain itu juga menjadi penyelenggara program-program pendidikan dan penerbit yang berani mengambil resiko atau berspekulasi. Dengan setiap inisiatif yang dirancang untuk menampung diskusi dan kerjasama jangka panjang antara orang-orang dari bagian yang berbeda di Selatan, South Project melintasi beragam kelompok usia dan latar belakang budaya. Setiap tahun,

Mapping South: Viajes, Arribos y Encuentros

Anthony Gardner

Cuando el *South Project* celebró públicamente su lanzamiento en Melbourne, Australia, en el año 2003, ninguno de los participantes esperaban que después de diez años se continuara promocionando y generando prácticas artísticas contemporáneas. El objetivo inicial fue mantener el proyecto por tres años. Durante este periodo el *South Project* sería el anfitrión de residencias artísticas en diferentes países del Sur – en Australia, Aotearoa Nueva Zelanda y Chile así como también de programas de educación y publicaciones, cada una de las iniciativas diseñadas para promover en el largo plazo el dialogo y la colaboración entre personas provenientes de diferentes regiones del Sur, en las que incluyen diversos grupos etarios y orígenes culturales. Y cada año, estas discusiones culminarían en un gran encuentro de artistas, estudiantes, curadores, académicos y otros profesionales de la cultura que se reúnen para presentar y discutir sus propias

The first gathering took place in Melbourne in 2004, followed by Wellington in Aotearoa New Zealand in 2005 and Santiago, Chile, in 2006. As a consequence of those gatherings, though, it quickly became apparent that The South Project needed to expand its program. After all, the South comprised more than just three cities based around the South Pacific Ocean. More importantly, the three gatherings had barely touched upon, let alone exhausted, the many parallels, disagreements and complexities between different parts and peoples of the South. At each of the gatherings, it became clear that each participant had a distinct understanding and experience of what the South was. Indeed, there was no single definition of the South, no strict parameters within which to contain its rich histories and creative messiness, no simple map tracing its contours and diffusions. What emerged instead was a throbbing mix of curiosity and uncertainty, extraordinary openness and unbridled energy that spilled far beyond what a short-term initiative could offer.

This passion for finding out more about the South, both on the

diskusi-diskusi itu mencapai puncaknya dalam sebuah perkumpulan besar para seniman, para sarjana, kurator dan pelaku budaya lainnya yang bersama-sama menyajikan dan mendiskusikan pemahaman mereka masing-masing tentang Selatan dan apa yang mereka harapkan akan kemungkinan lainnya.

Pertemuan pertama bertempat di Melbourne pada tahun 2004, selanjutnya di Wellington di Aotearoa (Selandia Baru) pada tahun 2005 dan Santiago, Chile, pada tahun 2006. Sebagai hasil dari pertemuan-pertemuan itu, akhirnya telah menjadi jelas bahwa South Project perlu memperluas programnya. Bagaimanapun juga, Selatan terdiri lebih dari sekedar tiga kota yang berlokasi di sekitar Samudra Pasifik Selatan. Yang lebih penting lagi, ketiga pertemuan sebelumnya sama sekali belum menyentuh, apalagi membahas habis-habisan tentang banyaknya kesamaan, perbedaan-perbedaan pendapat dan kompleksitas antara bagian-bagian dan orang-orang Selatan yang berbeda. Pada setiap pertemuan, jelas sekali bahwa setiap peserta memiliki pemahaman dan pengalaman tertentu tentang

comprensiones del Sur y de sus aspiraciones.

El primer encuentro tuvo lugar en Melbourne el año 2004, seguido por Wellington en Aotearoa Nueva Zelanda el año 2005 y Santiago de Chile el año 2006. Como consecuencia de aquellos encuentros, el *South Project* necesitó expandir su programa, situación que era evidente. Después de todo, el Sur comprende más que solo tres ciudades ubicadas alrededor del océano Pacífico Sur. Más importante aún, en las tres reuniones se abordaron de forma tangencial, ni pensar en desgastar, los muchos paralelismos, desacuerdos y complejidades entre las diferentes regiones y pueblos del Sur. En cada una de las reuniones, se hizo evidente que cada participante tenía una comprensión y una experiencia propia respecto de lo que el Sur representa. De hecho, no existe una definición única del Sur, no existen los parámetros dentro de los cuales sea posible contener la riqueza de sus historias y el desorden creativo, ningún sencillo mapa puede trazar sus contornos y difusiones. Lo que surgió en cambio, fue una mezcla vibrante de curiosidad e incertidumbre, extraordinaria

ground and in discourse, proved crucial to propelling The South Project into a new cycle of gatherings. In 2007, Johannesburg was the first African city to host The South Project, followed by another Melbourne gathering in 2008 and, in 2009, the first gathering in south-east Asia, amid the thriving cultural scene of Yogyakarta, Indonesia. Against this background of journeys, arrivals and gatherings, one question has remained consistent and fundamental throughout The South Project's history: what exactly *is* the South? Is it dictated by geography and limited to countries and cultures that lie below the equator? Is it defined by a supposed opposition between the "global north" – a term usually considered synonymous with what used to be called "the West" – and a "global south" that has come to connote so many different, often contradictory things: poverty and corruption (the "global south" of uneven socio-economic development), the marvellous and the magical (the "south" of Gabriel García Márquez and Jorge Luis Borges), the disorganised, the dispossessed, the lazy, the imaginative and anything else the "rational", dominant North is

apa sebenarnya Selatan itu. Memang, tidak ada definisi tunggal akan Selatan, tidak ada parameter yang tepat di dalamnya yang mengandung kekayaan sejarahnya dan kekacauan dalam mencipta, tidak ada peta sederhana yang bisa menelusuri berbagai kontur dan penyebarannya. Apa yang muncul sebaliknya adalah campuran dari getaran rasa ingin tahu dan ketidakpastian, hingga keterbukaan yang luar biasa dan energi yang tak terkendali yang meluap jauh melampaui apa yang bisa ditawarkan sebuah inisiatif jangka pendek.

Semangat untuk mencari tahu lebih jauh tentang Selatan, baik di lapangan maupun dalam wacana, terbukti penting sekali untuk menggerakkan South Project ke perputaran pertemuan-pertemuan baru. Pada tahun 2007, Johannesburg adalah kota Afrika pertama yang menjadi tuan rumah South Project, diikuti oleh pertemuan di Melbourne pada tahun 2008 dan, pada tahun 2009, pertemuan pertama di Asia Tenggara, di tengah-tengah perkembangan pesat suasana budaya di Yogyakarta, Indonesia. Berangkat dari latar belakang tentang perjalanan, kedatangan dan pertemuan, satu

apertura y la energía desenfadada que se extendió mas allá de lo que esta iniciativa podía ofrecer en el corto plazo.

Esta pasión por conocer aun más sobre el Sur, tanto en experiencia como en el discurso, fue crucial para impulsar el nuevo ciclo de encuentros. En el año 2007, Johannesburgo fue la primera ciudad africana en organizar un encuentro del *South Project*, seguida por otro encuentro en Melbourne el año 2008 y, en el año 2009, la primera reunión en el sudeste de Asia, en medio de la próspera escena cultural de Yogyakarta, Indonesia. En este contexto, de arribos de viajes y encuentros, una pregunta se ha mantenido consistente y fundamental a lo largo de la historia del *South Project*: ¿qué es exactamente el Sur? Es dictado por la geografía y se limita a los países y culturas que se encuentran por debajo del ecuador? ¿Se define por una supuesta oposición entre el "norte global" – un término que generalmente se considera sinónimo de lo que solía llamarse "Occidente" – y un "sur global" que se destaca por varias situaciones, a menudo contradictorias: la pobreza y la corrupción (el "sur global" con desigual

presumed not to be? Is there a distinct discourse of the South, or a "Southern Theory" as sociologist Raewynn Connell has advocated?¹ Or is the South driven instead by a focus on past struggles and their persistent presence today: By the shared histories of colonialism, decolonisation and the postcolonial? By the legacies of the Non-Aligned Movement and the third world during and after the Cold War? By the post-industrial vectors of migration and diaspora? Perhaps most importantly of all, could the future of the South be informed by all of these factors at once?

After nearly ten years of activity by The South Project, it's clear that there is no single answer to the question, "What is the South?". If anything, the South is itself a mode of questioning that, while it draws on these entanglements between history, geography, movement and desire, seeks new ways of perceiving transcultural relations today. In this sense, the South is both analytic and catalytic. As it sparks new links between artists and audiences from different regions, it provokes new ways of thinking about global cultural currents. It is thus

pertanyaan yang tetap konsisten dan mendasar sepanjang sejarah South Project adalah: apa sebenarnya Selatan? Apakah ditentukan oleh ilmu geografi dan terbatas pada negara-negara dan budaya yang terletak di bawah khatulistiwa? Apakah didefinisikan oleh lawan yang seharusnya antara "utara global" – sebuah istilah yang biasanya dianggap identik dengan apa yang dulunya disebut "Barat" – dan "selatan global" yang kemudian datang untuk memberikan konotasi yang berbeda, seringkali hal-hal yang bertentangan, misalnya: kemiskinan dan korupsi ("selatan global" dari ketidak-merataan pembangunan sosial-ekonomi), yang luar biasa dan ajaib ("selatan" oleh Gabriel García Márquez dan Jorge Luis Borges), yang tidak teratur, yang tidak dimiliki, yang malas, yang bersifat imajinatif dan kalaupun ada yang lain, adalah yang "rasional", bisa jadi juga Utara yang dominan? Apakah ada wacana yang berbeda dari Selatan, atau "Teori Selatan" sebagaimana yang telah dianjurkan oleh sosiolog Raewynn Connell?¹

Atau apakah Selatan yang justru digerakkan oleh fokus pada

desarrollo socio-económico), lo maravilloso y lo mágico (el "sur" de Gabriel García Márquez y Jorge Luis Borges), la desorganización, los desposeídos, el perezoso, imaginativo y algo más que "racional", el dominante Norte se presume no ser? ¿Hay un discurso propio del Sur, o una "Teoría del Sur" como el sociólogo Raewynn Connell lo ha señalado?¹ ¿O es que el Sur es conducido por un enfoque en las luchas del pasado y su presencia persistente de hoy: En las historias compartidas del colonialismo, la descolonización y la post-colonización? Por el legado del Movimiento de Países No Alineados y del Tercer Mundo durante y después de la Guerra Fría? Por los vectores post-industriales de la migración y la diáspora? Tal vez lo más importante de todo, podría el futuro del Sur estar determinado por todos estos factores a la vez?

Después de casi diez años de actividad por el *South Project*, queda claro que no hay una respuesta única a la pregunta: "¿Qué es el Sur?". En todo caso, el Sur es en sí mismo un modo de cuestionamiento que, si bien se basa en los enredos entre la historia, la geografía,

a question always open to debate and discussion – including, it has to be said, debate about whether “South” is in fact an adequate frame for such discussions, or a category that still limits the actual complexities of transcultural relations, setting them in overly simplistic opposition to the “North”, to the canonical and to the “normal” narratives through which globalisation is often understood today.

This inquisitiveness of the South has been one of the most potent qualities to emerge during The South Project and its annual gatherings, and it has equally guided the construction of *Mapping South*. If South is a mobile term, always sliding and weaving between one place or voice or viewpoint and another, then how could this mobility be facilitated through the medium of a book? How to emphasise, epitomise and enact such complexity at all stages of the book’s development, from initial concept to final production? And what does it mean to “map” something that perhaps is resistant to mapping: a resistance born not only from a slipperiness that cannot be laid out in easily recognisable charts, but from the profound invisibility of

perjuangan masa lalu dan kehadirannya secara terus-menerus di masa sekarang: Oleh sejarah yang sama akan kolonialisme, dekolonisasi dan pasca-kolonial? Oleh warisan dari Gerakan Non-Blok dan dunia ketiga selama dan setelah Perang Dingin? Oleh vektor pasca-industri dari migrasi dan diaspora? Mungkin yang paling penting dari kesemuanya, apakah mungkin masa depan Selatan dijelaskan oleh semua faktor tersebut di atas secara sekaligus?

Setelah hampir sepuluh tahun South Project melakukan berbagai kegiatan, ternyata jelas bahwa tidak ada jawaban tunggal untuk pertanyaan, “Apa itu Selatan?.” Kalaupun ada, Selatan itu sendiri merupakan wahana untuk mempertanyakan itu, kendati hal tersebut mengacu pada segala keterlibatan antara sejarah, geografi, gerakan dan keinginan, juga untuk mencari cara-cara baru yang mengamati berbagai hubungan transkultural saat ini. Dalam pengertian ini, Selatan bersifat baik analitis maupun katalis. Karena mencetuskan hubungan-hubungan baru antara para seniman dan penonton dari berbagai daerah, hal itu memancing cara-cara baru dalam

el movimiento y el deseo, busca en la actualidad nuevas formas de percibir las relaciones transculturales hoy. En este sentido, el Sur es analítico y catalítico a la vez. Como chispas se crean nuevos vínculos entre los artistas y el público de diferentes regiones, provocando nuevas formas de pensar acerca de las corrientes culturales a una escala global. Por lo tanto, es una pregunta siempre abierta al debate y la discusión - incluyendo, y esto debe ser dicho, el debate acerca de si el “Sur” es en realidad un concepto adecuado para tal discusión, o una categoría que aun limita la actual complejidad de las relaciones transculturales, instalándolas en la excesivamente simplista oposición del “Norte”, a la canónica y de las narrativas “normales” a través de los cuales la globalización se entiende a menudo hoy en día.

Esta curiosidad del Sur ha sido una de las cualidades más potentes que emergen durante el *South Project* y sus reuniones anuales, y que también ha permitido dirigir la construcción de *Mapping South*. Si Sur es un término móvil, siempre deslizándose y entretejido entre un lugar o una voz o un punto de vista y otro, entonces ¿cómo esta movilidad

South-South cultural relations – of the many dialogues and cultural connections that have long existed between different parts of the South – for most cultural cartographers? The task is certainly daunting, but all the more important for having been disregarded for so long by scholars, curators, artists and aficionados, despite the many claims to cultural interconnectedness made in the name of the global.

Mapping South: A User’s Guide

No one person can ever claim to know and present the South; its range of cultures, languages and histories is far too complex and diverse for such claims to be anything but hubristic. The very possibility of engaging a geography or a terrain as relational as the South thus demands that dialogue and collaboration be the cornerstone of that engagement. This was certainly the case with *Mapping South*. The project began with the development of an Editorial Collective comprising key figures from both the history of The South Project and the development of cultural practice and discourse in the South more

berpikir tentang berbagai arus kebudayaan global. Oleh karenanya, ini adalah pertanyaan yang selalu terbuka untuk perdebatan dan diskusi. Termasuk perdebatan tentang apakah “Selatan” sebenarnya merupakan kerangka yang memadai untuk diskusi tersebut, atau kategori yang masih membatasi kompleksitas sebenarnya dari hubungan-hubungan transkultural, menempatkannya dalam oposisi yang terlalu sederhana terhadap “Utara”, terhadap narasi-narasi yang resmi dan “normal” di mana globalisasi sering dipahami saat ini.

Rasa ingin tahu akan Selatan telah menjadi salah satu kualitas yang paling ampuh yang muncul selama South Project dan pertemuan-pertemuan tahunannya, dan juga telah memandu penyusunan *Mapping South*. Jika Selatan adalah sebuah istilah yang berpindah-pindah, selalu bergeser dan membuat jalinan antara satu tempat atau suara atau sudut pandang dengan yang lainnya, lalu bagaimanakah mobilitas ini bisa diprasaranai melalui media buku? Bagaimana untuk menekankan, melambangkan dan memberlakukan kompleksitas yang ada pada semua tahapan perkembangan buku tersebut, dari konsep

puede ser facilitada a través de un libro? ¿Cómo enfatizar, resumir y determinar tal complejidad en todas las etapas del desarrollo del libro, desde el concepto inicial hasta la producción final? ¿Y qué significa “map”, tal vez algo que se resiste a ser mapeado: una resistencia no sólo nace de un desplazamiento que no puede ser establecido en los planos para su fácil reconocimiento, sino de la invisibilidad profunda de la cooperación Sur-Sur, de las relaciones culturales - de los muchos diálogos y conexiones culturales que siempre han existido entre las diferentes regiones del Sur - para la mayoría de los cartógrafos culturales? La tarea es ciertamente desalentadora, más aún por haber sido ignorado durante largo tiempo por los académicos, curadores, artistas y aficionados, a pesar de los muchos reclamos a la interconexión cultural, hecha en nombre de la globalización?

Mapping South: una guía para el usuario.

Ninguna persona puede pretender nunca el conocer y presentar el Sur; su diversidad de culturas, lenguas e historias son demasiado

broadly. These included Beatriz Bustos Oyanedel from Santiago, the Dead Revolutionaries Club from Johannesburg, Gerardo Mosquera from Havana/Panama City and Ferdiansyah Thajib from Yogyakarta, as well as three people central to The South Project in Melbourne: Michelle Evans, Hannah Mathews and Zara Stanhope. Together, the Editorial Collective sought to devise a project that could document the decade-long activities of The South Project on the one hand and, on the other, could foster new collaborative projects between practitioners from diverse cultural backgrounds and working in a variety of mediums. *Mapping South* was therefore intended to be both archival, providing a record of The South Project's six gatherings since 2004, and generative in its creation of opportunities for people to work with others from different time zones, with different local knowledges and in ways that might not have been possible otherwise.

Sending out invitations to specific people to collaborate with each other has been an important function of The South Project, instigating work methods and friendships that have continued beyond the tight

awal sampai ke hasil akhir? Dan apa artinya "memetakan" sesuatu yang kemungkinan bersifat menentang pemetaan: sebuah perlawanan yang lahir tidak hanya dari kelicinan yang tidak dapat dijabarkan dalam grafik yang mudah dikenali, tapi dari keniskalaan yang mendalam dari hubungan-hubungan budaya Selatan-Selatan - dari banyaknya dialog dan kaitan budaya yang telah lama ada antara bagian-bagian Selatan yang berbeda - untuk sebagian besar pembuatan peta budaya? Tugas ini memang menakutkan, tetapi menjadi jauh lebih penting karena telah diabaikan begitu lama oleh para sarjana, kurator, seniman dan peminatnya, meskipun begitu banyak tuntutan terhadap keterkaitan budaya yang dibuat atas nama global.

Mapping South: Sebuah Panduan untuk Pemakainya

Tidak ada seorangpun yang bisa menyatakan kalau dirinya mengetahui dan bisa menggambarkan Selatan; jangkauan budayanya, bahasanya dan sejarahnya terlalu kompleks untuk sebuah pernyataan, selain (untuk menyatakan) keangkuhan. Satu-satunya kemungkinan untuk

complejas y diversas para tales afirmaciones, sin parecer arrogante. La verdadera posibilidad de comprometer una geografía o la tierra en términos de relaciones, como el Sur, obliga que el diálogo y la colaboración sea la piedra angular de ese compromiso. Este fue ciertamente el caso con *Mapping South*. El proyecto comienza con el desarrollo de un colectivo editorial que incluye figuras claves tanto de la historia del *South Project* como también del desarrollo de prácticas culturales y de discurso en el Sur en general. Entre ellos se incluye a Beatriz Bustos de Santiago, el "*Dead Revolutionaries Club*" de Johannesburg, Gerardo Mosquera desde La Habana / Ciudad de Panamá y Thajib Ferdiansyah de Yogyakarta, así como tres personas centrales para el *South Project* en Melbourne: Michelle Evans, Hannah Mathews y Zara Stanhope. El colectivo editorial planteó la idea de elaborar un proyecto que documentara, por un lado las actividades desarrolladas por el *South Project* en los diez años de trabajo y por otra parte, el de fomentar nuevos proyectos de colaboración entre los profesionales con diversos orígenes culturales, trabajando en una

timeframe of a residency or a gathering. That model was one we certainly followed, inviting some of the South's extraordinary talent to become involved in this project. At the same time, though, we were also aware that such methods could potentially be prescriptive, determining in advance what form and meaning South-South cultural relations might take. How might others perceive and engage with the South, and how we might imagine (and imagine from) the perspectives of the South? A crucial part of *Mapping South* was thus our decision to place an open call-out for contributions, made through as many international networks and channels as possible. By opening the project up to anyone who wanted to contribute, we also hoped to uncover the occluded histories and rich potentialities of South-South dialogue in parts of the world with which the Editorial Collective was not always familiar.

The response was staggering, both in quantity and quality of submissions. Making *Mapping South* largely contingent upon the responses to the open call-out ensured that the project's content,

terlibat dengan geografi dan daerah yang sangat berhubungan seperti Selatan adalah dengan menjadikan dialog dan kolaborasi sebagai landasan keterlibatan itu. Inilah yang memang terjadi dalam *Mapping South*. Proyek ini dimulai dengan pengembangan Kumpulan Editorial yang terdiri dari tokoh-tokoh kunci dari kedua sejarah South Project dan pengembangan praktek budaya dan wacana di Selatan secara lebih luas. Diantaranya termasuk Beatriz Bustos dari Santiago, the Dead Revolutionaries Club dari Johannesburg, Gerardo Mosquera dari Havana / Kota Panama dan Ferdiansyah Thajib dari Yogyakarta, serta tiga orang penting terhadap South Project di Melbourne: Michelle Evans, Hannah Mathews dan Zara Stanhope. Bersama-sama, Kumpulan Editorial ini di satu sisi berusaha untuk merancang sebuah proyek yang bisa mendokumentasikan selama satu dekade kegiatan South Project, dan di sisi lain bisa mendorong proyek kolaborasi baru antara para pelaku dari latar belakang budaya yang beragam dan bekerja di berbagai media. Oleh karena itu *Mapping South* dimaksudkan untuk menjadi arsip, memberikan laporan akan

variedad de medios. *Mapping South* intento por un lado ser un archivo, al registrar los seis encuentros realizados por el *South Project* desde el 2004, y por otra parte generativo en su creación de oportunidades para que personas con diferentes zonas horarias y conocimientos locales pudieran trabajar en conjunto, que de otra forma no podría ser posible.

Una función muy importante del *South Project* ha sido la de promover e incentivar la colaboración entre personas específicas, impulsando metodologías de trabajo y amistades que han perdurado más allá del limitado tiempo de una residencia o un encuentro. Nosotros ciertamente aplicamos el modelo, invitando a algunos de los más destacados talentos del Sur a participar en este proyecto. Sin embargo, estábamos conscientes de que tales métodos podrían ser potencialmente preceptivos, determinando de antemano qué formas y significados de las relaciones culturales del Sur-Sur, se debían considerar. ¿Cómo podrían los demás percibir y comprometerse con el Sur, y como nosotros podríamos imaginar (e imaginar desde)

direction and dialogues were determined by the people most invested in the South – by those most capable of exploring what it means to live and work in the South – rather than over-determined by any editorial and curatorial authority. It is, in other words, very much a grass-roots vision that informs *Mapping South*, rich in correlations and disputations about what the South entails, what its histories are, and what methods we might use to present and represent the South to audiences near and far.

The book is divided according to four key themes that emerged from this wide range of contributions. The first, “Navigating South”, seeks to provide a theoretical, historical and artistic frame for how we might approach the subject of the South. The second, “Crafting South, Living South”, steps off from the foundational role that craft has played throughout The South Project, by looking at the significance of craft for living in the South and at how we craft our living together in the South – through language and play, in the past and in the present. Craft here takes on multiple meanings – as textiles, as making, as

enam pertemuan South Project sejak tahun 2004, dan generatif dalam kegiatannya menciptakan berbagai kesempatan kepada orang-orang untuk bekerja dengan orang lain dari zona waktu yang berbeda, dengan pengetahuan lokal yang berbeda dan dengan cara-cara yang mungkin tidak gampang untuk dilakukan.

Mengirimkan undangan kepada orang-orang tertentu untuk berkolaborasi satu sama lain telah menjadi fungsi penting dari South Project, lembaga ini menganjurkan berbagai metode kerja dan persahabatan yang terus berlanjut melampaui jangka waktu yang sempit dari residensi atau sebuah pertemuan. Ini adalah salah satu model yang tentunya kami ikuti, mengundang beberapa orang berbakat dari Selatan untuk terlibat dalam proyek ini. Pada saat yang sama, kami juga menyadari bahwa metode tersebut berpotensi menjadi sangat terbatas, yaitu dengan menentukan terlebih dahulu bentuk dan makna apa yang mungkin diambil oleh berbagai hubungan budaya Selatan-Selatan. Bagaimanakah orang-orang lain memandang dan terlibat dengan Selatan, dan bagaimana kita bisa membayangkan

las perspectivas del Sur? Una crucial etapa del *South Project* fue la decisión de convocar abiertamente a todos los interesados en el proyecto, la convocatoria se realizó por medio de todas las redes internacionales y canales que fueron posibles. Al abrir el proyecto a todo el que quisiera contribuir, nosotros esperábamos descubrir las historias ocultas y las potencialidades del diálogo del Sur-Sur, en regiones del mundo donde el colectivo editorial no siempre fue familiar.

La respuesta fue asombrosa, tanto en la cantidad como en la calidad de las presentaciones. El desarrollo del *Mapping South* se basó en gran parte en las respuestas de la convocatoria, asegurado que los contenidos del proyecto, la dirección y los diálogos fueron determinados por las personas más idóneas en el Sur – en su mayoría capaces de explorar el significado de vivir y trabajar en el Sur – en lugar de ser determinado por alguna editorial o autoridad curatorial. Es, en otras palabras, una visión auténtica difundida por el *South Project*, rica en correlaciones y disputas acerca de lo que implica el

wiliness – to emphasise the South’s creativity and fluid thinking. The third section, “Whose South Where?”, questions the vectors between the specificities of place and the ambitions of the regional and international, exploring the significance of locality for Southern perspectives. The fourth section, “Translating South”, delves into the different ways we might translate our localised viewpoints and experiences to other people, other contexts and across mediums and time, from early modernist architecture to the re-presentation of sound through sculpture and discussion.²

Weaving together the historical and the prospective, visual essays and scholarly reflections, is a feature of these four sections, and it continues throughout the book as a whole. Nesting between the sections and in dialogue with them are documents from each of the gatherings since 2004. These include photographs of events and participants, as well as transcripts of keynote lectures and reflections on the gatherings and their significance for participants’ subsequent practice. At the centre of the book lies a small curated section for

(dan membayangkan dari) berbagai perspektif akan Selatan? Bagian yang penting dari *Mapping South* adalah keputusan kami untuk menempatkan panggilan terbuka untuk berbagai kontribusi yang dilakukan melalui sebanyak mungkin jaringan-jaringan dan saluran internasional. Dengan membuka proyek ini untuk siapa saja yang ingin memberikan kontribusi, kami juga berharap untuk mengungkap sejarah-sejarah yang tertutup dan potensi-potensi yang kaya terhadap dialog Selatan-Selatan di bagian-bagian dunia di mana Kumpulan Editorial tidak selalu dikenal.

Tanggapan itu mengejutkan baik dalam kuantitas maupun kualitas pengiriman. Hal ini membuat *Mapping South* sebagian besar bergantung pada tanggapan-tanggapan terhadap panggilan/undangan terbuka, memastikan bahwa isi proyek, arah dan dialog-dialognya ditentukan oleh orang-orang yang paling berinvestasi di Selatan – oleh mereka yang paling mampu menjelajahi apa artinya untuk hidup dan bekerja di Selatan – daripada lebih ditentukan oleh otoritas editorial dan kuratorial. Hal ini, dengan kata lain, adalah visi sampai ke akar-

Sur, lo que sus historias son, y qué métodos podemos utilizar para presentar y representar el Sur al público en general.

El libro se divide en cuatro temas claves que emergieron de esta amplia gama de colaboradores. El primero, “*Navigating South*”, busca proporcionar un marco teórico, histórico y artístico de cómo abordar el tema del Sur. El segundo, “*Crafting South, Living South*”, muestra a la artesanía no en el papel fundamental que ha desempeñado a lo largo del *Project South*, sino más bien, observando el significado de la artesanía en la vida en el Sur y en cómo nuestra artesanía puede convivir en el Sur – a través del lenguaje y el juego, en el pasado y en el presente. Aquí la artesanía adquiere múltiples significados – como textiles, como manualidades, como astucia – destacando la creatividad y el pensamiento fluido del Sur. La tercera sección, “¿*Whose South Where?*”, cuestiona los vectores entre las especificidades locales y las ambiciones regionales e internacionales, explorando el significado de la localidad en una perspectiva Sureña. La cuarta sección, “*Translating South*”, se adentra en las diferentes

which artists and writers were invited to respond to one of the most iconic images of the South: Joaquín Torres García's 1943 drawing, *América Invertida*. The one-page responses not only pay delicate homage to Torres García's work, but also re-evaluate the core themes of this singular, pithy image for contemporary reflections on the South.

Mapping South does not claim to present a definitive chart of the region and its histories. It offers instead an array of practices, voices and points of view for thinking from, through and about the South. Seen in this light, mapping becomes a speculative and always incomplete project rather than an immutable plan, and a launching pad for new initiatives as much as an evaluation of the past. For nearly ten years, The South Project has aspired to be an important forum for such initiatives. With *Mapping South*, we hope to push that aspiration further still, inciting even more opportunities and other kinds of ventures for reimagining our worlds from the perspectives of the South.

akarnya yang menerangkan bahwa *Mapping South* dari kekayaan akan korelasi dan perdebatan-perdebatan tentang apa yang diperlukan Selatan, apa sejarah-sejarahannya, hingga metode-metode apa yang mungkin kita gunakan untuk menghadirkan dan mewakili Selatan ke khalayak yang dekat maupun jauh.

Buku ini dibagi berdasarkan empat tema utama yang muncul dari berbagai kontribusi. Yang pertama, "Menjelajahi Selatan", berupaya untuk memberikan kerangka teoritis, historis dan artistik untuk bagaimana kita akan mendekati topik tentang Selatan. Yang kedua, "Menyusun Selatan, Kehidupan di Selatan", berawal dari peranan mendasar yang telah dimainkan kriya di seluruh South Project, dengan melihat pentingnya kriya untuk kehidupan di Selatan dan pada bagaimana kita menyusun kehidupan kita bersama di Selatan - melalui bahasa dan permainan, di masa lalu dan di masa sekarang. Kriya di sini memuat beberapa arti - dari tekstil, penciptaan hingga kecerdasan - untuk menekankan kreativitas dan kelenturan berpikir Selatan. Bagian ketiga, "Selatan milik siapa? dan di mana?", mempertanyakan

maneras en la que podemos traducir nuestro localizado punto de vista y experiencias a otras personas, otros contextos, a través de medios y del tiempo, desde la temprana arquitectura modernista hasta la representación del sonido a través de la escultura y la discusión².

Entrelazar las reflexiones históricas y prospectivas, los ensayos visuales y las reflexiones académicas, es una característica de estas cuatro secciones, y continúa a lo largo del libro como un todo. Integrados entre las secciones y en el diálogo con ellos, los documentos son parte de cada encuentro desde el año 2004. Estos incluyen fotografías de los eventos y los participantes, así como las transcripciones de las conferencias magistrales y de las reflexiones sobre los encuentros y su significado para los participantes posterior a la práctica. En el centro del libro se encuentra una pequeña sección curada, en la cual se invito a los artistas y escritores a responder a una de las imágenes más icónicas del Sur: el dibujo de Joaquín Torres García, de 1943, *América invertida*. Las respuestas de una sola página, no sólo podían rendir homenaje al delicado trabajo de Torres

1. Raewynn Connell, *Southern Theory: The Global Dynamics of Knowledge in Social Science* (Sydney: Allen & Unwin, 2007). This is just one of the many books, journals, magazines and articles that have made the South an important subject of study in the years since The South Project started. Other examples include Gerardo Mosquera, *Caminar con el Diablo: Textos sobre arte, internacionalismo y cultura* (Madrid: Exit Publicaciones, 2010), as well as the periodicals *Sur: International Journal on Human Rights* (based in São Paulo, Brazil), *South* (based in Athens, Greece) and most influentially *Third Text* and its offshoots *Third Text Asia*, *Third Text Africa* and *Tercer Texto*.
2. This expanded notion of translation is matched by the numerous linguistic translations throughout *Mapping South*. Each contributor was asked whether they would like their contribution translated into and published in a second language relevant to the text. While some participants did not want their contribution translated, most did. In the process, the contributors have extended the book's potential audience beyond the usual, colonial frames of English or Spanish that have traditionally been the languages of the South. Among the languages included here are Māori, Samoan, Korean, Bahasa Indonesia and Brazilian Portuguese.

vektor-vektornya antara kekhususan tempat dan ambisi regional dan internasional, menjelajahi pentingnya perspektif lokalitas Selatan. Bagian keempat, "Menerjemahkan Selatan", menyelami berbagai cara yang berbeda di mana kita menerjemahkan batasan sudut pandang dan pengalaman kita kepada orang lain, konteks lain dan ke seluruh media dan waktu, dari arsitektur modernis awal sampai ke penyajian-penyajian ulang tentang suara melalui patung dan diskusi.²

Pemanduan berbagai refleksi sejarah dan prospeknya, esai-esai visual dan refleksi ilmiah, adalah ciri-ciri dari keempat bagian ini dan terus berlanjut sepanjang buku secara keseluruhan. Bersarang di antara bagian-bagian dan di dalam dialog adalah berbagai dokumen dari masing-masing pertemuan sejak tahun 2004. Ini termasuk foto-foto dari berbagai peristiwa dan para peserta, serta transkrip dari kuliah-kuliah utama dan refleksi pada pertemuan-pertemuan dan kepentingannya untuk praktek selanjutnya bagi para peserta. Di tengah-tengah buku tersedia bagian kecil yang disisihkan di mana para seniman dan penulis diundang untuk mengomentari salah satu gambar yang dianggap

García, sino también, re-evaluar los temas centrales de esta singular y expresiva imagen, para las reflexiones contemporáneas sobre el Sur.

Mapping South no pretende presentar un cuadro definitivo de la región y de sus historias. Se ofrece en cambio una serie de prácticas, voces y puntos de vista para pensar desde, a través y acerca del Sur. Desde esta perspectiva, *mapping* se convierte en un proyecto especulativo y siempre incompleto en lugar de un plan inmutable, y en una plataforma de lanzamiento de nuevas iniciativas, tanto como una evaluación del pasado. Durante casi diez años, el *South Project* aspira a ser un importante foro para este tipo de iniciativas. Con *Mapping South*, esperamos impulsar esta aspiración aún más, incentivando oportunidades y otros tipos de empresas para re-imaginar nuestros mundos desde la perspectiva del Sur.

ikon penting dari Selatan: gambar Joaquín Torres García tahun 1943, *América Invertida*. Tanggapan satu halaman ini tidak hanya memberi penghargaan yang peka terhadap karya Torres García, tetapi juga menilai ulang tema-tema inti dari gambar tunggal yang penuh arti ini untuk refleksi kontemporer di Selatan.

Mapping South tidak menuntut sebuah peta wilayah yang tegas akan wilayah dan sejarahnya. Melainkan menawarkan sebuah susunan/aturan terhadap berbagai praktek, suara dan sudut pandang untuk berpikir dari, melalui dan tentang Selatan. Dilihat dari sudut ini, pemetaan menjadi sebuah proyek spekulatif dan tidak lengkap ketimbang rencana abadi dan batu loncatan untuk berbagai inisiatif baru juga sebagai sebuah evaluasi dari masa lalu. Hampir sepuluh tahun, South Project telah bercita-cita untuk menjadi forum penting untuk inisiatif-inisiatif semacam ini. Dengan *Mapping South*, kami berharap untuk mendorong aspirasi tersebut lebih jauh lagi, membangkitkan peluang yang bahkan lebih lagi dan usaha-usaha lainnya untuk membayangkan kembali dunia-dunia kita dari berbagai perspektif Selatan.

1. Raewynn Connell, *Southern Theory: The Global Dynamics of Knowledge in Social Science* (Sydney: Allen & Unwin, 2007). Este es sólo uno de los muchos libros, diarios, revistas y artículos que han hecho del Sur un importante tema de estudio en los años desde que el South Project comenzó. Otros ejemplos incluyen Gerardo Mosquera, *Caminar con el Diablo: Textos Sobre arte, internacionalismo y cultura* (Madrid: Exit Publicaciones, 2010), así como las publicaciones periódicas *Sur: International Journal on Human Rights* (con sede en São Paulo, Brasil), *South* (con sede en Atenas, Grecia) y el más influyente *Third Text* y sus derivaciones *Third Text Asia*, *Third Text Africa* and *Tercer Texto*
2. Esta noción ampliada de la traducción se corresponde con las numerosas traducciones lingüísticas en todo *Mapping South*. A cada colaborador se le preguntó si le gustaría que su contribución fuera traducida y publicada en un segundo idioma relevante para el texto. Mientras que algunos participantes no querían que su contribución fuese traducida, la mayoría aceptó. En el proceso, los colaboradores han extendido la potencial audiencia del libro más allá de los habituales, inglés o español colonial, que han sido tradicionalmente las lenguas del Sur. Entre los idiomas que se incluyen aquí son maorí, samoano, coreano, bahasa indonesia y portugués de Brasil.

1. Raewynn Connell, *Southern Theory: The Global Dynamics of Knowledge in Social Science* (Sydney: Allen & Unwin, 2007). Ini hanyalah salah satu dari banyak buku, jurnal, majalah dan artikel yang telah menjadikan Selatan topik penting sebuah pembelajaran di tahun-tahun sejak Proyek Selatan dimulai. Contoh lainnya termasuk Gerardo Mosquera, *Caminar con el Diablo: Textos sobre arte, internacionalismo y cultura* (Madrid: Exit Publicaciones, 2010), juga the periodicals *Sur: International Journal on Human Rights* (based in São Paulo, Brazil), *South* (based in Athens, Greece) dan yang paling berpengaruh *Third Text* dan cabang-cabangnya *Third Text Asia*, *Third Text Africa* dan *Tercer Texto*.
2. Gagasan dari terjemahan yang diperluas ini disesuaikan dengan sejumlah terjemahan linguistik di seluruh *Mapping South*. Masing-masing kontributor ditanya apakah mereka ingin kontribusinya diterjemahkan dan dicetak ke dalam bahasa kedua yang bersangkutan dengan teks. Meskipun banyak dari para peserta yang tidak menginginkan karyanya untuk diterjemahkan, sebagian besar menginginkannya. Dalam prosesnya, para kontributor telah memperluas potensi pembaca bukunya di luar kerangka-kerangka kolonial bahasa Inggris atau Spanyol pada umumnya yang secara tradisional telah menjadi bahasa-bahasa Selatan. Bahasa-bahasa yang disertakan di sini di antaranya adalah Māori, Samoa, bahasa Korea, Bahasa Indonesia and bahasa Portugis Brazil.

Gathering 1

Melbourne 2004

Page 10

Figure 1: Melbourne Capoeira Group, Melbourne 2004

Figure 2: Mbulelo Mzamane, Sidney Myer Asia Centre, Melbourne 2004

Page 11

Figure 3: Jim Everett, Domenico de Clario, Capoeira Dancer, Damien Wright, Elena Govor, Marcelo Brodsky, Ian Wedde, Jose Tote Tepano, Michael Mbata, Marie Strauss, Magdalena Moreno, Capoeira Dancer, Genevieve Greeves, Barry Hill, Mbulelo Mzamane, Megan Evans, John Harding, Brij Lal, Dominique Jhumun, Kevin Murray, Patrice Kaikilekofe and daughter, Tairahia Black and Gordon Hookey, Melbourne 2004

Figure 4: Mrs Mzamane, Isabelle Genoux, Epeli Hau'ofa, Michael Mel, Melbourne 2004

Page 19

Figure 5: Julie Tipene O'Toole, Melbourne 2004

Figure 6: South Conversations (post-tsunami) workshop 2005

Page 20

Figure 7: Filipe Tohi, Melbourne 2004

Figure 8: Michael Mbata, Melbourne 2004



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4

Beyond Mythification: Constituting a Southern Identity

Mbulelo Vizikhungo Mzamane

Of Minks and Men¹

I

Imagine you are a mink – beautiful and precious beyond compare. Then suddenly one autumn day, hunters invade your homeland.

Unsuspecting, you receive them with open arms, in accordance with minkdom's time honoured customs. You order a sumptuous feast in their honour: calabashes of frothing sorghum beer, goat meat and beef with *ting*² and *morogo*.³ In the evening you entertain them with song and dance in which the whole community participates, including children. At the end of the day's festivities, you offer them a place to sleep. They return the next morning and ask if they might stay longer. You apportion them a place to stay, grow their own gardens and keep stock. You give them a few start up chickens, goats and cattle.

At first, nothing in their conduct alerts you to the fact that their intentions are less than noble. Nothing in their demeanour suggests betrayal. They seem kind and pet your younglings, who are impressionable, innocent and trusting. To your women they give shiny trinkets for presents.

One or two minks with a reputation for bickering and objecting to everything warn against the new arrivals.

A soothsayer with a waning reputation also warns, as she is dragged to be hurled down the *donga* of death for crimes of sorcery: "*Niyangibulala*?⁴ You'll not rule over this land. I see vultures readying themselves to pounce on you".

"*Indaba ithungelwa ebandla*",⁵ the chief mink pronounces, stroking his greying beard that he wishes was as long as the head hunter's. And having assembled the mink tribe and allowed them to deliberate at great length, he pronounces: "We shall treat the strangers in accordance with our time honoured customs. Our forebears coined a saying by which we've always lived: *Ukwanda kwaliwa ngumthakathi*.⁶ No mink's life has meaning except in relation to others. It is not our tradition to deny hospitality even to complete strangers".

Then, with the suddenness and ferocity of an African thunderstorm, the hunters attack and beat you. You are dazed and struggling for composure.

"*Hawu!*" Is there anything perhaps we should have given you that we didn't?" you ask. "Don't you have enough land, enough chickens, goats and cattle? Or do you want us to give you our daughters in marriage as well? Tell us, we will provide any of these things".

"Give us your fur", they say.

Somehow, it does not make sense. The very thing that makes you who and what you are becomes the source of your excruciating pain, as they assail you time after time because of your beautiful and precious fur.

Mbulelo Mzamane has at times been categorised as an author and activist. He is a scholar, a poet and a writer of fiction. After thirty years in exile, he returned to South Africa to become the first post-Apartheid Vice Chancellor at the University of Fort Hare.

This text was delivered as a keynote lecture at the first gathering of The South Project in Melbourne in 2004.

Confused and mistrustful, you go into hiding, camouflaging your fur. They hunt you down and flush you out from your cave hideout situated along the slopes of the Amatola Mountains⁸ and from your forest fortress at Hoho.⁹ They strip you of nature's protection and your disguise, leaving you feeling exposed and vulnerable—while the *griot*¹⁰ composes mournful songs that express the community's incomprehension, deprivation, sadness, loss:

Senzeni na? What have we done?
Isono sam bubumnyama My blackness is my awful sin.

The hunters return, season after season, until you begin to understand that you will never get away from being who and what you are. As long as you have fur you will be hunted. They steal your skin, your heritage, the very essence of your being.

You are still dazed and struggling for composure. They leave you to die but you survive. Become stronger. Your fur grows. More lush than spring grass. More beautiful than before.

The minks' growing strength and beauty coincide with the return of the hunters amidst a gathering storm in the land that becomes more fierce with each passing day.

The hunters experience a collective shudder and take fright at nature's reminder of the grimness of their ways. They ask one another – and their children, too, begin to ply them with – questions they do not know how to answer: “What if some day, in the thick of the night, with the storm wreaking havoc upon the land, the hunter should become the hunted?”

The children pull at the legs of their fathers: “Daddy, daddy, daddy, I'm afraid of the mink”.

“Quiet! Can't you see your father is thinking?” The mothers hush their babies, with sidelong looks at the fathers, who stare straight ahead with unseeing eyes.

The children start a wail that haunts the hunters every time they leave home for the hunt and every time they return home from the hunt.

“Quiet! Can't you see your father is tired? I'll call the mink and he'll eat you”. The mothers, wearing long faces, threaten their restless offspring but to no avail.

A tiny child bawls in terror and is hushed by an older sibling.

The older children go out to play catch-me-if-you-can and compose a rhyme to go with the game:

My children!	<i>Bantwana bam!</i>
Yes, mother.	<i>Me, Me.</i>
Come over here.	<i>Izani apha.</i>
We're scared.	<i>Siyoyika.</i>
Of what?	<i>Noyika ntoni?</i>
Of minks.	<i>Ingwe.</i>
Where are they?	<i>Iphi?</i>
Over there.	<i>Nansiya.</i>
Run away...	<i>Balekani ke?</i> ¹¹

The children's chase re-enacts the hunt from stories they've heard their fathers tell.

The older children's games bring little joy, however, to the hunters haunted by wailing babies every time they leave home for the hunt or return home from the hunt. The thrill of the hunt starts to diminish. Spine chilling fear takes hold of their nerves of steel. They call an emergency town meeting.

There is an unprecedented turn out at the meeting. There is standing room only at the town hall, with the children hanging precariously from the windowsills.

“People of the hunt”, the head hunter begins, “we have summoned you to this town meeting to discuss a matter of grave concern that affects the future of every inhabitant of Huntsville. Some of you have been asking if it is at all likely that some day the hunter may become the hunted. In years past, the answer to that question would have been a simple one: You can't hunt with your bare hands. To be a successful hunter, revered throughout the land, you need weapons that are more than toy weapons. Today, however, we can no longer answer with the same degree of certitude. Even weapons of mass destruction are freely available in the open market and training is provided for whoever wishes to master their use. While until now we've had little cause for concern over the minks' prolific breeding habits that assured us of limitless game, today their growing number that far outstrips ours poses a grave threat, and the game reserves can no longer contain their population explosion”.

The questions from the women and children gush out like flood waters, and the head hunter keeps shaking his head at each question.

“Where do they get the money?”

“Exactly who provides them with training?”

“Can we not hunt down and destroy all those who provide them support?”

“Can we not increase the size of the game reserves?”

“Wouldn't it be simple to cull them?”

“Is it possible to drive them all up north, whence it is said they came?”

“What does the future hold in store for us?”

The frail and the elderly, women and workers, the usually silent majority, all speak up. The debate rages deep into the night.

“We have debated the matter long enough”, the head hunter finally declares. “We all know the nature of the problem. What's important is to determine what to do about it. We have heard your concerns. The meeting is adjourned. Your *volksraad*¹² will remain to deliberate over the matter and prescribe a lasting solution to the problem. You will know by this evening what we decide upon”.

The *volksraad* decides to place the matter to a referendum. The Huntsville community resolves, by a sizable majority, that the time has come to devise new ways to protect their amassed furs.

Next day, they send a delegation to Minksville to make a pact with the minks that will promote constructive engagement and peaceful

coexistence. Together they draw up new protocols to determine how to govern the land in order to ensure lasting peace and sustainable development that all may multiply and prosper.

The minks cooperate but most show themselves to be less interested in material accumulation and more enamoured of the prospects the New Deal offers for the protection of the sanctity of life and the restoration of their dignity and *minkinity*. A few greedy ones among them, however, have started to salivate like Pavlov's dogs.¹³

The two sides engage in protracted negotiations to draw up further protocols that assert and protect the rights of all to live in peace and harmony. They also agree to hold elections on a common voters' roll to determine who will govern the new nation-in-the-making in the State of Gondwana.¹⁴

On the appointed day, the minks shine their fur, now grown to a lush softness, and swarm to vote – alongside the grinning hunters, their muskets now in storage. They elect a new leader of all the inhabitants of Gondwana – a tall, frail looking, silver furred elder with impeccable struggle credentials; a mink of infinite fairness, lasting commitment to reconciliation, immense integrity, a forgiving heart and abiding faith in *minkinity*.

To cement their triumph, the inhabitants of Gondwana throw the mother of all parties. In accordance with time-honoured custom, they throw a sumptuous feast: calabashes of frothing sorghum beer, goat meat and beef with *ting* and *morogo*, and *koeksisters*¹⁵ for dessert. The festivities continue into the night with song and dance in which the whole community participates gleefully. All join in singing the new song the *imbongi ye sizwe jikele*¹⁶ composes – a song that expresses the nation's new understanding, salvation, gladness, recovery:

Gondwana our motherland
None among other lands is fairer
From the coast to the hinterland
Prosperity comes ever nearer.

The silver furred one, his heir apparent beside him, a short mink with eyebrows starting to turn silver, stands stiffly at attention, staring in the distant horizon, as the citizens of the new state of Gondwana sing lustily to heaven.

Gunshots are heard – and some minks take fright – but the program director explains that it is only a twenty-one gun salute.

II

The silver furred one, his team of trusted minks, the former hunters serving hunter interests in the legislature – all meet in council to map a common course for Gondwana.

Myriad problems confront them but none so intractable as the *land question*.

Land, soil, the earth, this is what had been taken from the minks.

“They came and stole our land”, they mourn incessantly.

The hunters have forgotten – it happened such a long time ago – that when their forebears first arrived, they asked if they might stay longer, whereupon the minks apportioned them a place to stay, grow their own gardens and keep stock, in addition to giving them a few start up chickens, goats and cattle.

A story that must be told never forgives silence, and these stories were never passed down faithfully from generation to generation among them.

“But we gave you all the game reserves”.

“They weren't yours to give. Give us our land”.

Throughout the period of agitation and altercation, the Organisation, led by the silver furred one, who in the struggle years cut a stolid figure of a heavyweight boxer, was making a promise circulated in papyrus that, when the hunters were defeated, every mink would have land. The Organisation had elaborate plans to make minks in every district part of communal schemes and settlements. But every mink wants the land back that the hunters took and now call their own.

“Give us our land to have and to hold and to pass on to our heirs”.

All the minks join in singing the new song the *imbongi ye sizwe jikele* composes:

Sikhalela:

Sikhalela izwe lethu

Elathathwa:

Elathathwa ngabazingeli

Mabawulethe:

*Mabawuleth' umhlabawethu*¹⁷

Throughout the period of agitation and altercation, the Organisation had been promising: *One mink; one farm*.

“Does that mean every mink child, woman and worker, the old and the infirm?” asks an elderly mink with a reputation for asking questions about nearly everything that is obvious to all but the visually impaired, intellectually challenged and politically bankrupt.

His voice is drowned by other minks stamping their feet and shouting: *One mink; one farm*.

“Perhaps and particularly in the heat of passion, arising from agitation and altercation, it would be wiser for the Organisation not to make such rash promises”, the elderly mink with a reputation for asking questions about nearly everything says, shaking his head, during a meeting with representatives of the Organisation at which a vocally wounded mink with no particular talent for composition tries to introduce a new song, *Kill the hunter; kill the farmer*. The new chant, however, fails to catch on.

“*Mkhulu*”,¹⁸ the mink with little talent for composition says, “if minks of your generation had stood up against the hunters, like my generation, we wouldn't be in this mess”.

“Listen, son, to the voice of the poet”, the old one says, reciting from

memory, in his faint and fading voice so that all present have to strain to hear him:

i have listened too
to the condemnation of the young
who burned with scorn
loaded with revolutionary maxims
hot for quick results.
they did not know
that their anger was born in the meekness
with which i whipped myself.
it is a blind progeny
that acts without indebtedness to the past.¹⁹

“Idle words of impotence, *Mkhulu!*”

“It should be obvious even to a minkitot, son, that it is not possible for everyone to own land or even live on the land. There will never be enough land, particularly with the population doubling, doubling, doubling at such short intervals”.

Once the period of agitation and altercation came to an end, every mink who had supported the silver furred one, and many who had not, waited for land, and for Paradise to begin.

In an article titled “Long Walk to Paradise” and published in the *Gondwana Review*, one journalist, who had been previously persecuted by the *ancien régime* but who was not anymore popular in the new order, wrote the following commentary:

This Paradise was in fact like some anarchist’s utopia. No one would need a licence to drive a car. Cars would not need licences. No one would have to pass exams, yet everyone would have qualifications and certificates, and any job at all would be at once available. No need for tickets on buses and trains. Electricity and water would flow as free as air through pipes.²⁰

When these matters came up for discussion, however, some minks complained that food security was more important to them than these other perks. What did the Organisation have to say about that?

Bacon and eggs (confiscated from commercial farms, previously owned by hunters, and prepared in state-run soup kitchens) would become standard fare for every mink, came the reply. The speaker got carried away: Roast beef with 350ml of red wine would be served with their dinner.

In this way, the Organisation fuelled the imaginations of the more impressionable, innocent and trusting minks.

“Monks not minks live like that – off the profits of the church”, *Mkhulu* remarked, only to be over-ruled and told he was out-of-order, as always.

Someone else muttered something about *the gravy train*, but so softly that his words wafted in the air pregnant with the pungent, fruity smell of southern promise.

Of course, not every official of the Organisation peddled these views

and not every mink believed in every article of this creed, but every mink believed something along these lines.

Meanwhile, the hunters, who reared most of the chickens in Gondwana, threatened to break every egg their chickens laid rather than bring them to market at the low prices fixed by the state. Others switched from beef production to crocodile farming that turned every mink’s stomach but which fetched handsome prices in France.

The silver furred one learned from all this and tried to adopt a careful, cautious, thoughtful policy of buying up farms from willing sellers as they became available, settling selected minks on them, but only when elementary services had been provided. Paying little heed to the silver furred mink’s warning to *hurry but very slowly*, the rhetoric that accompanied this policy, mainly from his less able lieutenants, loaded with revolutionary maxims and hot for quick results, was as incendiary as in the days of agitation and altercation.

Inflamed and justified by the rhetoric, some minks rushed on to the new farms, not waiting to be properly settled, but were removed again, if unsuitable. Who was suitable and who not? Well, that was it, the promises of the years of agitation and altercation did not mention suitability.

A mink who had once lived in the village, but had since become one of the silver furred mink’s right-hand minks, came back to the village to explain the new land policy. The villagers could not recognise him at first. Once a skinny youth, he now looked as if he was on a carbohydrate high and carried an excess of avoirdupois.²¹

“*Yessus!* Where do they get all that fat from?” asks a mink in the crowd. “If you pricked him great spurts of pure white pig’s fat would come out”.

The big one is wearing a silk shirt and tie, a three-piece designer suit and Italian shoes.

“There are three stages in a mink’s flight from the bush”, observes another mink, turning to the large crowd to enunciate his philosophy. “The first, a tie. The second, Italian shoes. The third, a three-piece suit. Then you’ve made it. You’re free forever from the bush”.

The big one has come in his expensive chauffeur-driven German car. A uniformed guard opens the back door to let him out and stands at attention as the big one struggles out of the vehicle, followed by his wife, hair straightened and cheeks glowing orange from skin lightening creams and a mink coat wrapped around her shoulders, despite the smouldering heat.

He carries a walking stick, more for style than as a walking aid, and struts towards the admiring crowd that is singing songs of praise and dancing, as if some secret choreographer is at work, standing in turn on either foot while the other stays in the air.

“The hunters stole our land, and now we want it back?” a spokes-mink explains once the meeting gets underway.

“Yes, but slowly does it”, the mink with excess avoirdupois says. “Do you want Gondwana to be a mess, like some neighbouring states that pursued such senseless policies?”

“We don’t care about all these big thoughts, long-term perspectives. Just give us the land you promised us”.

“Bobejaan”,²² a mink raised in the village with the big one says, calling him by his childhood nickname.

“You will address me as *Minister!*”

“Of which church?”

The crowd roars with laughter, some showering the speaker with compliments such as *Ja, umtshelile!*²³

“Shall I ask my question now?”

“Yes, you may proceed”, the big one says, and then switches to English. “But we must learn to observe proper protocol or the hunter community will continue to entertain low opinions of our species”.

“Minister Bobejaan, is it true you live in a house with more rooms than you need, running cold and hot water, a swimming pool, an indoor shitting house and two servants?”

“Not my house. It belongs to government”.

“And the grape farm supplied with a winery, the sprawling minkinut orchard – do those, too, belong to government?”

“My investment on a retirement home”.

“What about us?”

“There isn’t enough land to go around”.

“Then throw the hunters off their farms and give us their land”.

“There still wouldn’t be enough land”.

“That isn’t what you used to say in the years of agitation and altercation”.

“Yes, but the exigencies of that period of time prohibited in-depth analysis, and now we have examined the situation from all angles and taken into consideration the parameters of the parastate infrastructure and relevant coordinates, it is evident that while we’ve inherited political sovereignty, we’ve not as yet acquired practical capacity, which is the reason delivery is still lagging behind thus creating this crisis of expectations we are witnessing...”

The big one has now put on his reading glasses to read from a prepared text, in English.

“Give us back our land, our shrines, the graves of our ancestors!”

It is now late afternoon. The sun is preparing to become a sunset. The birds’ conversation is still full of daytime concerns, but will soon change key into the minor mode, and what sounds like regret that the day is over.

Minks, who have come in great anticipation, start to peel off from the crowd, until only a handful of relatives remains to hear the big one to the end.

III

The South is an amalgam of two major cultural configurations (each with numerous tributaries) that often stand in contradistinction to each other: the *mink* culture and the *hunter* culture. The challenge of the South is how to reconcile (for you cannot synthesise) such

diametrically opposed cultures. Which must give way, in the process of constituting a new overarching identity? The future points to something approximating what we may describe as “the unfolding culture of liberation” – resilient, vibrant, dynamic, accommodating, inclusive, altruistic, life-giving and steeped in profoundly emancipating traditions.

Predicated on the principles of what in the languages of *abantu* (Bantu languages) we call **Ubuntu** – the sum total of humanising values as the First Nations people of the South understand them – this unfolding culture is liberating to *mink* and *hunter* communities alike. It rejects the regressive and takes due cognisance of progressive strains in all cultures that it harnesses, in dialectical fashion, to develop new and higher forms of social consciousness. In the end, it testifies to the formulation that *no one has monopoly to truth and beauty; and there is room for us all at the rendezvous of victory.*²⁴

Ubuntu thus eschews chauvinism and cultural imperialism – the insistence by a group that their ways of doing things are superior beyond compare – as well as narcissism and ethnocentrism – the incapacity to look beyond the Self. **Ubuntu** humbles and teaches. It teaches that being a former victim is no guarantee you will not victimise those weaker than yourself (including your women, children and the disabled); that even martyrs need reminding never to make martyrs of others. **Ubuntu** thus has features that make it a fitting and uplifting philosophy on which to predicate a movement of re-humanisation.

Such a movement of revitalisation as The South Project seeks to build will also be premised on the understanding that a people’s collective memory and identity lie in their arts and culture as a living legacy of daily encounter and practice. The movement will rely on the artists remaining on a footing of permanent struggle, as it were, and marching alongside progressive political movements. But whereas political parties once in power can lose sight of where we have been and, therefore, where we are going, arts and culture are more reliable barometers of popular sentiments and aspirations. Arts and culture, even more than political movements, refine human sensibilities. Arts and culture can provide tools for Southern redemption.

But whose arts, culture and heritage? The answer to such a question takes us beyond the bipolarity instilled by our colonial legacies, to an appreciation of the rich tapestry that is our collective heritage.

Any given national culture in such heterogeneous societies as characterise the South is like a jigsaw puzzle. It is through the interplay of various cultural configurations that a wholeness is achieved. The South Project seeks to assemble the disparate pieces into a composite whole, in the reconfiguration of the new parameters of our *minkinity* or peoplehood that transcends the superficial differences of race in particular (so long the defining but limiting feature of societies of the South).

The South Project sets out to:

- (i) challenge the construction of otherness that exponents of the hunter culture habitually indulge for self-justification and self-

- aggrandisement;
- (ii) debunk suppositions about the deficit model other cultures bring about and to stress their contribution and creativity; and
 - (iii) encourage celebration of difference alongside affirmation of diversity.

The South Project thus seeks to implant a fundamental paradigm shift such that the new man and woman brought about by the historical transformation ushered by the liberation struggles, that became a feature of all nations of the South, feels sufficiently empowered to stand cultural and racial stereotypes on their heads. The Project seeks ultimately to contribute to the process of decolonising the minds of the people of the South – *minks* and *hunters* alike – and to reintegrate them to their human stories (history), culture and heritage.

We are starting a struggle of epic proportions, embarking on an epic journey, to take back ownership of what belongs to us – our identity – and to reconstruct it in our image. Ventriiloquising any sector should be seen as anathema to such an exercise in self-definition, in which *Voice* is a tool of creation that is as sacred and potent as *Word*.

The South Project introduces a new quest motif: *the rediscovery of the ordinary*.²⁵ South 1 is an important step in this collective quest. South 1 is a form of rededication and spearheads our collective effort to reactivate the creative energies of the South; to reconnect individuals and society; to restore inner coherence to our sometimes frightfully fragmented societies; to redirect our lost, wandering, drifting souls; to mend our broken hearts and fractured being; to celebrate *the spontaneous and anonymous*; and to recapture our *minkinity* that lies in the protective encasing of our paradoxically binding and simultaneously emancipating spirit of *Ubuntu*.

Simple propositions but complex implications. These call on the artist, cultural worker and intellectual of the South to be a revolutionary activist as well.

The past is prologue; the best is yet to come.

You are the people of the rainbow
You hold the future in your palms

You hold the land of Gondwana in your hands
Be delicately purposeful in your touch
Look closely at the road map etched in your palms
Your palmistry is chemistry that blends us together
Symphony of southern fruits
Rapturous, rhapsodic, lyrical
Music of promise, delight, security and serenity
Let your voices rise together in harmony
Against the threat of the dark music
Sing me a song of family safety and wholeness
Your warm lucence is a poultice
You are the loadstone and lighthouse to seafarers
I see your face light up like the break of dawn

And know we are beginning this day with hope
Teach me again to spot the morning star
And the southern cross
Teach me again to brew a rainbow

1. Story based on analogy from Iyanla Vanzant, *Acts of Faith: Daily Meditations for People of Colour* (New York: Simon & Schuster, 1993).
2. Stiff sour porridge made from sorghum.
3. Wild vegetables.
4. You're going to send me to my death. Utterance attributed to AmaZulu King Shaka upon his assassination by his brothers, Dingane and Mhlangane.
5. We deliberate such weighty matters in council (IsiZulu proverb).
6. Only witches recoil from making new acquaintances (IsiZulu/IsiXhosa proverb).
7. IsiZulu exclamation of surprise.
8. In the Eastern Cape, scene of the 100 years' war between European settlers and Africans from the 1770s to the 1870s.
9. Forest stronghold, Eastern Cape. See I.C. Citashe's poem "Your cattle are gone, my countrymen!"
10. Composer, imbongi, seroki, poet laureate.
11. IsiXhosa children's rhyme that accompanies game of catch-me-if-you-can. In the rhyme it is the appearance of the leopard (ingwe) that frightens the children.
12. Council (Afrikaans).
13. Russian behavioural psychologist whose experiment with dogs proved dogs could be conditioned to salivate in anticipation of being given food.
14. Name given to a hypothetical super-continent of the Southern Hemisphere that included Africa, India, Australia, New Zealand, Antarctica and South America. Eduard Suess, an Austrian geologist, developed the name after the Gondwana region of central India.
15. Traditional Afrikaner pastry.
16. Poet laureate.
17. We want our land/ the hunters took away./ Let them give us back our land.
18. Old man.
19. From the poem "The Revolution of the Aged" by Njabulo Ndebele. *Staffrider* (December 1980/January 1981).
20. From Doris Lessing, *African Laughter: Four Visits to Zimbabwe* (London: Harper Collins, 1992).
21. A word meaning weight.
22. Baboon.
23. You certainly told him off!
24. Aimé Césaire, *Return to My Native Land* (first published in 1939).
25. Njabulo Ndebele, *Rediscovery of the Ordinary: Essays on South African Literature and Culture* (Johannesburg: Congress of South African Writers, 1991).



5



6



7



8

Patricia Mariaca

El viaje inmóvil, 2012

The Static Journey A Stationary Canoe Navigates the Desert Sands

Patricia Mariaca

The phenomenon of human displacement, characterised by personal, social and/or political crises, is addressed in the photographs through two main characters: a canoe and a desert. The poetry in this union is the visual and non-sequential recounting of a trip that will only begin in the imagination.

It is in the canoe's physical nature that we find the key to its conversion from an object used for navigation to a symbolic object. Fishermen from the Jiquilisco Bay mangroves in El Salvador (Central America) carved this canoe – a canoe that can navigate the mangrove's salty waters – from a single tree trunk. This intimate relation with the territory and its people makes the canoe an abstraction of the ecosystem where it originated. The insects, monkeys, alligators, spiders and volcanoes that surrounded the tree are impregnated in the canoe, evoking the impressive vegetation of which it was part through the breadth of the ship that nature has been transformed into. Seeing the size of the canoe is seeing the size of the tree, and seeing the tree is seeing the mangrove.

In an artistic gesture I transported the canoe from the green Central American context to the golden dunes of the Sub-Saharan desert in Mauritania (Africa), and I placed it on sands travelled by lonely nomad caravans. How one sees and perceives things in the desert is absolutely different from how one perceives things in the mangroves. In the mangroves, vision is limited to the closest vegetation that fills everything; in the desert this vision is absolute, and space is unlimited.

It is this radical change of territorial location that not only alters the nature of the canoe, but the landscape itself. The interpretation of what we see is shifted to a symbolic level. Once the ties to its natural space are broken, anchored in the middle of nowhere, its original purpose gone, the canoe is bound to physical immobility yet not a conceptual one.

“The Static Journey” invites the viewer to be seduced by the memory of his or her own shifts, travels or transformations, where departing as well as returning give way to similar feelings.

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El Viaje Inmóvil Una Canoa Navega las Arenas del Desierto

Patricia Mariaca

El fenómeno de los desplazamientos humanos, caracterizado por momentos de crisis personales, sociales y/o políticos, es abordado en la serie de fotografías que propongo a través de sus protagonistas: una canoa y un desierto. La poética de esta unión conforma la narración visual y no secuencial de un viaje que conseguirá iniciarse solo en la imaginación.

Es en la materialidad de la canoa donde se encuentran las claves de su transmutación que la lleva de objeto que navega a objeto simbólico. Pescadores de los manglares de la Bahía de Jiquilisco, en El Salvador (Centro América), tallaron de un solo tronco de árbol esta canoa capaz de navegar las aguas saladas del manglar. Esta íntima vinculación con el territorio y las personas, hace de la canoa un resumen del ecosistema de donde salió. Los insectos, los monos, los lagartos, las arañas y los volcanes que rodearon aquel árbol quedaron impregnados en la canoa, que evoca la impresionante vegetación de la que formó parte a través de la envergadura de la nave en la que se convirtió. Ver el tamaño de la canoa es ver el tamaño del árbol, y ver el árbol es ver el manglar.

En un gesto artístico, transporté esta canoa desde aquel verde contexto centroamericano, hasta las dunas amarillas del desierto subsahariano de Mauritania (África), y la deposité sobre arenas transitadas por solitarias caravanas de nómadas. En el desierto la manera de ver y percibir es absolutamente distinta a la que se tiene en el manglar. Si en el manglar la visión está limitada a la vegetación más próxima que lo llena todo, en el desierto la visión es absoluta, el espacio ilimitado.

Este radical cambio de ubicación territorial altera no solo la naturaleza de la canoa sino el paisaje en sí, y por lo tanto la interpretación de lo que vemos se traslada a planos simbólicos.

Rotos los vínculos con su espacio natural, anclada en medio de la nada y desaparecida su función original, la canoa se encuentra destinada a la inmovilidad física, no así a la conceptual.

“El viaje inmóvil”, invita a quién observa a dejarse seducir por la memoria de los propios viajes y mudanzas, donde tanto partir como regresar desencadenan emociones mejantes.













What is the South?

Nikos Papastergiadis

What is a “little public sphere”?¹ It is where strangers encounter each other and through dialogue produce some form of exchange and mutual understanding. The raw matter of this little public sphere is the democratic right to give voice to one’s belief and the cosmopolitan principles of curiosity and respect for the other. Today we are aware of the fragmentation and commercialisation of public spaces. There has been a steady erosion of the available spaces for public debate. However, there has also been a proliferation in the media with which private views can be made public. Each time we find a place to meet, whether it is in the context of a journal, a website, an exhibition or a conference, there is the possibility of building a little public sphere. I am drawn to those events and sites that are not just magnets for like-minded people, but assume the function of a platform for generating an understanding of the predicament we share. These little public spheres tend to be temporary and transient. They rely on a combination of intimate and distant relationships, weak and strong ties. Increasingly, the participants in these little public spheres are of mixed origins and many have travelled vast distances. In this text I will argue that while the South is a big and spherical concept, it is nevertheless a useful heading for understanding a certain set of relationships in the global

¿Qué es el Sur?

Nikos Papastergiadis

¿Qué es “una pequeña esfera pública”?¹ Es el lugar donde forasteros se encuentran y que por medio del diálogo producen alguna forma de intercambio y entendimiento mutuo. En el fondo, lo importante de esta pequeña esfera pública es el derecho democrático de uno a declarar sus creencias abiertamente así como afirmar un principio cosmopolita de curiosidad hacia a sí mismo como respeto para el Otro. Hoy día nos damos cuenta de la fragmentación y comercialización de espacios públicos. Ha habido una erosión regular con respecto a lugares disponibles para el debate público. Sin embargo, ha habido también una proliferación de medios en los que perspectivas privadas pueden devenirse públicas. Cada vez que encontramos un lugar para reunirnos, sea éste dentro del contexto de un boletín académico, un sitio web, una exhibición o una conferencia, existe la posibilidad de construir una pequeña esfera pública. Me hallo atraído a aquellos eventos y sitios que no sólo sean imanes para gente de ideas afines, sino que asuman la función de una plataforma para generar entendimiento acerca del dilema que compartimos todos. Tales pequeñas esferas públicas suelen ser temporales y transitorias. Dependen de una combinación de relaciones íntimas y distanciadas, de nexos débiles y fuertes a la vez. Más y más, sus participantes son

network of little public spheres.

Over the past decade the idea of the South has captured the interest of historians, activists, political scientists and cultural practitioners. It has been used to explore the legacies and links that shape the lives of people that are dispersed across a vast region. In geo-political terms the South is not confined to the southern hemisphere, as it captures elements that are located on both sides of the equatorial divide. Environmental associations such as the Vavilva group established in Chile, the Cairns group of agricultural ministers, South Centre at Oxford University that researches the inequities in economic global governance and the INSouth intellectual network, have all used the southern hemisphere as an analytical position to address the imbalances in the global system, to lobby for the priorities of the South in global fora, and develop a collaborative framework that promotes new forms of South-South and South-North exchange. Considering the proliferation of such gatherings the idea of the South appears to be a murky heading – like the atmospherics of urban skies it flickers and looms with hope and humiliation. The only constant for those who identify with the concept of the South is a dual awareness that the Euro-American hegemony in global affairs has concentrated power in the North, and that survival requires a coordinated transnational response.

The South is often associated with the debates on postcolonial states and the Third World. Contributors to the journal *Thesis Eleven*

tend to prefer to discuss the formations of an antipodean rather than a Southern cultural imaginary. While the journal has opened itself to new collaborations in the South, the term “antipodes” is retained in order to animate the contestatory nature of the conceptual terrain. Taking his cue from Bernard Smith’s pioneering work on cultural innovation in the South, Peter Beilharz has often stressed that culture is never bound to any fixed notion of geography.² Hence, the term “antipodes” is utilised to underline that cultural innovation does not arise from the residence of people in a specific place, but rather through the relationships that they form between places. Antipodes is thereby used as a term that stresses the dual movement of ideas between the North and South.

While these earlier political categories articulated identity through a conceptual framework of belatedness and subordination, I would argue that the concept of the South not only asserts a more affirmative tone for cultural identifications, but it helps to suggest that the movement of ideas can be multidirectional as well as bi-polar. Even though the term South privileges regional location over socio-economic development and geo-political histories, it does not mark an absolute break from the historical conditions of inequality. I would prefer to situate the concept of the South along a jump/cut spectrum of conceptual elongations and mutations that extend these preceding categories. For instance, when Trinh T. Minh-ha commented on the contemporary levels of global interpenetration, it led her to conclude that in “every third world there

de origen mixto y muchos de ellos han viajado desde bastante lejos para estar presentes. En esta ponencia, argumento que aunque el Sur sea un concepto grande y esférico, no obstante representa una categoría útil para entender un cierto grupo de relaciones dentro de la red de pequeñas esferas públicas.

A lo largo de los últimos diez años, la idea del Sur ha captado el interés de historiadores, activistas, científicos políticos y agentes culturales. Ha sido utilizada para explorar las herencias y conexiones que dan forma a la vida de gente que se encuentra dispersada por una vasta región. En términos geopolíticos, el Sur no se limita al hemisferio sur, ya que abarca elementos que se encuentran a los dos lados de la frontera ecuatorial. Grupos medioambientales tales como el Vavilva, establecido en Chile; el grupo Cairns de ministros de agricultura; el South Centre de la universidad de Oxford, que investiga inequidades en la gestión económica global; y la red intelectual InSouth han usado el hemisferio del sur como un posicionamiento analítico para enfrentar los desequilibrios del sistema global, para abogar por las prioridades del Sur en foros internacionales y para desarrollar un esquema colaborativo que promueve nuevas formas de intercambio entre el Norte y el Sur así como dentro del Sur mismo. Dada la proliferación de estos foros, la noción de Sur parece ser una categoría difusa. Como los movimientos atmosféricos de un cielo urbano, la idea destella a la vez que nos acecha, con esperanza tanto como humillación. La única

constante para quienes se identifiquen con el concepto de Sur es una doble conciencia de que la hegemonía euro-estadounidense en temas globales ha concentrado el poder en el Norte y que la sobrevivencia requiere una respuesta coordinada y transnacional.

A menudo se asocia al Sur con debates acerca estados poscoloniales y el tercer mundo. Colaboradores de la revista *Thesis 11* tienden a preferir una discusión de la formación de una imaginaria cultural de las antípodas en vez de una del Sur. Aunque la revista se ha abierto a nuevas colaboraciones en el Sur, sigue utilizando el término antípodas para animar la naturaleza polémica de este terreno cultural. Siguiendo el ejemplo del trabajo pionero de Bernard Smith acerca de la innovación cultural en el Sur, Peter Beilharz ha subrayado con frecuencia que la cultura no está atada jamás a ningún concepto geográfico fijo.² Por ende, el término antípodas se utiliza para subrayar que la innovación cultural no surge de la residencia de un pueblo en un lugar específico, sino por medio de las relaciones que esos pueblos forman entre lugares. Antípodas se utiliza entonces como un término que hace hincapié en el doble movimiento de ideas entre Norte y Sur.

Mientras que estas categorías políticas más tempranas se articulaban, con un planteamiento sobre la identidad por medio de un esquema conceptual de tardanza y subordinación, el concepto del Sur no sólo se plantea como un tono más afirmativo con respecto a identificaciones culturales, sino que también ayuda a sugerir que el

is a first world and vice versa". She was also stressing the now rather obvious point that the centre and periphery are not polar opposites, but that elements from both are embedded in each other. More recently, Néstor García Canclini has argued that while globalisation has produced vast chasms within social spaces, with the upper tier connected to global networks, he also stressed that everyone is forced to translate the global into the local.³ The ever widening socio-economic differences have now been thoroughly documented by many political economists such as Jacques Attali, who have found numerous ways of repeating the chilling fact that 90% of the global wealth is now concentrated in the hands of 1% of the world's inhabitants.⁴ Of course, Latin American political economists had already stressed that uneven development was not just a product of the centre and periphery polarity but also a process that was played out within specific regions.⁵ However, in this current phase of globalisation, there is a further twist in the geo-political polarisation – whereby the isolation of a region is not a consequence of its physical remoteness, but through a negative process of bifurcation – parts of cities, rural areas and significant parts of a region are increasingly bypassed or "splintered" from the emergent forms of exchange.⁶ Hence, it is crucial to stress that the South does not refer to a geo-political entity that possesses a singular territorial bloc with an attendant unified cultural and political identity.

I understand the concept of the South as a loose hemispheric term

movimiento de ideas puede ser de índole multidireccional, además de bipolar. Aunque el término Sur privilegia la ubicación regional sobre el desarrollo socioeconómico e historias geopolíticas, tampoco marca una ruptura absoluta con condiciones históricas de desigualdad. Preferiría situar el concepto de Sur a lo largo de un panorama no lineal constituido de elongaciones y mutaciones que extienden aquellas categorías anteriores. Por ejemplo, cuando Trinh T. Minh-ha comentó acerca de niveles contemporáneos de interpenetración global, la llevó a concluir que en "cada tercer mundo se encuentra un primer mundo y viceversa". También enfatizaba la idea ya bastante obvia de que el centro y las periferias no son antítesis polares, sino que elementos provenientes de los dos lados se encuentran insertados en cada uno de ellos. Más recientemente, Néstor García Canclini ha argumentado que a la vez que la globalización ha producido enormes brechas dentro de espacios sociales, con un sector superior conectado con redes globales, también ha enfatizado que todo el mundo se encuentra obligado a traducir lo global a lo local.³ Diferencias socioeconómicas cada vez más amplias, han sido complementemente documentadas por economistas políticos tales como Jacques Attali, que han descubierto varias maneras de repetir el hecho espeluznante de que 90% de la riqueza global está concentrada en manos de 1% de los habitantes del mundo.⁴ Desde luego, economistas políticos latinoamericanos ya habían subrayado que el desarrollo desigual no era solamente

that refers to a series of places that share similar patterns of colonisation, migration and cultural mixture. For me, the South is also expressive of a cultural imaginary that looks outward from its own national base and against the grain of its colonial past. This appeal to a more open-ended identity is, in one critic's eye, a betrayal of a deep imperial history.⁷ In other words, any use of the language that draws from metaphoric associations with the cardinal points of cartography risks being embedded in the naturalistic discourse of magnetic polarities.

In my mind, the South is a more ambivalent concept. It oscillates between a clarion call for antipodean rebelliousness and the stigmatic expression of the cultural cringe. Throughout Australia's incomplete pursuit of republicanism, the image of the Southern Cross has been a recurring symbol of resistance. It has been the trump card against the cultural imperialism of the North. Refusing to be defined by a measure that favours the North, the Southern cultural chauvinist inverts this logic and declares that everything of value is already and always in the South. Peter Beilharz notes that the choices are not confined to the bad options of superior recognition according to metropolitan exclusivity or the provincial self-identification through splendid isolationism. He takes inspiration from the fact, and not just hollow boast, that distance from the North has enabled Australia to figure as the "world's social laboratory of policy experiment". Indeed throughout the 20th century Australia has been at the forefront of reforms and innovations in the

un producto de la polaridad centro y periferia, sino también un proceso que se llevó a cabo dentro de regiones específicas.⁵ No obstante, en nuestra actual fase de globalización, existe ya otro giro inesperado cuando se trata de la polarización geopolítica —en el que el aislamiento de una región no es consecuencia de su lejanía física, sino el resultado de un proceso negativo de bifurcación— donde ciertas partes de ciudades, áreas rurales y otras partes principales de una región se hallan marginalizadas o "desprendidas"⁶ de formas de intercambio emergentes. Así que es esencial enfatizar que el Sur no se refiere a una entidad geopolítica que poseyera un bloc territorial íntegro junto con una unificada identidad cultural y política.

Entiendo el concepto del Sur como un término liberal hemisférico que se refiere a una serie de lugares que comparten semejantes patrones de colonización, migración y mixtura cultural. Para mí también, el Sur expresa un imaginario cultural que mira hacia fuera desde su propia base nacional y en contra de los patrones de su pasado colonial. Este gesto a favor de una identidad más abierta es, según un crítico en particular, la traición de una profunda historia colonial.⁷ O sea, cualquier uso de lenguaje que remita a asociaciones metafóricas relacionadas con los puntos cardinales de la cartografía corre el riesgo de ser insertado en un discurso naturalista de polaridades magnéticas.

Para mí el Sur es un concepto más ambivalente. Oscila entre un

three pillars of social welfare – wage arbitration, women’s right and multiculturalism. However, Beilharz’s narrative of the emergence of antipodean civilisational tropes is bittersweet. While he duly notes that earlier achievements were influential in the Fabian social democratic debates, he is also painfully aware that Paul Keating’s realignment of the Labour Party with neo-liberalism paved the way for Tony Blair’s “third way”.⁸ Keating’s own southern cultural imaginary that promised to take shape through a nascent republicanism and closer integration with Asia, was soon transformed into the target of populist scorn for the successive generations of political leaders.

In Central and Latin America, a similar pattern of ambivalent identification is expressed in examples that stretch from Borges’ short story of the South as a frontier metaphor, Joaquín Torres García’s corrective claim that the “North looks South”, to the analysis of cultural inferiority complexes in the writings of Octavio Paz, Gilberto Freyre and Eduardo Galeano, and more recently, the speech by Hugo Chávez in which he quoted Mario Benedetti’s poem “The South also Exists”.⁹ Such enduring pathos for regional solidarity alongside the persistent failure to build a common cultural framework prompts a number of questions. Is the concept of the South the best frame or point from which to start, once again, as if for the first time, the endless task of collective identification? Is there any point at which the path of identity splits from the imperial past? Can such a wide spherical concept inflect the debates

toque de rebato a favor de rebeldía por parte de las antípodas y la expresión estigmática de un escalofrío cultural. A lo largo de la historia australiana que corresponde a su búsqueda del republicanismo, la imagen de la Cruz del Sur ha sido un símbolo recurrente de resistencia. Ha sido la baza ante el imperialismo cultural del Norte. Al rehusar ser definido por una medida que favorece el Norte, el chauvinista cultural sureño invierte esta lógica y declara que todo valioso ya está y siempre estará en el Sur. Peter Beilharz nota que las opciones a escoger no se limitan a malas en las que se hace un reconocimiento de superioridad según una exclusividad urbana o por medio de un aislacionismo espléndido. Él se inspira —y esto va más allá de un hueco alarde de su parte— por el hecho de que su lejanía del Norte ha permitido que Australia figure como “el laboratorio social del mundo para la experimentación política”. Y es cierto que a lo largo del siglo xx Australia se ha encontrado en la vanguardia de reforma e innovación con respecto a los tres pilares del bienestar social: arbitraje de sueldos, los derechos de la mujer y el multiculturalismo. Sin embargo, esta narrativa de Beilharz acerca de la aparición de un tropo de civilización de las Antípodas resulta agrídulce. Aunque debidamente anota que logros anteriores ejercían una influencia en los llamados debates Fabian acerca de la democracia social, también se da cuenta plenamente de que el realineamiento del partido izquierdista australiano con el neoliberalismo, a manos del primer ministro Paul

on planetary and cosmopolitan identity with a different historical texture and geo-political valency?¹⁰

Mindful of Gerardo Mosquera’s trenchant critique of the way metropolitan curators mine the cultural content of the South in order to extend their imperial outreach, treating the South as mere data that can be added to the existing canons,¹¹ I will be picking up iterations of the South and taking them in a direction that is similar to Raewyn Connell’s definition of “Southern theory” as a perspective that sharpens relational thinking “between intellectuals and institutions in the metropole and those in the world periphery”.¹² In both cultural and political terms, the South is best utilised as an intermediary concept – neither embedded in a fixed territorial context, nor floating in the realm of “unmoored” globalisation. Within the discourse of art theory and contemporary visual practice, I will argue that the concept of the South can be used to redefine the context of art within a wider hemispheric frame, and address the complex operation of influences that criss-cross each other within this sphere. Hence I will draw a determinately idiosyncratic curve that links together a wide range of discursive sources, such as the journals *Thesis Eleven* and *Third Text*, as well as cultural events ranging from *Documenta 11*, the Asia-Pacific Triennial, The South Project and South-South-South. From this network I will suggest that the emergent formations of a spherical context has informed the visual imaginary of an artists such as Carlos Capelán.¹³

Keating, abrió el camino para la *Third Way* de Tony Blair.⁸ La propia imaginaria cultural sureña de Keating, que había prometido darse forma por un republicanismo naciente así como una integración más estrecha con Asia, pronto se convirtió en el blanco para el desdén populista entre generaciones subsiguientes de líderes políticos.

En Centroamérica y otras partes de Latinoamérica, un semejante patrón de identificación ambivalente se expresa en ejemplos que van desde la narrativa corta de Borges en que el Sur sirve de metáfora de la frontera, a la afirmación correctiva de Joaquín Torres García de que “el Norte mira hacia el Sur” hasta los análisis de complejos de inferioridad cultural que se encuentran en los escritos de Octavio Paz, Gilberto Freyre y Eduardo Galeano, y aún más recientemente en un discurso de Hugo Chávez en el cual citó el poema “El sur también existe” de Mario Benedetti.⁹ Un patetismo de tanta duración a favor de la solidaridad regional junto con una persistente incapacidad de armar un modelo cultural común plantea varias preguntas. ¿Es cierto que el concepto del Sur es el mejor marco o punto de partida, nuevamente y como si fuera la primera vez, desde donde comenzar esta tarea interminable de construir una identificación colectiva? ¿Existe un momento en que el sendero de la identidad se separe del pasado imperial? ¿Es posible que un concepto esférico tan amplio inflexione los debates acerca de identidad global y cosmopolita con diferentes texturas históricas y valencias geopolíticas¹⁰?

Thesis Eleven and Third Text: Archives of the South

From the outset in 1987 the art theory and art historical journal *Third Text* contested the terms, questioned the structures and challenged the history of western art. The tone of writing has varied from the academic to the poetic and the polemical. While the journal was founded to develop a Third World perspective on contemporary art and give voice to artists who have worked in a postcolonial context, and despite the shift in editorial policy which is more sceptical of postcolonial theory,¹⁴ the journal continues to provide an invaluable documentary function that recovers and repositions the artistic practices that were either ignored or marginalised by the dominant art historical institutions. It also plays a leading role in presenting new methods for measuring the value and meaning of art. Art history is more than capable of discovering new entrants into its own canon, but the capacity to re-think the terms of entry and the field of relations that constitutes art is not generated from within, but through an interplay with different theoretical and cultural perspectives. The postcolonial critiques of Orientalism, hybridity and the subaltern that were first developed in literary and historical accounts provided vital stepping stones in this reconfiguration of art historical methodologies. A key challenge that confronted this discourse was to develop new ways of seeing and interpreting the differences between and within cultures. For instance, the introduction of the Derridean concept of

Consciente de la crítica contundente por parte de Gerardo Mosquera acerca de cómo curadores urbanos minan el contenido cultural del Sur para extender su alcance imperial, al actuar como si el Sur fuera sólo simples datos que se pueden incorporar a cánones existentes,¹¹ voy a retomar ciertas iteraciones del Sur para llevarlas hacia algo semejante a la definición de Raewyn Connell de “teoría sureña”, entendida como una perspectiva que agudiza el pensamiento relacional “entre intelectuales e instituciones de la metrópoli y sus pares en las periferias del mundo”.¹² En términos tanto culturales como políticos, el Sur es mejor utilizado como un concepto de intermedio, ni insertado en un contexto territorial fijo ni flotante en un terreno de globalización “desenfrenada”. Dentro del discurso de la teoría del arte, así como la práctica visual contemporánea, argumentaré que el concepto del Sur puede usarse para redefinir el contexto del arte dentro de un marco hemisférico más amplio y para enfrentar una compleja operación de influencia que se entrelaza dentro de esta esfera. Así que trazaré una curva deliberadamente idiosincrática que vincula una amplia gama de fuentes discursivas como las revistas *Thesis Eleven* y *Third Text*, así como eventos culturales que van desde Documenta 11, la Asia-Pacific Triennial, The South Project, y South-South-South. A partir de esta red expresaré que las formaciones emergentes de un contexto esférico han informado la imaginaria visual de artistas tales como Carlos Capelán.¹³

supplementarity and Homi Bhabha’s interpretation of the process of cultural translation provided new means for understanding both the tensions that arise from the interaction between different cultural practices, and the emergence of novel forms of expressions. In short, this approach not only provided more evidence of emergent practices and the historical legacies of art from the South, but it also prompted the invention of critical tools for overcoming the classification of the South as exotica, periphery and primitivism.

Zygmunt Bauman and Bernard Smith, two of the key thinkers that have inspired the cultural turn in *Thesis Eleven*, have approached the question of the South from opposite poles. Zygmunt Bauman has asked how will understand the dream of mobility, and other images of utopia, without more space? The world, he warns, has run out of space. There are no more lands towards which the both the post- and sub-European fantasies can be projected. In the Northern imaginary, the South previously figured as both the exalted place of salvation and the dreaded basin in which all refuse was deposited. Now, Bauman points out, there is no escape. Utopian thinking is no longer directional or teleological, but improvisational, contingent and vigilant. This modality, after many twists, finally turns around and finds the countenance of elder hunters that provide the starting point to Bernard Smith’s visual analysis.

Smith was the first Australian art historian to notice that the art

Thesis Eleven y Third Text: Archivos del Sur

Desde sus comienzos en 1987, la revista *Third Text* —enfocada en la teoría del arte y la historia del mismo— refutaba los términos, cuestionaba las estructuras y desafiaba la historia del arte occidental. Su tono ha variado entre académico, poético y polémico. Aunque la revista fue fundada para desarrollar una perspectiva tercermundista acerca del arte contemporáneo y ofrecer un portavoz a artistas que han trabajado en contextos poscoloniales, y pese un cambio de norma editorial a una más escéptica ante la teoría poscolonial,¹⁴ la revista sigue ejerciendo una valiosa función documental que rescata y reposiciona prácticas artísticas que, o han sido ignoradas, o marginalizadas por instituciones que han dominado la historia del arte. También ejerce un papel líder en la introducción de nuevos métodos para medir el valor y el significado del arte. La historia del arte, como institución, es plenamente capaz de descubrir nuevas figuras y obras para su canon, pero la capacidad de repensar tanto los requisitos para esta inclusión como el campo de relaciones que constituye el arte, no son generados desde adentro, sino a través de un juego interactivo entre diferentes perspectivas teóricas y culturales. La crítica poscolonial del orientalismo, el estatus de híbrido y de lo subalterno que se desarrolló por primera vez en crónicas literarias e históricas ofrecieron peldaños en la reconfiguración de metodologías en este tema. Por ejemplo, la introducción del concepto de “suplementaridad”

produced in the South did not correspond to other visual practices and it did not fit neatly into the available conceptual categories of the North. To interpret the cultural production of the South necessitated innovative and inter-disciplinary methodologies. Ian McLean has taken Smith's antipodean perspective a step further. By tracing the records of the encounters between Aboriginal communities, missionaries and anthropologists in the late 19th and early 20th centuries, and by reviewing the earliest references to Aboriginal art in anthropological writing and art criticism, McLean has been able to establish that both Aboriginal cultural production precedes the early modernist experiments in Europe and the uses of the category of "contemporary" to refer to a conjunction of vigorous traditionalism and resistance to modernity in Aboriginal art anticipates the dominant tropes of contemporaneity that appeared late in the 20th century. McLean makes the bold claim that if opposition to the antinomies of modernism and celebration of the hybrid knowledges, practices and identities are the hallmarks of contemporaneity, then Aboriginal art has always been contemporary.¹⁵

Documenta 11: Platform for the South

As director of *Documenta 11*, Okwui Enwezor was aware of his responsibility as a beneficiary of the debates that unfolded in the journal *Third Text*, as well as the danger of being the carrier of the "poisoned

de Derrida, y la interpretación del proceso de traducción cultural llevado a cabo por Homi Bhabha ofrecieron nuevas maneras de entender tanto las tensiones que surgen de la interacción entre diversas prácticas culturales, como la aparición de formas expresivas innovadoras. En resumidas cuentas, este acercamiento no sólo ofrecía más evidencia acerca de prácticas emergentes así como la herencia histórica del arte del Sur, sino que también impulsó la invención de herramientas críticas para una repudiación de la clasificación del Sur como exótico, periferia y primitivismo.

Zygmunt Bauman y Bernard Smith, dos pensadores clave que han inspirado este nuevo enfoque cultural en *Thesis 11*, se han acercado al problema del Sur desde polos opuestos. Zygmunt Bauman ha preguntado de qué manera entenderemos el sueño de movilidad, y otras imágenes utópicas, sin que haya más espacio. Advierte que el mundo ha agotado su espacio disponible. Ya no hay otras tierras hacia las que se puede proyectar la fantasía "poseuropea" ni la "subeuropea". En la imaginaria norteña, el Sur antes figuraba como un lugar exaltado de salvación, así como la cuenca temida en donde se depositaba todo desecho. Ahora, apunta Bauman, ya no hay escape. El pensamiento utópico ya no es direccional, ni teleológico, sino improvisado, contingente y vigilante. Esta modalidad, después de muchos giros, últimamente da media vuelta y se encuentra ante los rostros de "venerados cazadores ancianos" que proveen el punto de

chalice" that delivered the South to the North. However, rather than survey and chart the art historical achievements of the South, Enwezor intertwined his research process with a novel political intervention. He transported the Documenta curatorial team to key locations across the world to address the issues of creolisation, justice and reconciliation in places like St Lucia, South Africa and India.¹⁶ The engagements with such specific historical contexts not only brought an unprecedented focus on the South, but also sharpened the interplay of two historical streams. It was not only a mapping of the cultural consequences of decolonisation, but an inter-disciplinary and inter-textual tracking of the complex flows between diasporic communities, the perduring legacies of colonialism and a critique of dystopian ruins of post-industrial spaces. Through the juxtaposition of these two narratives, postcolonial migration patterns and postmodern aporias, Enwezor offered both a wider sphere and a more nuanced set of pathways for tracing the complex entanglements between the North and the South.

Asia-Pacific Triennial: From Collaboration to Showcase

The Asia-Pacific Triennial of Contemporary Art (APT), inaugurated in 1993 at the Queensland Art Galley, was the first and continues to be the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia and the Pacific, including Australia. In its original format the APT initiated a pioneering curatorial methodology

partida para el análisis de Bernard Smith.

Era Smith el primer historiador de arte australiano que se fijara en que el arte producido en el Sur no correspondía a otras prácticas visuales y que tampoco cabía de manera muy nítida en las categorías conceptuales del Norte entonces disponibles. Una interpretación de la producción cultural del Sur necesitaba de metodologías innovadoras e interdisciplinarias. Ian McLean ha llevado la perspectiva "antípoda" de Smith a un paso más allá. Al rastrear archivos concernientes a encuentros entre comunidades indígenas australianas, misionarios y antropólogos a finales del siglo XIX y principios del XX, y al estudiar las referencias más tempranas acerca del arte indígena australiano en la escritura antropológica así como en la crítica artística, McLean ha podido establecer que la producción cultural indígena australiana precede los tempranos experimentos modernistas por parte de artistas en Europa, a la vez que el uso de la categoría de "contemporáneo" para referirse a un conjunto de tradicionalismo vigoroso, así como para la resistencia frente la modernidad en el arte indígena australiano que anticipa los tropos dominantes de contemporaneidad que se observaron a finales del siglo XX. McLean afirma osadamente que si bien el sello distintivo de la contemporaneidad ha sido una oposición a las antinomias del modernismo y una celebración de conocimiento, prácticas e identidades híbridos, entonces el arte indígena australiano ha sido contemporáneo desde siempre.¹⁵

that required advisors and selectors from Australia to be partnered with experts across the region. In particular, in 1996 each of the fifteen curatorial teams comprised both Australian and international curators, and focused on the art of specific geographical areas according to their expertise. According to Victoria Lynn, one of the curators of APT2, the development of this project in Australia is not only a consequence of its geographic proximity, always “looking up to Asia”, but also a result of longstanding “influence of these cultures on artists including Donald Friend, David Rankin, Tim Johnson, Janet Laurence, and the large number of Australian artists who have heritages located in this region, namely John Young, Simryn Gill, Savandary Vongpothorn”.¹⁷ The significance of these biographical links and the prevailing context of “wanting to be part of Asia”, meant that the APT proceeded with a curatorial attitude that was framed by the interests of dialogue. However, since APT 2002 the curatorial methodology shifted to a more conventional model of showcasing the work of a core group of influential and emerging artists. At a time when there was a proliferation of new biennales throughout Asia, and artists from India and China were gaining a level of hyper-visibility in the global art system, this new approach prompted critics to suggest that Australia was slipping into the invisible imperious space that lies beneath the hyphen of the APT and resume the privileged vantage point of curating others.¹⁸

Documenta XI: Una plataforma para el Sur

Como el director de Documenta XI, Okwui Enwezor se daba cuenta de su responsabilidad como beneficiario de los debates que se desarrollaban en la revista *Third Text*, así como del peligro de verse el portador del “cáliz ponzoñoso” en que el Sur fue entregado al Norte. No obstante, a diferencia de presentar un panorama o esquema general de logros en la historia del arte del Sur, Enwezor entretejió su proceso de investigación con una intervención política novedosa. Trasladó al equipo de curaduría Documenta a sitios clave alrededor del mundo para enfrentar temas de criollismo, justicia y reconcilio en lugares tales como Santa Lucía, Sudáfrica y la India.¹⁶ Tales enfrentamientos entre contextos históricos tan específicos, no sólo fomentó un enfoque nunca antes visto en el Sur, sino que a la vez agudizó el juego interactivo de dos corrientes históricas. Esto implicaba trazar un mapa de las consecuencias de la descolonización, además también un rastreo interdisciplinario e intertextual de complejas corrientes entre comunidades en proceso de diáspora, una perdurable herencia de colonialismo y una crítica de las ruinas distópicas del espacio post industrial. Por medio de la yuxtaposición de estas dos narrativas —las de patrones poscoloniales de migración y de aporías posmodernas— Enwezor ofreció una esfera más amplia, así como un conjunto más matizado de herramientas para trazar complejos enredos Norte/Sur.

The South Project

In 2003, inspired by the regional focus and the earlier collaborative models that were developed by the APT, Kevin Murray proposed that Melbourne should become the host city of an art festival that had the explicit aim of embracing cultural exchange across the South.¹⁹ Murray’s main motivation was to remove the blinkers that directed attention to the metropolitan centres and blocked lateral vision. While he has not yet achieved his goal of establishing a structured platform and ongoing program of events that are focused on the South, Murray has initiated a number of admirable and ambitious conferences in Melbourne, Wellington, Santiago and Johannesburg, residencies in Melbourne and exhibitions in Melbourne and Johannesburg. The aim of these events has been to initiate a dialogue between artists, critics and writers from the whole of the South. At the opening conference in Melbourne, Mbulelo Mzamane concluded his talk with a vision of the South as a “rediscovery of the common”. While attending a subsequent South conference in Santiago, the Australian Indigenous artist Brook Andrew acknowledged that while he was interviewing mothers/activists of the disappeared, he felt an embodied connection to one who “looked like my mum”, and found unexpected affinities with the Aboriginal women from the stolen generation.²⁰ These are brief examples of how events have begun to establish a network that encourages multilateral relationships and framework for re-thinking the social

La Asia–Pacific Triennial: de la colaboración a un caso ejemplar

La Asia–Pacific Triennial of Contemporary Art (APT), inaugurada en 1993 en la Queensland Art Gallery, constituyó la primera y sigue siendo la única serie importante de exhibiciones en el mundo que se enfoca de manera exclusiva en el arte contemporáneo de Asia y el Pacífico, incluida Australia. En su formato original, la APT inició una pionera metodología de curaduría que requería de sus asesores australianos para trabajar en conjunto con expertos provenientes de toda la región. Particularmente en 1996, cada uno de los quince equipos de curaduría fueron constituidos por curadores, tanto australianos como internacionales, y se enfocaron en el arte de específicas áreas geográficas según las especializaciones de cada participante. De acuerdo con Victoria Lynn, uno de los curadores de APT2, el desarrollo de este proyecto en Australia es consecuencia no sólo de su proximidad geográfica, en la que Australia siempre se encuentra “levantando la vista hacia Asia”, sino también el resultado a largo plazo de “la influencia de estas culturas en la obra de artistas como Donald Friend, David Rankin, Tim Johnson, [y] Janet Laurence, así como de un gran número de artistas australianos cuya ascendencia proviene de esa región, como es el caso con John Young, Simryn Gill, [y] Savandary Vongpothorn.¹⁷ El significado de estos nexos biográficos, así como el contexto preponderante de “querer formar parte de Asia” implicó que la APT procediera con una

context of art beyond the concentric ring of neo-imperialism and even the petty narcissism of national republicanism.²¹

South-South-South

In 1998 I used the idea of the South as a heading for a conference, and developed it further in a follow up event held in 2004.²² The primary aim of both conferences was to rethink the context of art. We were particularly concerned with the myopia through which we regard a neighbour like New Zealand as if “it was Australia writ small”,²³ and the dearth of comparative thinking that may have revealed the similarities and differences with South Africa – another southern space that was also once part of the British empire, and with which Australia shared many common settler myths.²⁴ It is easy to enjoy the wit of the Canadian artist Curnoe who redrew the map of North America in a way that miraculously fused the boundaries of Canada and Mexico, and by a mutual process of expansion and contraction made that “something in the middle” disappear.²⁵ However, when artists from the three continents of the South share a stage there can also be some very awkward silences. The long histories of mutual indifference that resulted from Northern bias and peripheral blindness cannot be corrected by mobility alone.²⁶ Reflecting on the challenges associated with the intensified patterns of global circulation of artists and the hybridisation of cultures associated with globalisation, the Cuban curator Gerardo Mosquera

actitud de curaduría enmarcada por un interés en el diálogo. Sin embargo, a partir de 2002, su metodología de curaduría ha cambiado a un modelo más convencional en que se presenta la obra de un grupo de artistas influyentes y emergentes que también han trabado una cercana relación con la trienal. En un momento en que había una proliferación de nuevas bienales por toda Asia y en el que artistas de la India y China estaban logrando un nivel de hipervisibilidad en el sistema global del arte, este nuevo acercamiento motivó la crítica a sugerir que Australia retrocedía al espacio invisible e imperioso que subyace el guión en Asia-Pacífico para así asumir nuevamente su privilegiado punto de vista desde donde emprender una curaduría del arte de los demás.¹⁸

The South Project

En 2003, inspirado por el enfoque regional y los modelos colaborativos más tempranos desarrollados por la APT, Kevin Murray propuso que Melbourne se convirtiese en la ciudad anfitriona de un festival de arte cuya meta explícita fuera “una apreciación de intercambio cultural por todo el Sur”.¹⁹ El principal motivo de Murray era el de eliminar las luces direccionales que siempre llamaban la atención a centros metropolitanos y que bloqueaban la visión lateral. Aunque todavía no ha logrado su meta de establecer una plataforma estructurada y un programa continuo de eventos enfocados en el Sur, Murray sí

proposed that there was a need for a paradigm shift in the understanding of the circulation of artists working in the South. Mosquera stressed that in the absence of new South-South and North-South axial routes, the cultural contours of globalisation would continue to reproduce prevailing imperialist inequalities and primitivist stereotypes.²⁷

To unravel the cultural textures of the South, I now turn towards a closer look at artistic practices. It is my contention that the spherical consciousness from the South – that is, the cultural consciousness of the ways and means by which neo-liberalism jigsaws into the cuts made by colonialism, or the manner by which settler claims, diasporic aspirations and Indigenous rights rub against each other – can be glimpsed in the aesthetic practices of artists from the South.

Cape - Surf

In 2007 I observed Capelán working on a wall drawing for the Auckland Triennial. As I stood before the wall, I wondered what horizons are lapsing up against each other while Capelán is bending these anamorphic figures, inserting stellar-like messages and twirling the space in a flow of eddies and cross-currents. I also recalled an experience we had a few years earlier. Staring out into the Pacific Ocean from a Sydney cliffside he remarked: “This is the Chilean horizon seen from the other side”.

The edges to these wall-drawing installations are as elusive as the

ha iniciado varias conferencias admirables así como ambiciosas en Melbourne, Wellington, Santiago, y Johannesburgo, impulsado becas en Melbourne así como exhibiciones en este último, además de Johannesburgo. El objetivo de estos eventos ha sido iniciar un diálogo entre artistas, críticos y escritores provenientes de todas partes del Sur. En la sesión de apertura en Melbourne, Mbuelo Mzamane concluyó su discurso con una visión del Sur como un “redescubrimiento de lo común”. Mientras asistía a una conferencia subsiguiente acerca del Sur en Santiago, el artista indígena australiano Brook Andrew admitió que a la vez que entrevistaba a las madres de los desaparecidos (así como a otros activistas), dijo: “se parecía a mi mamá” al sentir una conexión con ella, y descubrió afinidades sorprendentes con las mujeres indígenas australianas de la llamada generación robada.²⁰ Éstas son muestras breves de cómo ciertos eventos han empezado a establecer una red que fomenta relaciones multilaterales y esquemas para repensar el contexto social del arte más allá del anillo concéntrico del neoimperialismo y hasta más allá del egoísmo mezquino del republicanism nacional.²¹

Sur-Sur-Sur

En 1998, empleaba yo la idea del Sur como el título de una conferencia, y la desarrollé aún más en un evento subsiguiente de 2004²². El objetivo principal de las dos conferencias era el de repensar

horizon. Capelán claims that no matter how intensively he immerses himself into the space, the drawings are never finished. Reiterations have appeared in Montevideo and Johannesburg. In each instance, a foundational narrative provides a reference point: in Montevideo there is a response to 19th century landscape paintings of the birth of the Uruguayan nation by Juan Manuel de Blanes; in New Zealand and South Africa he made work that connected the peaceful protest marches organized by the Parihaka community in 1881 with Gandhi's decision to leave Durban in 1914 and initiate his philosophy of active disobedience. These references are not visible other than in the gesture of mark making. In an earlier correspondence he has noted: "For me, drawing a piece like I did in Auckland is both about mapping and being in a map". He adds further that in the act of representing there is also a contradictory desire to erase the signs of representation. Unlike the heavy, monumental – let us say – colonising acts of historical representation, Capelán's gestures are closer to indigenous practices of sand painting – the image appears in a materiality that admits its own ephemerality and its meaning is articulated through the medium of clustered hieroglyphs. Finally, I would like to suggest that the spherical images of horizons that provide the field upon which his aphoristic messages from his provocative cultural front, the Post Colonial Liberation Army (PCLA), are not representations of physical territories but a cultural horizon that is fleetingly composed in the intersections of

belated arrivals and interrupted translations.

In the first known map of the world, Anaximander presented it in the shape of a cylinder. The earth was surrounded by the heavens. Suspended in the heavens, people lived on the upper surface. Anaximander was Greek, but the centre of the world was the Aegean Sea. The shores of Europe and Asia frame the edges of the then known world, but the point from which they are seen is the flowing azure. Similarly, it is timely to recall that in Herodotus's account of history the perspective on events is informed by the principle that everything is in eternal motion. The centre of the world is the sea. He sees things not from a specific vantage point within terra firma, but as if he was also a traveller, a sailor, a mere passer-by. His approach towards other people and cultures is not as adversarial enemies or monstrous sub-humans, but rather as equals who have developed different values and traditions. To comprehend these differences Herodotus recommends that we observe, enquire and relate them to one's own values and traditions. Looking out towards the horizon, Herodotus had no idea of what lay beyond. He did not have the vantage of an aerial perspective. There were no real maps which defined the way things were – just a simple awareness that we all have neighbours, and that our neighbours have, in turn, their own neighbours. To find out about what lay beyond he had to cross the borderlands. His only guide was the word of his neighbour's neighbour and so on. Hence, in the absence of a fixed

el contexto del arte. En particular nos preocupaba la miopía con la que vemos a un vecino como Nueva Zelanda, como si fuese una Australia en miniatura²³ y la escasez de pensamiento comparativo que pudiera haber revelado semejanzas tanto como diferencias con Sudáfrica, otro espacio sureño que antes formaba parte del imperio británico y con el cual Australia compartía varios mitos colonizadores comunes.²⁴ Fácilmente se puede disfrutar de la ingeniosidad del artista canadiense Curnoe, que volvió a trazar el mapa de América del Norte de manera que las fronteras de Canadá y México se fusionaran milagrosamente, y que —por un proceso mutuo de expansión y contracción— hiciera desaparecer a ese "algo de en medio".²⁵ Sin embargo, cuando artistas de tres continentes comparten un escenario, pueden haber unos cuantos silencios incómodos. Largas historias de indiferencia que resultaron de prejuicios y ceguera ante la periferia no pueden remediarse sólo por movilidad.²⁶ Al reflexionar acerca de retos asociados con patrones intensificados de circulación global y la hibridación de culturas asociada con la globalización, el curador cubano Gerardo Mosquera propuso que: "hacia falta un cambio de paradigma en cuanto se tratara de entender la circulación de artistas que trabajaran en el Sur". Enfatizó que en la ausencia de nuevas rutas de eje Sur/Sur y Sur/Norte, los contornos de la globalización seguirían reproduciendo las desigualdades imperialistas prevalentes, así como estereotipos primitivistas.²⁷

Para desenredar las texturas culturales del Sur, me inclino ahora a una visión más cercana de la práctica artística. Es mi opinión que una consciencia esférica desde el Sur —es decir, la consciencia cultural de las maneras en que el neoliberalismo siga los cortes hechos por el colonialismo, o la manera en que tanto reclamos por parte de colonizadores como aspiraciones de diáspora y derechos indígenas se rozan entre sí— puede vislumbrarse en la práctica estética de artistas del Sur.

Cape - Surf

En 2007, observé a Capelán mientras trabajaba en un dibujo para una pared en la trienal de Auckland, y me quedé ante la pared preguntándome cuáles horizontes se interactuaban a la vez que Capelán estaba deformando sus figuras anamórficas, metiendo mensajes a raíz de estrellas y girando el espacio por medio de un flujo de vorágines y corrientes cruzadas. También recordé una experiencia que habíamos compartido hacía unos años. Al fijar la vista en el Océano Pacífico desde una barranca en Sydney, dijo: "Éste es el horizonte chileno, visto del otro lado".

Los márgenes de estas instalaciones dibujadas en las paredes son tan elusivos como el horizonte mismo. Capelán ostenta que a pesar de qué tan intensivamente se mete en su espacio, jamás ha finalizado los dibujos. Reiteraciones de la obra han sido presentadas

mapping of the world, Herodotus set out on his journeys with a faith that knowledge accrues through the interaction with that which exists elsewhere. He was prepared to step out of his own place and verify the stories that had circulated like rumours. I would describe this horizontal method of inquiry, verification and narration as a form of spherical consciousness.

Conclusion

Despite the profound legacies and links that criss-cross the South, and that create a common texture in both historical consciousness and everyday experience, the capacity to stimulate dialogue and arrive at a position where people from different parts of the planet can feel a sense of ease and openness towards each other is not something that can be automatically acquired. In the South many people may share many common negative sentiments and political ideologies. It may start with feeling the same sardonic pains of cultural belatedness, and may escalate into a conjoined stance against the political humiliations of the North. However, beyond this kindred untimeliness and shared oppositionality, what are the subtle bonds that affirm a sense of community?

At the beginning of this essay, I noted how the idea of the South in geo-political terms has been articulated as a kind of defensive reaction to the hegemony of the North. As a way of concluding I am

going to argue that my idiosyncratic tour of the archive, platforms and collaborative models is neither a biographical narrative, nor a hierarchy of exemplars, but a deliberate act of rapprochement. By linking together different inter-disciplinary discourses and inter-textual events, my aim has been to expose a clinamen – a path that both “swerves away from the influence of predecessors”, and heads towards a “third space”.²⁸ I have followed the bias of this movement in order to show that the relational energy, which connects personal and historical claims, not only curves away from the compulsive trajectories that head North, but also draws force from the swirling gestures of rapport with other like-minded aspirants of the South.

From the outset of this essay, I have stressed that the concept of South is not only useful for the purpose of classifying the context and form of contemporary artistic practices in a broader geo-political category, but that it can also serve as a cluster concept that gains meaning through the relational thinking of scale and texture. More than two decades ago the Australian political scientists Alan Davies suggested that “we should spend less time in awed upward contemplation of the great metropolitan centres and a good deal more looking sideways at the experience of like small nations, whose solutions should be better scaled to our problems, and whose definition of their problems are more likely to help us understand our own”.²⁹ He imagined a form of cultural exchange that would reveal insights and develop skills that

en Montevideo y Johannesburgo. En cada instancia, una narrativa fundacional brinda un punto de referencia: en Montevideo hay una respuesta a los paisajes decimonónicos de Juan Manuel de Blanes acerca del nacimiento de la nación uruguaya; en Nueva Zelanda y Sudáfrica, produjo obras que vinculaban protestas apacibles organizadas por la comunidad Parihaka en 1881 con la decisión de Gandhi de abandonar Durban en 1914 e iniciar sus filosofía de desobediencia activa. Tales referencias no son visibles, excepto en el gesto de trazar una marca. En una correspondencia anterior ha comunicado que: “para mí, dibujar una pieza como la de Auckland se trata tanto de trazar un mapa como figurar en uno”. Además dice que en el acto de representar también existe un deseo contradictorio de borrar los signos de la representación. A diferencia de pesados y monumentales actos colonizadores de representación histórica —para decirlo de una manera— los gestos de Capelan se asemejan más a la práctica indígena de pintar con arenas de colores, donde la imagen aparece por medio de una materialidad que admite su propia naturaleza efímera y su significado se articula a través de conjuntos de jeroglíficos. Por último, me gustaría mencionar que las imágenes esféricas de horizontes que proveen el campo en que sus mensajes aforísticos forman su frente cultural provocador, la PCLA (Ejército de Liberación Poscolonial, por sus siglas en inglés) no son representaciones de territorios físicos, sino un horizonte cultural que

se compone de manera fugaz en una intersección de llegadas tardías y traducciones interrumpidas.

En el primer mapa del mundo que conocemos, Anaximandro presentó al mundo en la forma de un cilindro. La tierra estaba rodeada de los cielos, suspendida y la gente vivía en la superficie de la parte superior. Anaximandro era griego pero el centro del mundo era el Mar Egeo. Las costas de Europa y Asia enmarcan los bordes del mundo entonces conocido, pero también el punto desde el cual se ve aquél fluido azul oceánico. De manera similar, en las historias de Herodoto, hace falta recordar que su versión de los eventos se informa por el principio de que todo se encuentra sujeto a un movimiento eterno. El centro del mundo es el mar. Ve las cosas no desde un punto de vista que fuese un lugar específico en tierra firme, sino como si fuera un viajero, un marinero, o hasta un sencillo transeúnte. Su acercamiento a otra gente y a otras culturas no conforma una idea de éstas como enemigos, ni monstruos subhumanos, sino como pares que han desarrollado diferentes valores y tradiciones. Para comprender estas diferencias, Herodoto nos recomienda observar, preguntar y relacionarlas a los valores y tradiciones de uno mismo. Al fijar su mirada en el horizonte, Herodoto no tenía idea de lo que le esperaba allende. No contaba con una perspectiva aérea. No había verdaderos mapas que definiesen tal y cómo eran las cosas; sólo una conciencia de que tenemos vecinos todos y que nuestros vecinos tienen sus

would be more worthy of emulation because their fit would be closer to our own experiences. The transferability of knowledge would not be a form of adopting and applying models, but in the grasping of what Davies called the “nuances of likeness”.

What blocks this potential for this relational understanding of geo-political scale and socio-cultural texture? Is it due to our fears of facing the insecurities and horrors within, as well as a failure to define a measure of our own worth and common bonds? The models of explanation that have been prominent in the humanities and social sciences tend to reinforce a view that privileges defensive psychic reactions and imbalances in the global system. For instance, Freud’s insight into the “narcissism of minor differences” as an account of the disproportionate violence that is exerted upon proximate rivals, or even Paz’s exegesis of the self-hatred in the “Malinche complex”, are reliant on a paradigm that underlines the potency of negative cultural identifications. Despite the emergence of new intellectual and political networks that have provided a framework for the articulation and validation of not just voices from but also new modes of knowledge of the South, there has been insufficient attention to the articulation of an affirmative conceptualisation of the South.

It is important to use the “little public spheres” of symposia, exhibitions, journals and books not just as judicious theatres for speaking about the faults in the politics of recognition, and the weakness

of horizontal institutional networks, but as spaces in which we put this corrective sentiment to the side, and extend the practices of fabulation. Avoiding the bad options of metropolitan superiority and provincial indifference necessitates a finer appreciation of the interstitial practices that push cultural production to its most exquisite form. The little public spheres have a crucial role in the delivery of this third option. They require participants to position themselves as interlocutors of the contemporary. As noted in the examples of the contributors to the journals *Third Text* and *Thesis Eleven*, this entails a methodology that can track the complex traffic of ideas along the North-South and South-South axes. What counts is not whether you are based in New York or Melbourne, but how you follow the flows.

The South is, as Michael Taussig would say, a “murky” concept.³⁰ It embodies the “nightmarish medium of domination”, but as it verges from its intended axis, invents new relations and sweeps up the missing, it impugns the prison-house of its own language. From this perspective of haunted montages, I would respond to Cuauhtémoc Medina’s exhortation for the speakers of the *Sur, Sur, Sur, Sur* conference to evaluate the “explosion of the metropolitan historical narrative”, and the effects of “two decades of postcolonial emergence”, by proposing that the South does not always arrive after the North.³¹ Our sense of becoming, just like the view of a horizon from its other side, is not doomed by a primal loss, because as Borges promised in *El Sur*,

proprios vecinos a la vez. Para descubrir lo que había más allá, tuvo que atravesar fronteras. Su única guía era la palabra del vecino de su vecino, y así sucesivamente. Así que, en la ausencia de un mapa fijo del mundo, Herodoto emprendió su viaje con la fe de que el conocimiento se acumula a través de una interacción con lo que existe en todos lados. Estuvo dispuesto a salir de su propio lugar y verificar las historias que antes circulaban como rumores. Yo describiría este método horizontal de indagación, verificación y narración como una forma de consciencia esférica.

Conclusiones

A pesar de herencias y vinculaciones profundas que atraviesan el Sur, y que crean una textura común, tanto en su conciencia histórica, como en su experiencia cotidiana, la capacidad de estimular el diálogo y llegar a un espacio donde la gente proveniente de diferentes partes del planeta, pueda encontrar un ámbito de comodidad y apertura entre sí no es algo que se adquiere de manera automática. En el Sur, muchos comparten varios sentimientos, así como ideologías políticas comunes y negativos. Puede que comience al sentirse los mismos dolores sardónicos de una cultura de desarrollo tardío, y que se intensifique para llegar a un enfrentamiento conjunto en contra de las humillaciones políticas del Norte. Pero más allá de vivir juntos, lo inoportuno y compartir una posición de oposición, sería preguntarnos:

“¿cuáles son los lazos sutiles que afirman un sentimiento de comunidad?”

Al comienzo de este ensayo, noté cómo la idea del Sur en términos geopolíticos ha sido articulada como una especie de reacción defensiva ante la hegemonía del Norte. Para concluir, voy a argumentar que mi gira idiosincrática por los archivos, las plataformas y los modelos colaborativos, no constituye una narrativa biográfica, ni una jerarquía de ejemplares, sino un acto deliberado de reconciliación. Al vincular diferentes discursos interdisciplinarios y eventos intertextuales, mi propuesta ha sido exponer un clinamen, un sendero que “se desvía de la influencia de sus antecedentes” a la vez que se dirige a un “tercer espacio.”²⁸ He seguido la trayectoria de este movimiento, para demostrar que su energía relacional, que vincula reclamos personales tanto como históricos, no sólo desvía de trayectorias compulsivas que van rumbo al Norte, sino además se reesfuerza por medio de gestos espirales de entendimiento mutuo entre otros aspirantes sureños de ideas afines.

Desde el comienzo de este ensayo he enfatizado que el concepto del Sur no sólo es útil para clasificar el contexto y la forma de la práctica artística contemporánea dentro de una categoría geopolítica más amplia, sino que también puede servir como un concepto multifacético que adquiere su significado por un pensamiento relacional en términos de escala y textura. Hace más de dos décadas,

“reality favours symmetries and slight anachronisms”. The South, as he said in his favourite story, exists “on the other side of Avenida Rivadavia”. Borges gives us the phantasmagoric hint that the South is found in the roughride recovery of memories. To find such a place we are usually told to choose between a specific place, unique voice or permanent exile. However, I place greater faith in the sparkling intelligence of the antipodean intellectual who, according to Peter Beilharz, not only leaves home in order to return, transmits messages from across the horizon and maintains an open line with the past, but also “lives out all three modes of activity”.³²

1. I am borrowing Peter Beilharz's description of the journal *Thesis Eleven* as a “little public sphere”. See his “Rewriting Australia”, *Journal of Sociology*, 40 (2004).
2. Bernard Smith, *European Vision and the South Pacific* (Oxford: Oxford University Press, 1962). Peter Beilharz, *Imagining the Antipodes, Culture, Theory and the Visual in the Work of Bernard Smith* (Melbourne: Cambridge University Press, 1997).
3. Néstor García Canclini, *Hybrid Cultures* (Minneapolis: University of Minnesota Press, 1995).
4. Jacques Attali, *La voix humaine* (Paris: Fayard, 2004), cited in Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty* (Cambridge: Polity, 2007): 6.
5. Fernando Cardoso and Enzo Faletto, *Dependency and Development in Latin America* (Berkeley: University of California Press, 1979).
6. Stephen Graham and Simon Marvin, *Splintering Urbanism* (London: Routledge, 2001).
7. Margaret Jolly, “The South in Southern Theory: Antipodean Reflections on the Pacific”, *Australian Humanities Review*, 44 (2008): 79.
8. Peter Beilharz, “Rewriting Australia”, *Journal of Sociology*, 40 (2004).

el científico político australiano Alan Davies sugirió que: “deberíamos de gastar menos tiempo en contemplar intimidados hacia arriba, hacia los grandes centros metropolitanos, y bastante más tiempo en mirar al lado hacia la experiencia de pequeños países afines, cuyas soluciones deben de ser mejor ajustadas a nuestros problemas, y cuya definición de sus propios problemas probablemente nos ayude a entender los nuestros”.²⁹ Se imaginó una forma de intercambio cultural que revelaría perspectivas, así como desarrollar destrezas que serían dignas de emulación, ya que su forma sería más semejante a nuestras propias experiencias. La transferibilidad de conocimiento no sería una forma de adoptar y aplicar modelos, sino quedaría en entender los que Davies denominó “los matices de la semejanza”.

¿Qué bloquea este potencial para un entendimiento relacional de escala geopolítica y textura sociocultural? ¿Se debe a nuestro temor de enfrentar nuestros horrores e inseguridades internos, así como el no haber podido definir una medida para nuestro propio valor y nuestros vínculos comunes? Los modelos explicativos que han sido prominentes en las humanidades y las ciencias sociales tienden a fortalecer una perspectiva que privilegia reacciones psíquicas defensivas y desigualdades en el sistema global. Por ejemplo, el descubrimiento de Freud acerca del “narcisismo de diferencias menores” como una explicación de la violencia desproporcionada que se practica contra rivales cercanos, o hasta la exégesis de Paz

9. Kevin Murray, “Uruguay also Exists”, <http://ideaofsouth.net/idea/idea-zero/uruguay-also-exists>
10. See Paul Gilroy, *After Empire* (London: Routledge, 2004), and Ulrich Beck, “The Cosmopolitan Manifesto”, *World Risk Society* (Cambridge: Polity Press, 1999).
11. Gerardo Mosquera, “Alien-own / own Alien”, in Nikos Papastergiadis (ed.), *Complex Entanglements: Art, Globalization and Cultural Difference* (London: Rivers Oram Press, 2003): 19-29.
12. Raewyn Connell, *Southern Theory* (Sydney: Allen & Unwin, 2007): ix.
13. This path is by no means to be interpreted as a survey. It excludes numerous key influences and reference points such as the work of Kendall Geers, Colin Richardson, Juan Davila, Guy Brett, Nelly Richard, Virginia Perez Ratton and Ticio Escobar.
14. Rasheed Araeen, “Re-thinking History and some other things”, *Third Text*, 54 (Spring 2001): 93.
15. Ian McLean has been a regular contributor to both *Third Text* and *Thesis Eleven*. He is a rare example of a cultural theorist who is able to address both sociological and art historical debate. His analysis of the concept of the antipodes appeared in his seminal book *White Aborigines: Identity Politics in Australia* (New York: Cambridge University Press, 1998), and he is the editor of an anthology of Aboriginal art criticism, entitled *How Aborigines Invented the Idea of Contemporary Art: A Documentary History, 1980-2006* (Brisbane and Sydney: IMA and Power Publications, 2011).
16. Platform 1, *Democracy Unrealized*, took place in Vienna from March 15 to April 20, 2001 and continued in Berlin from October 9 to 20, 2001. Platform 2, *Experiments with Truth: Transitional Justice and the Processes of Truth and Reconciliation*, took place in New Delhi from May 7 to 21 and consisted of five days of public panel discussions, lectures and debates, and a video program that included over 30 documentaries and films. Platform 3, *Créolité and Creolization*, was held on the Caribbean Island of St. Lucia between January 12 and 16, 2002. Platform 4, *Under Siege: Four African Cities, Freetown, Johannesburg, Kinshasa, Lagos* was held in Lagos from March 15 to 21, 2002, and comprised public symposia and a workshop “Urban Processes in Africa”. See <http://www.documenta12.de/archiv/d11/english/index.html>.

acerca del odio propio contenido en el complejo “Malinche”, dependen de un paradigma que subraya el poder de identificaciones culturales negativas. Pese la aparición de nuevas redes intelectuales y políticas que han ofrecido un marco para la articulación y valorización de no sólo voces provenientes del Sur, sino también nuevos paradigmas de conocimiento sureños, no se ha fijado atención suficiente en la articulación de una conceptualización afirmativa acerca del Sur.

Es importante usar las “pequeñas esferas públicas” de simposios, exhibiciones, revistas y libros no sólo como buenos teatros para hablar de las fallas de la política del reconocimiento, y la debilidad de redes institucionales horizontales, sino como espacios en los que pudiéramos al lado un sentimiento correctivo tal y extendiéramos la práctica de la fabulación. Evitar opciones malas, correspondientes a superioridad metropolitana e indiferencia provinciana necesita una apreciación más fina de las prácticas intersticiales que empujan la producción cultural hacia sus formas más exquisitas. Las pequeñas esferas públicas ejercen un papel clave en la realización de esta tercera opción. Requieren que sus participantes se posicionen como interlocutores de lo contemporáneo. Como se notó en ejemplos por parte de colaboradores en las revistas *Third Text* y *Thesis 11*, implica una metodología que pueda rastrear un complejo tráfico de ideas a lo largo de los ejes Norte/Sur y Sur/Sur. Lo importante no es que uno se base en Nueva York o Melbourne sino que siga las corrientes.

17. Victoria Lynn et al., "The Asia-Pacific Triennial: A Roundtable", *Australian and New Zealand Journal of Art*, 8 (2007): 188-219.
18. Francis Maravillas, *Shifting Cartographies of the South in Austral / Asian Art Exchanges*, PhD Dissertation, Australian National University, 2006.
19. The inaugural meeting for the proposition of a South Project was held at the Australian Centre, the University of Melbourne, in 2003 and included Kevin Murray, Alison Carroll, John Mateer, Amanda Browne, Alison Fraser and Nikos Papastergiadis. Articles by Kevin Murray on themes of the South include the introduction to an issue of *Artlink* on South (<http://kitezh.com/texts/south-southway.htm>), "Keys to the South" issue of *Australian Humanities Review* (<http://www.australianhumanitiesreview.org/archive/Issue-March-2008/murray.html>) and "Flightless South" for the *Empires and Ruins* publication (<http://kitezh.com/texts/flightless.htm>). He is currently developing a network of Australian academics interested in broadening their disciplines to include a South-South approach. This includes a book on the Idea of South (www.ideaofsouth.net). He is also developing a Code of Practice for Craft-Design Collaborations, whose purpose is to develop opportunities for small-scale artisanal businesses across the South.
20. See "Indigenous Cosmopolitan, an interview between Brook Andrew, Marianne Riphagen and Nikos Papastergiadis", *Brook Andrew*, catalogue essay (Melbourne: Monash University Museum of Art, 2007).
21. In his recent essays, Murray has identified a number of "lost threads" that could strengthen the bonds across the South. Most significantly this includes a revitalisation of the experiments in curating exhibitions that explore the contact zone between traditional and modern cultures, as well as linking the philosophy of the African Renaissance and the earlier writings from South America such as the *Manifiesto Antropofago* in order to move towards a new form of critical humanism. See Kevin Murray, "The South Project: A Conference of Flightless Birds", *Australian and New Zealand Journal of Art*, 7, no. 1 (2006): 6-16.
22. The conference was called "Art + Globalization + Cultural Difference", held at Artspace, Sydney in 2001. It was co-organised with Nick Tsoutas and led to a publication: Nikos Papastergiadis (ed.), *Complex Entanglements: Art, Globalisation and Cultural Difference* (London: Rivers Oram Press, 2003). The follow-up conference was held at the Australian Centre for the Moving Image, Melbourne in 2004 and organised in collaboration with Scott McQuire and Geert Lovink, leading to the publication Scott McQuire and Nikos Papastergiadis (eds.), *Empires, Ruins and Networks* (Melbourne: Melbourne University Press, 2005).
23. Judith Brett, "Editorial: Australia and New Zealand", *Meanjin*, 44, no. 3 (1985): 328.
24. For an edited collection of essays with similar aims, see Kate Darian-Smith, Liz Gunner and Sophie Hall, *Text, Theory, Space* (London: Routledge, 1996): 1.
25. Greg Curnoe, *Mapa de Norteamérica*, originally created in 1972. A limited edition poster in Spanish of this map was printed in 1988 and used as the poster in Havana for the exchange exhibition between the Casas de Las Américas, Havana, Cuba and the artist-run centre, Forest City Gallery, London, Canada.
26. Peter Beilharz, "The Antipodes: Another Civilization Between Manhattan and the Rhine?", *New Zealand Journal of Sociology*, 1, no. 2 (2002).
27. Gerardo Mosquera, "Alien-own / own alien", in Nikos Papastergiadis (ed.), *Complex Entanglements*, 19-29.
28. Apologies for this fusion of Harold Bloom and Homi Bhabha.
29. Alan Davies, "Small Country Blues", *Meanjin*, 44, no. 2 (1985): 248.
30. Michael Taussig, *Shamanism, Colonialism and the Wild Man* (Chicago: The University of Chicago Press, 1986). Fabulation is a "listening method which hears not only the words but the discursive frameworks which are the practices for putting words together as knowledge": Stephen Muecke, "Cultural Studies' Networking Strategies in the South", *Australian Humanities Review*, 44 (March 2008): 40. For an account of the practice of fabulation in the work of Maori artist Lisa Reihana, see Victoria Lynn and Nikos Papastergiadis, "The Double", *Lisa Reihana*, exhibition catalogue (New Plymouth: Govett-Brewster Gallery, 2009).
31. *Sur, Sur, Sur, Sitac VII*, Director Cuauhtémoc Medina, 7th International Symposium on Contemporary Art Theory, Mexico City, 2009.
32. Peter Beilharz, "The Antipodes: Another Civilization Between Manhattan and the Rhine?", *New Zealand Journal of Sociology*, 1, no. 2 (2002).

El Sur es, como diría Michael Taussig, un concepto "borroso"³⁰ Constituye "el medio pesadillesco del dominio", pero en la medida que desvía del eje de sus intenciones, inventa nuevas relaciones y recoge lo extraviado, impugna la cárcel de su propio lenguaje. Desde esta perspectiva de montajes hechizados, yo respondería a la exhortación hecha por Cuauhtémoc Medina de que los ponentes de la conferencia Sur, Sur, Sur, Sur evaluarán la "explosión de la narrativa histórica metropolitana" y los efectos de "dos décadas de surgimiento poscolonial" al proponer que el Sur no siempre llega después del Norte.³¹ Nuestro sentido del porvenir, así como una vista de un horizonte desde su lado opuesto, no está condenado por ninguna pérdida primordial, porque —como prometió Borges en El sur— "la realidad favorece la simetría y anacronismos leves". El Sur, como dijo en su cuento preferido, existe "al otro lado de la avenida Rivadavia". Borges nos da el indicio fantasmagórico de que el Sur se encuentra en una desordenada recuperación de memorias. Para encontrar un lugar así se suele decirnos escoger entre un lugar específico, una voz única o el exilio permanente. Sin embargo confío más en la inteligencia coruscante del intelectual de las antípodas que, según Peter Beilharz, no sólo sale de su casa para después regresar, transmite mensajes desde el otro lado del horizonte y mantiene una línea abierta con el pasado, sino que también "vive cada una de las tres modalidades".³²

1. Utilizo la descripción, propuesta por Peter Beilharz en *Thesis 11* como una "pequeña esfera pública" ("little public sphere"). Véase "Rewriting Australia", *Journal of Sociology*, 40 (2004), del mismo autor.
2. Bernard Smith, *European Vision and the South Pacific* (Oxford: Oxford University Press, 1962). Peter Beilharz, *Imagining the Antipodes, Culture, Theory and the Visual in the Work of Bernard Smith* (Melbourne: Cambridge University Press, 1997).
3. Néstor García Cancilini, *Hybrid Cultures* (Minneapolis: University of Minnesota Press, 1995).
4. Jacques Attali, *La Voix Humaine* (Paris: Fayard, 2004), citado en Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty* (Cambridge: Polity, 2007): 6.
5. Fernando Cardoso y Enzo Faletto, *Dependency and Development in Latin America* (Berkeley, University of California Press, 1979).
6. Stephen Graham y Simon Marvin, *Splintering Urbanism* (Londres: Routledge, 2001).
7. Margaret Jolly, "The South in Southern Theory: Antipodean Reflections on the Pacific", *Australian Humanities Review*, 44 (2008): 79.
8. Peter Beilharz, "Rewriting Australia", *Journal of Sociology*, 40 (2004).
9. Kevin Murray, "Uruguay also Exists", <http://ideaofsouth.net/idea/idea-zero/uruguay-also-exists>.
10. Véase Paul Gilroy, *After Empire* (Londres: Routledge, 2004), y Ulrich Beck, "The Cosmopolitan Manifiesto", *World Risk Society* (Cambridge: Polity Press, 1999).
11. Gerardo Mosquera, "Alien-own / own Alien", in Nikos Papastergiadis (ed.) *Complex Entanglements: Art, Globalization and Cultural Difference* (Londres: Rivers Oram Press, 2003): 19-29.
12. Raewyn Connell, *Southern Theory* (Sydney: Allen & Unwin, 2007): ix.
13. Este sendero para nada pretende ser un panorama general. Excluye numerosas influencias clave y puntos de referencia tales como la obra de Kendall Geers, Colin Richardson, Juan Davila, Guy Brett, Nelly Richard, Virginia Perez Raton y Ticio Escobar.
14. Rasheed Araeen, "Re-thinking History and some other things", *Third Text*, 54 (primavera de 2001): 93.
15. Ian McLean ha sido un colaborador regular a *Third Text* tanto como *Thesis Eleven*.

- Resulta ser uno de estos escasos ejemplos de un teórico que puede enfrentar debates sociológicos tanto como los que corresponden a la historia del arte. Su análisis del concepto de las antípodas apareció en su libro fundamental *White Aborigines: Identity Politics in Australia* (New York: Cambridge University Press, 1998).
16. Platform 1, *Democracy Unrealized*, aconteció en Viena del 15 de marzo al 20 de abril de 2001 y continuó en Berlín desde el 9 hasta el 20 de octubre de 2001. Platform 2, *Experiments with Truth: Transitional Justice and the Processes of Truth and Reconciliation*, aconteció en Nueva Delhi del 7 al 21 de mayo y consistía de cinco días de ponencias, intercambios y debates públicos así como un programa de video que incluía a más de 30 documentales y películas. Platform 3, *Créolité and Creolization*, tuvo lugar en la isla caribeña de Santa Lucía entre el 12 y el 16 de enero de 2002. Platform 4, *Under Siege: Four African Cities, Freetown, Johannesburg, Kinshasa, Lagos*, aconteció en Lagos desde el 15 hasta el 21 de marzo de 2002, y abarcaba simposios públicos junto con el taller 'Urban Processes in Africa'. Véase <http://www.documenta12.de/archiv/d11/english/index.html>.
 17. Victoria Lynn, et.al., "The Asia-Pacific Triennial: A Roundtable", *Australia and New Zealand Journal of Art*, 8 (2007): 188-219.
 18. Francis Maravillas, *Shifting Cartographies of the South in Austral / Asian Art Exchanges*, tesis doctoral, Australian National University, 2006.
 19. La convocación inaugural para proponer un proyecto South Project tuvo lugar en el Australia Centre de la University of Melbourne en 2003, e incluía a Kevin Murray, Alison Carroll, John Mateer, Amanda Browne, Alison Fraser y Nikos Papastergiadis. Kevin Murray es un curador y escritor independiente. El South Project es un programa de intercambio para todo el Sur que involucra convenciones internacionales en Melbourne, Wellington, Santiago y Johannesburgo. Artículos por Kevin Murray acerca de temas sureños incluyen el prefacio de un número de la revista *Artlink* on South (<http://kitezh.com/texts/south-southway.htm>), el número "Keys to the South" de *Australian Humanities Review* (<http://www.australianhumanitiesreview.org/archive/Issue-March-2008/murray.html>) y la publicación "Flightless South" for *Empires and Ruins* (<http://kitezh.com/texts/flightless.htm>). En la actualidad está organizando una red para académicos australianos interesados en ampliar sus disciplinas para incluir un acercamiento sur a sur, lo cual incluye un libro acerca de la idea del Sur, www.ideaofsouth.net. También está desarrollando un Código Profesional para colaboraciones tipo craft-design cuyo propósito es el desarrollo de oportunidades a favor de pequeñas empresas artesanales en el Sur.
 20. Véase "Indigenous Cosmopolitan, an interview between Brook Andrew, Marianne Riphagen and Nikos Papastergiadis", *Brook Andrew* (ensayo introductorio del catálogo) (Melbourne: Monash University Museum of Art, 2007).
 21. En sus ensayos más recientes, Murray ha identificado un número de "hilos perdidos" que podrían fortalecer lazos a través del Sur. De manera más significativa, esto incluye una revitalización de los experimentos relacionados con la curadería de exhibiciones que exploran la zona de contacto entre culturas tradicionales y modernas, así como una vinculación entre la filosofía del llamado Renacimiento Africano y escritos sudafricanos como el Manifiesto Antropofago, para moverse hacia una nueva forma de humanismo crítico. Véase Kevin Murray, "The South Project: A Conference of Flightless Birds", *Australian and New Zealand Journal of Art*, 7, Núm. 1 (2006): 6-16.
 22. La conferencia se llamaba "Art + Globalization + Cultural Difference" y tuvo lugar en Artspace, Sydney en 2001. Fue coorganizada por Nick Tsoutas y llevó a la publicación de Nikos Papastergiadis (ed.), *Complex Entanglements: Art, Globalisation and Cultural Difference*. La conferencia subsiguiente tuvo lugar en el Australian Centre for the Moving Image, en Melbourne en 2004 y fue organizada en colaboración con Scott McQuire y Geert Lovink, y llevó a la publicación de Scott McQuire y Nikos Papastergiadis (eds.), *Empires, Ruins and Networks* (Melbourne: Melbourne University Press, 2005).
 23. En su inglés original, "Australia writ small", en Judith Brett, 'Editorial: Australia and New Zealand', *Meanjin*, 44, Núm. 3 (1985): 328.
 24. Para una colección editada de ensayos que buscan lograr un objetivo semejante, véase Kate Darian-Smith, Liz Gunner, y Sophie Hall, *Text, Theory, Space* (Londres: Routledge, 1996): 1.
 25. Greg Curnoe, *Mapa de Norteamérica*, originalmente creado en 1972. Se imprimió una edición limitada de este cartel en español en 1988 y se utilizó en la Habana para representar la exhibición de intercambio entre la Casa de las Américas de la Habana, y el Forest City Gallery un centro de arte dirigido por artistas en London, Canadá.
 26. Peter Beilharz, "The Antipodes: Another Civilization Between Manhattan and the Rhine?", *New Zealand Journal of Sociology*, 1, Núm.2 (2002).

27. Gerardo Mosquera, "Alien-own / own alien", en: Nikos Papastergiadis (ed.) *Complex Entanglements*, 19–29.
28. Pido disculpas por esta fusión de Harold Bloom y Homi Bhabha.
29. Alan Davies, 'Small Country Blues', *Meanjin*, 44, Núm. 2 (1985): 248.
30. Michael Taussig, *Shamanism, Colonialism and the Wild Man* (Chicago: The University of Chicago Press, 1986). La fabulación es un "método de escuchar que siente no sólo las palabras sino los marcos discursivos que son las prácticas para unir palabras como forma de conocimiento". Stephen Muecke, "Cultural Studies' Networking Strategies in the South", *Australian Humanities Review*, 44 (marzo de 2008): 40. Para una descripción de la práctica de fabulación en la obra de la artista maorí Lisa Reihana, refiérase a Victoria Lynn y Nikos Papastergiadis, "The Double", *Lisa Reihana*, ensayo del catálogo (New Plymouth: Govett Brewster Gallery, 2009).
31. "Sur, sur, sur, sur" Sitac VII, Director Cuauhtémoc Medina, México, DF, 2009.
32. Peter Beilharz, "The Antipodes: Another Civilization Between Manhattan and the Rhine?", *New Zealand Journal of Sociology*, 1, Núm 2 (2002).

Upside Down at the Top of the World: Which Way is South?

Pamela Zeplin

The vital point for identity... is that the antipodes is not a place so much as it is a relation, one not of our own choosing but one which also enables us. (Peter Beilharz, 1997)¹

Marking space

Writing in *documenta IX's* catalogue in 1992, curator Bart De Baere remarked on the West's preoccupation with "concepts and categories, those strange hypothetical common denominators" that have long dominated European consciousness.² "We in the west", he explained,

have a peculiar relationship with borders. For us they are lines... A pope once divided the world between Spain and Portugal by a line of longitude. And Africa, laid out on a map, is cut by clear, straight, edges. We put them everywhere.³

This is evident in the imaginary line bisecting the centre of the globe, the meridian of 0° latitude. Along this marker, north is designated as up; south is down. While the alignment of these directional and geographical concepts may appear uncomplicated, even "natural",

Al Revés en la Cima del Mundo: ¿Hacia dónde está el Sur?

Pamela Zeplin

El punto vital de la identidad... es que las antípodas no son un lugar más que una relación que no fue escogida por nosotros, pero es una que nos que nos hace posible. (Peter Beilharz, 1997)¹

Marcando espacio

El curador Bart De Baere escribe en 1992 para el catálogo de *documenta IX's*, donde remarca acerca de la preocupación con los "conceptos y categorías: esos extraños e hipotéticos denominadores comunes" que han dominado por largo tiempo la conciencia Europea.² "Nosotros el Occidente", explica De Baere:

tenemos una peculiar relación con las fronteras. Para nosotros son líneas... un Papa alguna vez dividió el mundo entre España y Portugal con una línea longitudinal. Y a África, poniéndola en orden en el mapa, la cortó con bordes claros de líneas rectas. Nosotros las ponemos en todo lado.³

Esto se pone en evidencia con la línea imaginaria que divide el centro del globo, la línea meridional con latitud 0. Por medio de esta marca

this girdle around the earth reverberates with deeper philosophical and moral resonances, which shape our very notions of power and value as much as our relations with the planetary sphere itself.

We might refer most often to “the West”, but isn’t this cardinal point synonymous with “the North”? And doesn’t this West-North geographical orientation presuppose a certain hegemony of power – as the top tip of a hierarchical pyramid? Although many societies have oriented beliefs and practices towards the East, the South, or a different central point,⁴ the Ptolemaic preference for a northerly-aligned world map was further refined and mathematically segmented in “the West” by Renaissance navigational cartographers from the 16th century.⁵ By the 19th century, conflation of the North with ascensional movement had been universally adopted in the sphere of global exploration. As curator and writer Kevin Murray suggests, the concept of “verticalism” – that is, the geo-cultural alignment of North with height and right – has now become an indissoluble indicator of quality and superiority.⁶ In terms of the visual arts, the 19th century also saw Italy’s Venice Biennale usher in a “Northerly” reference point that would come to signify the epitome of international art world power and prestige.

Even though notions of a gridded, North-oriented globe had been unfolded by Buckminster Fuller’s 1943 omni-directional *Dymaxion map*, then photographically refuted in 1969 by Apollo space missions

and seemingly deconstructed by poststructural theory, the earth remains conceptually bisected and the West’s moral (and cultural) compass still points North. This rehearses an older precept that “North must seem the ‘good’ direction, the way towards heroic adventures, South the way to ignoble ease and decadence”.⁷ At least that’s how it seems in the (Southern) antipodes and particularly in the Australian visual art sector’s ever-upward attraction towards “magnetic north”, notwithstanding a number of past attempts to create meaningful South-South flows of knowledge. That is, it is to Euro-America that Australian art institutions continue to cleave for paradigms of art production, distribution and pedagogy.

Investigations of what it means to be in the Global South have been conducted over hundreds, perhaps thousands, of years in the domains of trade and craft, with particular focus on Australia’s immediate neighbourhoods (the Asia-Pacific, Oceanian, Tasman and Indian Ocean regions). However, Australian visual arts interest in “local” cultural relations has been more recent and spasmodic, and apart from an unmapable number of individual crossings, migrations and sojourns across these regions, few programmatic exchange programs during the past century have been recorded.

Consequently, the dreaded “cultural cringe”, a term coined by cultural historian A.A. Phillips in 1958 to describe Australia’s ubiquitous national lack of confidence,⁸ has withstood numerous lateral

divisoria, el Norte es designado como un arriba, mientras que el Sur como un abajo. Mientras que de manera descompilada estos delineamientos y conceptos geográficos y direccionales se manejan inclusive como asuntos “naturales”, este cinto alrededor del planeta reverbera con profundas resonancias filosóficas y morales, las cuales dan forma a nuestras mismas nociones de poder y valor, tanto como nuestras relaciones con la misma esfera planetaria.

Puede que constantemente nos refiramos acerca del “Occidente”, ¿pero no es este punto cardinal sinónimo de “el Norte”? ¿Y no presupone esta orientación geográfica Occidente-Norte cierta hegemonía de poder – como una punta jerárquica piramidal? Aunque muchas sociedades han orientado sus creencias y practicas hacia el “Este”, el “Sur” u otro punto central,⁴ la preferencia Ptolemaica por un alineamiento del mapa del planeta que privilegia un hacia el Norte fue refinado y matemáticamente segmentado “el Occidente” por los cartógrafos de navegación del Renacimiento desde el siglo XVI⁵. Para el siglo XIX la confluencia del Norte con movimientos ascendentes ha sido adoptado universalmente en la esfera de la exploración global. Como el curador y escritor Kevin Murray sugiere que el concepto de “verticalismo” –que es el alineamiento geo-cultural de Norte con altura y derecho- se ha convertido ahora en un indisoluble indicador de calidad y superioridad⁶. En términos de las artes visuales, el siglo 19 también vio a la Bial de Venecia de Italia acomodada en un punto

de referencia “hacia el Norte”, que significaría el epitome de arte internacional, poder de mundo y prestigio.

Aunque las nociones Norte-orientadas y cuadrículadas del globo han sido desenvueltas por Buckminster Fuller en 1943 a través del mapa Dymaxion que fuera posteriormente refutado en 1969 por las misiones espaciales del Apolo, minuciosamente de-construidas por la teoría post-estructural, el planeta permanece conceptualmente dividido mientras que el “Occidente” moral (y cultural) sigue apuntando con su brújula hacia el Norte. Esto hace referencia a un viejo precepto que dice que “el Norte tiene que parecer como una “buena” dirección, la vía hacia aventuras heroicas, mientras que el Sur es la vía hacia una facilidad innoble y decadente”.⁷ Al menos así es como pareciera desde las (Sureñas) antípodas, y particularmente desde el sector de las Artes visuales de Australia con su siempre arribista atracción hacia un “Norte magnético”, no obstante sus numerosos intentos en el pasado por crear corrientes significativas de pensamiento Sur-Sur. De esta forma, es así como para Euro-América las instituciones de arte Australianas continúan por adherirse a paradigmas de arte, producción, distribución y pedagogía.

En los dominios del comercio y las artesanías, con un enfoque particular en los vecinos Australianos (Asia-Pacífico, Oceanía, Tasmania y regiones Indo Océánicas), se han conducido investigaciones por cientos, talvez miles de años, sobre lo que

Figure 1: Dylan Martorell, Yogyakarta Gathering 2009

Figure 2: Belle Primary School, Soweto, Johannesburg Gathering 2007



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challenges. These include early Australasian interchanges and various trans-Tasman, South-east Asian and Asia-Pacific forms of exchange during the 1970s and 1980s, such as the *Mildura Sculpture Triennials*, ANZART (*Australia and New Zealand Art Exchange*) events, ARX (*Artists Regional Exchange*) encounters and, to a lesser extent, twenty years of *Asia-Pacific Triennials of Contemporary Art (APTs)* focussing on the Asia-Pacific region. These intermittent initiatives shaped confident, if relatively short-lived, approaches to Australian regionalism. However, it was the lingering and debilitating effects of older cultural mind-mappings, and their unquestioning desire to look northwards for inspiration, that impelled Kevin Murray to conceive of a grand, alternative endeavour in 2004. Located at 34° south in Melbourne, The South Project would, over five years, challenge prevailing hierarchies of perceived and received value by providing an alternative platform for international cross-cultural exchange.

As a lateral, relational art and crafts alternative to Euro-American dependent models of production and exhibition, such as Documenta and the Venice Biennale, The South Project staged an extraordinary and sometimes exhausting range of activities: gatherings, exhibitions, residencies, exchanges, publications, networks and children's programs. Involving thousands of non-Indigenous and Indigenous participants across the southern hemisphere, this venture nonetheless slipped below Australia's art world horizon, raising the question: why

significa estar en el Sur Global. Sin embargo el interés de parte de las artes visuales en relaciones culturales "locales" ha sido más reciente y espasmódico. Aparte de un número de cruces o intercambios individuales y migraciones y viajes a través de estas regiones, pocos programas de intercambios sistemáticos se han logrado registrar en el último siglo.

Consecuentemente, el temido 'cultural cringe' o la mentalidad colonial (que se representa por un complejo de inferioridad y desprecio por su propia "cultura"), un término acuñado por el historiador-cultural A.A. Philips en 1958 quien describe una ubicua carencia de sentido de seguridad nacional⁸ Australiana que a su vez ha resistido numerosos retos laterales. Esto incluye tempranos intercambios Australiano-Asiáticos junto a varios trans-Tasmania, Sur-Este Asiático y Asia-Pacífico durante los años 1970 y 1980 como el *Mildura Sculpture Triennials (Trienal de escultura en Mildura)*, ANZART (*Australia and New Zealand Art Exchange* – o *Intercambio de Arte Australia y Nueva Zelanda*) eventos, encuentros como el ARX (*Artists Regional Exchange* – o *Intercambio Regional de Artistas*) y, a menor escala, veinte años de *Asia-Pacific Triennials of Contemporary Art (APTs)* (o *Trienales de Arte Contemporáneo Asia-Pacífico*) enfocados en la región Asia-Pacífico. Estas iniciativas intermitentes formaron seguras, aunque relativamente cortas aproximaciones al intercambio regional circundante a Australia. Sin embargo fueron los persistentes y debilitadores idearios de

and how did this happen? After all, as *documenta IX* curator Jan Hoet claims:

We live in an age of social, individual and cultural indeterminacy in which the horizon is no longer a straight line. It manifests itself as a vague tension between heaven and earth, an indeterminate zone in which we can no longer achieve a sharp visual focus.⁹

Nevertheless, twenty years after Bart de Baere's critique, it seems that some of the West's "clear, straight, edges" do retain authority across space, place and race, despite a swirling cosmos of discourses responding to issues of globalisation, mobility and cosmopolitanism. With contemporary life predicated upon flow, decentred-ness, destabilisation and displacement, the hemispheres remain indelibly marked by contrasts of wealth, population and colonialist hegemonies of power. Crudely put, the colonised or postcolonised South plays corporeal "quarry" to the colonising North.

Early excursions in regionalism

Although exceptional, Southerly art exploration is not new; it existed long before The South Project's inception. Numerous antipodean journeys across the Tasman Sea took place during the late 19th century, and again in a burst of programmatic exchanges in the 1970s and 1980s as artists on both sides of the Tasman set about discovering

antiguos mapas-mentales con su incuestionable deseo de mirar hacia el Norte, los que impulsaron a Kevin Murray a concebir una gran empresa alternativa en el 2004. Localizado a 34 grados al sur de Melbourne, el *South Project* se propondría retar -en un lapso de tiempo de cinco años- a las jerarquías actuales de valores percibidos y recibidos, proveyendo una plataforma alternativa en aras de promover un intercambio internacional y multicultural.

Como alternativa lateral de arte relacional y artesanal a la producción y exposición anexa a modelos Euro-Americanos tales como Documenta y la Bienal de Venecia, el *South Project* presentó una serie de actividades extraordinaria, y en algunas ocasiones agotadora: reuniones, exposiciones, residencias, intercambios, publicaciones, redes y programas para niños. Esto se lleva a cabo con el involucramiento de participantes indígena y no-indígenas alrededor del hemisferio Sur. No obstante, esta iniciativa pasa por debajo del horizonte del arte Australiano, generando la pregunta: Por qué y cómo sucede esto? Después de todo como el curador de *documenta IX* Jan Hoet argumenta:

Vivimos en una época de indeterminación social, individual y cultural en donde el horizonte ya no es una línea recta. Se manifiesta a cambio como una vaga tensión entre el cielo y la tierra, como una zona indeterminada en la cual ya no logramos adquirir un enfoque visual agudo.⁹

their regional neighbourhoods. For all their proximity and apparent similarities, Australian and New Zealand still “have quite a record for ignoring one another’s art”, as critic Wystan Curnow once argued,¹⁰ and following a 1985 ANZART exchange debacle in Auckland, New Zealand was declared by curator Julie Ewington to be “the last place of exile” for Australian artists.¹¹ The same year, Judith Brett observed: “Australia and New Zealand both look steadfastly back to the Northern hemisphere with scarcely a sideways glance”.¹² Indeed, apart from minor inclusion in the APT, Australians know little about New Zealand’s cultural and political differences, even though 600,000 New Zealanders, including one in seven Māori, reside in Australia.¹³

Cultural flows across the Tasman have not always been in a westerly direction. From the late 19th century the (approximately) 2000 kilometre “ditch” separating these two (predominantly white) settler countries witnessed regular arts traffic.¹⁴ The region was even referred to as the “seven colonies of Australasia”.¹⁵ This Australasian world operated alongside North-South routes of desire, but gradually vanished during the early 20th century as a large and federated Australia increasingly assumed superiority over its junior “Maoriland” sibling.¹⁶ Subsequently, many westerly-bound artists such as Roland Wakelin, Godfrey Miller and Rosalie Gascoigne became “phantom kiwis”, appropriated by Australian art history.

Trans-Tasman taken-for-grantedness was eventually confronted

Sin embargo, veinte años después de las críticas de Bart de Baere, parece ser que algunos de los “claros y rectos márgenes” del Occidente retienen autoridad a través del espacio, el lugar y la raza. Esto a pesar de un cosmos de torbellinos de discursos respondiendo a asuntos competentes a la globalización, la movilidad y el cosmopolitismo. Con la vida contemporánea que está predicada hacia el fluir, la descentralización, y el desplazamiento, los hemisferios continúan marcados de manera indeleble por los contrastes de riqueza, hegemonías coloniales y de algunos grupos poblacionales como también de poder. Para ponerlo crudamente, el colonizado o poscolonizado Sur juega como una “cantera” corporeizada para el colonizador Norte.

Tempranas excursiones en el regionalismo

Aún siendo excepcional, la exploración de Arte hacia el Sur no es nueva; existe mucho antes de que el *South Project* se gestara. Numerosos viajes en las antípodas se dieron a cabo a través del mar de Tasmania a fines del siglo XIX, y nuevamente en un estallar de intercambio programático en los años 1970 y 1980 debido a que artistas en ambos lados del mar de Tasmania se dispusieron a conocer a sus vecinos regionales. Pese a todas sus proximidades y las similitudes existentes entre Australia y Nueva Zelanda todavía “mantienen un récord considerable en ignorar el arte de unos y

entre 1970 and 1978, when possibilities for regionality were consciously embraced at the Mildura Sculpture Triennials. Against a background of debates about Australian “provincialism”,¹⁷ and fuelled by a purposeful Labor government focus on the Tasman-Pacific region, informal artist collaborations initiated at Mildura led to vigorous Australian support for New Zealand’s participation in the 1973, 1976 and 1979 Biennales of Sydney. This exposure also resulted in a dedicated program of ANZART events, alternating between both countries from 1981 to 1985. Notwithstanding highly successful collaborations at Christchurch’s inaugural ANZART in 1981, by 1983 the new antipodean consciousness began peeling off the map. Unexamined cultural and political assumptions of “familiarity” continued to play out two years later in Hobart but national differences over career professionalisation and Indigenous issues now simmered ominously. They eventually erupted at “ANZART-in-Auckland” in 1985 in an *arte povera* environment dominated by a disproportionately large contingent of Australian artists as well as Australia Council administrators, many of whom demonstrated patronising neo-colonial behaviour.¹⁸ The latter group, already bedazzled by Northern lights, declared future New Zealand exchange as daggy and dead in the “ditch”.¹⁹

ANZART’s progeny, called Artists Regional Exchange (ARX) (1987-1998), established significant connections between Australian and

otros”, como lo anotó el crítico de arte Wystan Curnow;¹⁰ y siguiendo el debate del intercambio en ANZART en 1985 llevado a cabo en Auckland, Nueva Zelanda fue declarada por la curadora Julie Ewington como “el último lugar de exilio” para los artistas Australianos.¹¹ En el mismo año Judith Brett observó que: “Ambos, Australia y Nueva Zelanda miran con resoluta determinación hacia el hemisferio Norte sin dar apenas una mirada de reojo”.¹² De hecho y aparte de una inclusión mínima del APT, los australianos saben muy poco acerca de las diferencias culturales y políticas nueva zelandesas a pesar de que hay 600.000 neozelandeses, incluyendo a los maoríes que representan uno de cada 7 neozelandeses residiendo en Australia.¹³

Los fluidos culturales a través del mar de Tasmania no han estado siempre dirigidos hacia el Occidente. Desde finales del siglo XIX los (aproximadamente) 2.000 kilómetros de “zanja” que separan a estos dos países (predominantemente blancos) colonizados fueron testigos de un tráfico regular de arte.¹⁴ Esta región fue inclusive llamada como “las siete colonias de Australasia”.¹⁵ El mundo de Australasia operaba al lado de las rutas de deseo Norte-Sur, pero gradualmente se empezó a desvanecer al principio del siglo XX a medida que una vasta Australia federada empezaba a asumir superioridad sobre su hermana menor “Maorilandia”.¹⁶ Subsecuente a esta transición muchos artistas atados a Occidente tales como Ronald Wakelin, Godfrey Miller y Rosalie Gascoigne se convirtieron en “kiwis fantasma”, apropiados estos por

Southeast Asian artists, writers and curators. These events provided vital but barely acknowledged regional networks for Queensland Art Gallery's inaugural APT in 1993, a splendidly funded enterprise not entirely unconnected with Australian trade agendas of the time. Over two decades this extravagant exhibition, supported by complementary components such as online and educational programs and performances, became a continuing phenomenon, introducing millions to the cultural diversity surrounding Australia. Although principally focused on (north) Asia, APTs also re-connected with a "new" New Zealand – no longer the frumpy cousin but an exoticised *Pasifika* and authoritative interpreter for the (Polynesian) Pacific. However, the APT's impact on other major Australian galleries and events in terms of promoting significant South-South and Asian dialogue has been less successful, with Euro-American models holding fast across the continent.

Had the earlier trans-Tasman and South-east Asian explorations of regional consciousness been strategically chronicled, valuable lessons might have been available for subsequent adventures across the South. Except for APT events, all these adventures were investigational and relational in nature, radical in their lateral connectivity, underfunded and doomed to oblivion, despite their contemporary renown. Surviving as "scraps, stains" and traces,²⁰ these lesser-known South-South histories nevertheless included many now-eminent mid-career

artists across Southern regions. As well as many artists from New Zealand and South-east Asia, Australian-based artists participating in these events included Domenico de Clario, Mike Parr, Ian Howard, Matthew Ngui, Wendy Teakle, Jon Rose, Pat Hoffie, (the late) Neil Roberts, (the late) Allan Vizents, Destiny Deacon and Simryn Gill.

The South Project

Against Australia's history of sideways shuffles rather than leaps across latitude, the Melbourne-based South Project was launched into a southerly visual arts void in 2004 by writer, curator and director of the Melbourne-based art-space Craft Victoria, Kevin Murray. More an "idea in search of a place in which to be manifested" than a place in search of an idea,²¹ The South Project's audacious program coincided with nascent Australian research on antipodality by writers outside or tangential to mainstream visual arts (such as Raewyn Connell, Nikos Papastergiadis, Peter Beilharz and Margaret Jolly).²² Moreover, this new program connected with established Latin American and African bodies of literature, including Boaventura de Sousa Santos, whose abyssal theory seeks to rehabilitate and celebrate southern epistemologies.²³

Underwritten by Murray's extensive professional and personal networks and prolific writings,²⁴ The South Project's largely visual arts-oriented enterprise investigated cultural and philosophical

la historia del arte Australiano.

Se fue conformando eventualmente un sentido de dado-por-hecho Trans-Tasmaniano entre 1970 y 1978, cuando las posibilidades por una regionalización fueron embarcadas conscientemente en los Mildura Sculpture Triennials [Los Trienales de Escultura de Mildura]. En contra de debates de un "provincialismo" Australiano,¹⁷ alimentado por un resuelto gobierno Laborista enfocado en la región Tasmania-Pacífico, se iniciaron colaboraciones entre artistas informales lideradas por Mildura donde se promovía un apoyo vigoroso a favor la participación de Nueva Zelanda en los Bienales de Sydney en 1973, 1976 y 1979. Esto resultó en la realización de un dedicado programa de eventos del ANZART alternándose en cada país entre 1981 y 1985. A pesar de las colaboraciones exitosas en la inauguración del ANZART en Christchurch en 1981, para 1983 la nueva consciencia antípoda empezó a despellejarse del mapa. Suposiciones políticas y culturales sin examinar acerca de la "familiaridad" continuaron en juego dos años después en Hobart, pero las diferencias culturales sobre el profesionalismo de las carreras y asuntos indígenas ahora hervían inquietantemente. En 1985, en el "ANZART-en-Auckland", esto eventualmente estalló en un ambiente de *arte povera* [arte pobre] dominado por lo que fuese un cuantioso y desproporcionado contingente de artistas Australianos y trabajadores del Consejo Australiano, muchos de estos demostrando una conducta de protagonismo neo-colonial.¹⁸ El último grupo, ya

encandilados por las luces del Norte declararon futuros intercambios de Nueva Zelanda como fuera de moda y muerto en el "canal".¹⁹

El descendiente de ANZART, que fuera llamado Artist General Exchange (ARX) [Intercambio General de Artistas] (1987-1998), estableció conexiones significativas entre artistas, escritores y curadores Australianos y del Sur-Este Asiático. Estos eventos generaron un vital impacto aunque con escaso reconocimiento de las redes regionales por la inauguración del APT [la primer Trienal Asia Pacífico de Arte Contemporáneo] en 1993 por la Galería de Queensland, que fuera una espléndida iniciativa no completamente desconectada con las agendas Australianas de comercio en aquel entonces. A lo largo de dos décadas, esta exuberante exhibición que fue apoyada por elementos complementarios como: recurso en línea, programas educacionales y performances, convirtiéndose en un fenómeno continuo que introduce a millones de personas a la diversidad cultural que rodeaba a Australia. Aunque la ATP se enfoca principalmente en (Norte) Asia, también se re-conecta con una "nueva" Nueva Zelanda –que ya no es la prima fuera de moda pero una *pasifika* exotizada que a su vez es la intérprete con autoridad de la (Polinesia) Pacífica. Sin embargo, el impacto de la ATP en los principales eventos y en las principales galerías Australianas en términos de promocionar un dialogo Sur-Sur con Asia, han sido menos exitosas, con modelos Euro-Americanos sujetándose rápido a lo largo del continente.

imaginings of the South across a wider conceptual map. Ambitious in scope, this project was originally intended as an innovative flagship event for Melbourne, the nation's renowned "cultural capital" (albeit a capital that still, ironically, lacks a regular international art event in the wake of the collapsed, singular Melbourne International Biennial in 1999). Under the auspices of Craft Victoria, The South Project's new and comprehensive model for a major art event differed markedly from conventional city-bound, exhibition-focused biennales, and from the APT's large and integrated exhibition and activity program. To some extent, The South Project took its bearings from the peripatetic and organisationally dispersed form of the European biennial called "Manifesta", which emphasised the relational, the situational and the ephemeral.²⁵ By contrast, The South Project's strong commitment to social justice underpinned its unique aspects: a dedicated focus on crafts as well as visual art, and an ongoing children's program that may yet prove to be its most significant contribution. The Kids South workshop at Belle Primary School in Soweto,²⁶ for example, saw excited children also politely "gate-crashing" an adult South Project craft workshop, indicating the importance of art and craft in under-funded South African schools facilitated by volunteer local artists. Like many of its programs, these workshops demonstrated The South Project's capacity for affective as well as aesthetic and intellectual connection with a wide range of participants.

De haberse documentado estratégicamente las tempranas crónicas trans-Tasmania y Sur-este de Asia que exploraron la consciencia regional, valiosas lecciones hubieran podido estar disponibles para aventuras subsecuentes en el Sur. Exceptuando a los eventos organizados por el ATP, todas estas aventuras fueron investigativas y relacionales en su naturaleza y laterales en su rápida conectividad; escasamente patrocinados, y condenados al olvido a pesar de su renombre contemporáneo. Sobreviviendo como "desperdicios, manchas" y rastros,²⁰ estas historias poco conocidas del Sur-Sur incluyeron a muchos que ahora son artistas-eminentes en sus carreras-medias pertenecientes a las regiones del Sur. Un gran número de artistas tanto de Nueva Zelanda y el Sur-este Asiático, como artistas con base en Australia han participado en estos eventos. Algunos de estos incluyen a Domenico de Clario, Mike Parr, Ian Howard, Matthew Ngui, Wendy Teakle, Jon Rose, Pat Hoffie, (el último) Neil Roberts, (el último) Allan Vizents, Destiny Deacon y Simryn Gill.

The South Project

En contra de la historia Australiana que se mueve arrastrando sus pies esquivos en vez de dar pasos agigantados a través de las latitudes, el *South Project* -basado en Melbourne- fue lanzado en el 2004 hacia un espacio vacío de artes visuales con dirección al Sur. Este proyecto fue gestado por Kevin Murray, escritor, curador y director del espacio

The Soweto workshops followed extraordinary scenes at the inaugural South Project gathering in Melbourne in 2004, when delegates from forty southern hemisphere countries wept and embraced like long lost kin at the gathering's plenary session. Positive participant responses have continued throughout the life of the Project, notwithstanding inevitable internal management turbulence and external incommensurabilities along the way. Thus The South Project embarked on a complex program of re-mapping horizons between Indigenous and non-Indigenous artists, craft makers and others to create a "transitional zone that generates a bewildering state of relativity".²⁷

As well as staging high profile gatherings in Melbourne, The South Project has physically journeyed to Wellington (2005), Santiago (2006), Johannesburg/Soweto (2007) and Yogyakarta (2009). The organisation's multiple parameters and ever-expanding connections have thus become a complex weave of intersecting and pulsating nodes between people, ideas and objects around the globe. Workshops, exhibitions and publications occurred during and between gatherings in the form of local and international satellite programs with universities, community and ethnic groups, art galleries and craft organisations. In commenting on this venture's value, South African photographer, educator and South Project "veteran" Colleen Wafer noted: "It was a really fine way of connecting links in the world

de arte con base en Melbourne llamado Craft Victoria (Artesanías Victoria). Más que como "una idea en busca de un lugar para lograr manifestarse", que como un lugar en busca de una idea, la audacia del programa *South Project* coincide con una naciente investigación Australiana acerca de las antípodas.²¹ En esta línea se destacan autores que están -tangencialmente- por fuera del campo tradicional de las artes visuales tales como los escritores Raewyn Connell, Nikos Papastergiadis, Peter Beilharz y Margaret Jolly.²² Más aun, este nuevo programa está conectado con cuerpos de literatura Latinoamericanos y Africanos, como el aporte de Boaventura de Sousa Santos,²³ quien con su teoría abisal busca rehabilitar y celebrar las epistemologías del sur.

Respaldado por extensas redes profesionales y personales, y un extenso cuerpo de trabajo escrito por Murray,²⁴ el *South Project* se ha dado a la labor de investigar nuevos imaginarios culturales y filosóficos con aras de ensanchar marcos conceptuales influenciados por un interés desde las artes visuales. Ambicioso en su alcance, este proyecto fue diseñado originalmente como un evento de lanza innovador para Melbourne. Esta ciudad es reconocida como la "capital cultural" de la nación (aunque capital, irónicamente carece de eventos regulares de arte de talla internacional -esto en la estela del colapso del singular Bienal Internacional de Melbourne en 1999). Bajo el auspicio de Craft Victoria, el nuevo e integral *South Project* ofrece un modelo de eventos de arte que difiere fuertemente de otros eventos

beyond the obvious”.²⁸ Specifically referring to Ash Keating’s 2006 performance, *Press release* at the Museo de Arte Contemporáneo in Santiago, Chile, she added: “I certainly do remember the paper birds... and thought that it was a beautiful delicate intervention into the space. The thousands of ‘foreign immigrants’ into an alien space was a very poetic gesture”. For other audience members, waiting expectantly to grasp one of the 6500 Australasian gannets (cut from newspaper) from this exquisite avian cascade, it was disconcerting when what appeared as “gifts” were frantically snatched up for six future performances. Like the endangered southern species they represented, conservation, it seemed, was all.

Diminishing resources notwithstanding, The South Project’s program embarked upon the seemingly non-navigable waters of partnership with local host organisations across the South, providing organisational support from its Melbourne base and on the ground overseas. Paradoxically, however, by 2007 diminished funding coincided with increased agency in decision-making by local communities, especially in Johannesburg/Soweto in 2007 and Yogyakarta in 2009. Consequently, visiting participants experienced deeper, and sometimes more confronting, interactions than are usually possible within conventional Western structures of cross-cultural exchange. Under the new directorship of former South Project Manager, Magdalena Moreno, unexpectedly radical funding cuts in

convencionales que en su mayoría se concentran en el centro de la ciudad de Melbourne. Estos se caracterizan por su enfoque por las exhibiciones y bienales y por el extenso repertorio de exhibiciones y actividades integradas al modelo del APT. Hasta cierto punto el *South Project* toma su postura desde una organización cambiante y dispersa como lo hace la bienal Europea llamada “Manifesta”, la cual enfatiza en lo relacional, situacional y efímero²⁵. En contraste con “Manifesta”, el compromiso con la justicia social del *South Project* se sustentaba en un aspecto único: un enfoque dedicado a las artesanías y a las artes visuales junto a un continuo programa de niños que bien tenía que probar su contribución más significativa. En el Taller de los *South Kids* (los Niños del Sur), en el colegio Belle Primaria en Soweto (Sudáfrica),²⁶ por ejemplo, se vieron niños entusiasmados que cortésmente “irrupieron” en un taller para adultos del *South Project*. Lo que esto indicaba era la importancia que tenían los programas de artes y artesanías de presupuestos bajos en colegios de Sudáfrica que fueran facilitados por artistas locales voluntarios. Como muchos de sus programas, estos talleres demostraban la capacidad y conexión afectiva, estética e intelectual en un grupo extenso de participantes.

En reuniones durante la inauguración del *South Project* en Melbourne 2004, los talleres de Soweto fueron seguidos por escenas extraordinarias cuando cuarenta delegados de países del hemisferio sur se desbordaron en una acogida desplegada a lo largo de la sesión

2008 hit the organisation hard but could not entirely douse four years of a developing Southerly spirit. The scantily resourced Yogyakarta gathering, called *Perjumpaan Selatan-Selatan* (or South-South Encounter) in the following year, for example, hosted equal numbers of Indonesian and Australian artists, as well as Chilean-funded artist Yennyferth Becerra, to create solo and collaborative projects. While Indonesian participants were fully funded by The South Project, numerous Australians drew readily upon personal funds to supplement significant in-kind services and support provided by the program. This level of commitment to the project proved invaluable in terms of cultural investment, despite some steep learning curves encountered in Yogya’s unfamiliar environment. However, unlike previous ANZART stand-offs engineered by Australian bureaucrats, the Indonesian gathering was more akin to the raw 1990s ARX events where artists themselves could directly confront and negotiate cross-cultural issues.

Following the South African *Imbizo*, Yogyakarta was The South Project’s last international port of call. While the organisation’s dramatic re-structuring in 2008 had envisaged a grand South Festival with Melbourne as its “hub” in 2010, and proposed gatherings in Noumea (2011) and Rio de Janeiro (2012), these did not eventuate. The shift in direction was accompanied by a glossy prospectus which noted that between 2006 and 2007 alone, eighty-four events had attracted audiences of 33,000 in addition to 227,000 website visits.

plenaria. También se presentó una continua y positiva participación a lo largo de la vigencia del proyecto, a pesar de la inevitable turbulencia administrativa y la inconmensurabilidad externa a lo largo de éste. De ésta forma el *South Project* se embarcó en un programa-complejo de re-mapear los horizontes entre los artistas indígenas y no-indígenas, artesano y otros para crear “una zona de transición que genera un desconcertante estado de relatividad”.²⁷

Tanto como el andamiaje de alto perfil en reuniones en la ciudad de Melbourne, el *South Project* también ha viajado físicamente a Wellington (2005), Santiago (2006), Johannesburgo/Soweto (2007) y Yogyakarta (2009). Los múltiples parámetros y siempre-cambiantes conexiones de la organización se han convertido así en un tejido de intersecciones y nodos pulsantes entre la gente, las ideas y los objetos alrededor del mundo. Talleres, exhibiciones y publicaciones ocurren durante y entre reuniones en forma de programas satélites, locales e internacionales, con universidades, comunidades y grupos étnicos, galerías de arte y organizaciones artísticas. Comentando acerca del valor de esta iniciativa Colleen Wafer, fotógrafa Sudafricana, educadora y “veterana” del *South Project* dice: “fue una buena conexión de enlaces entre el mundo que va más allá de lo obvio”.²⁸ Refiriéndose específicamente al performance de Ash Keating del 2006 al referirse específicamente al performance de Ash Keating, *El Comunicado de Prensa* del Museo de Arte

Announcing its autonomy from Craft Victoria from 2008 onwards via an “exit strategy”, the prospectus introduced a new South Project board and corporatised makeover, prioritising strategies of “collabora[tion], reciproca[tion] and activation”.²⁹ Consequently, the 2008 Melbourne gathering *Why Gather?* was re-imagined as a large, animated focus group – albeit one largely localised to Melbourne audiences and participants.

Meanwhile, and arguably in order to secure contemporary art sector credibility, craft – which had connected communities throughout Australia, Chile, New Zealand and South Africa – was no longer a primary focus in The South Project’s cultural atlas. Craft, “tradition” and making-do would, nevertheless, form part of the Yogyakarta event, from batik workshops to a number of collaborations between Australian and Yogyakarta artists, a few of which would successfully continue beyond 2009. Tears would also flow freely at this gathering in Java but unlike the unleashed emotion at the 2004 Melbourne gathering, weeping was precipitated by frank Indonesian peer responses to some relational works by emerging (and more established) artists from Australia. Cross-cultural naiveté was inevitable with a curatorial selection of predominantly young and inexperienced Melbourne-based contemporary artists and no craft artists. This echoed a similar model used by The South Project’s 2006 *Transversa* exhibition in Santiago where artists barely

participated in the wider gathering. In Yogya, a whiff of Western presumption assumed that all participants would be enthusiastic about collaboration, demonstrating a lack of cross-cultural awareness by young and privileged foreign visitors. Fortunately, open discussion by Indonesian hosts allowed valuable feedback for Australian artists about well-intentioned but arguably undeveloped and potentially dangerous “interventions”. Why do people flee when you hold up political signs in a public space in Indonesia? What are the local consequences of token “job-swapping” with subsistence level workers? Who gets to clean up a residential block full of orange-painted rubble after the visiting artist leaves? Notwithstanding some tense and teary moments, this gathering provided an effective crash course in South-South relational aesthetics far removed from more comfortable European theories of performativity. Meanwhile, art savvy Indonesian artists were also maintaining ancient traditions of relational art and craft, often at political and physical risk. In a successful collaborative enterprise with Australians and Indonesian participants, Dylan Martorell’s final night installation at Room Mate drew upon these craft and junk aesthetics to create a wildly eccentric garden that involved many people and delighted all.

Contemporáneo en Santiago de Chile donde ella apunta: “yo recuerdo ciertamente los pájaros de papel... y pensé que fue una delicada y hermosa intervención dentro del espacio. Los miles de “inmigrantes extranjeros” dentro de un espacio extraño fue un gesto poético”. Para otros miembros de la audiencia, esperando con expectación por hacerse de uno de los 6.500 alcatraces (hechos con papel periódico) de esta exquisita cascada aviar, fue desconcertante cuando lo que apareciera como un “regalo” fueran ultimadamente frenéticamente arrebatados para las siguientes seis performances. Como las especies sureñas en vía de extinción que ellos representaron, la conservación al parecer, fue un todo.

A pesar de la disminución de recursos, el programa del *South Project* se embarcó hacia unas, al parecer, aguas no-navegables creando asociaciones con organizaciones anfitrionas-locales a lo largo del Sur, proveyendo así apoyo organizacional desde su base en Melbourne y en el campo en el extranjero. Sin embargo, paradójicamente, para el 2007 la disminución de financiamiento se incrementó con la creciente determinación de toma de decisiones por las comunidades, especialmente en Johannesburgo/Soweto en el 2007 y en Yogyakarta en el 2009. Como consecuencia, los participantes visitantes experimentaron profundos e inclusive confrontantes interacciones, más de las que usualmente son posibles entre las estructuras interculturales del Occidente. Bajo la nueva

directiva del antiguo gerente del *South Project*, Magdalena Moreno, se dieron cortes de financiamiento radical inesperados que golpearon fuertemente a la organización, aunque no lograron apagar enteramente el espíritu hacia el Sur construido por cuatro años. La reunión en Yogyakarta que fuera escasa en recursos, llamada Perjumpaan Selatan-Selatan (o Encuentro Sur-Sur), realizada el año siguiente, por ejemplo, recibió un número igual de artistas de Indonesia y Australia como también a la artista Chilena, Yennyferth Becerra, financiada para crear proyectos individuales y en colaboración. Mientras los artistas de Indonesia fueron completamente financiados por el *South Project*, numerosos artistas Australianos tuvieron que hacer uso de fondos propios para suplir servicios y soporte donados por el programa. Este nivel de compromiso con el *South Project* fue invaluable en términos de inversión cultural a pesar de las empinadas curvas de aprendizaje encontradas en el ambiente poco familiar de Yogyakarta. Sin embargo, a diferencia del distanciamiento ingeniado por burócratas Australianos durante previos eventos de ANZART, la reunión en Indonesia estuvo más parecida a los crudos eventos del ARX de 1990 donde los artistas mismos podían confrontar y negociar directamente los asuntos interculturales.

Seguido del *Imbizo* Sudafricano, Yogyakarta fue el último puerto de escala del *South Project*. Mientras que en la dramática re-estructuración de la organización del 2008 se proyectaba un gran

Still out of place?

While the Venice Biennale has endured since 1895, the APT since 1993 and older trans-Tasman initiatives for even less time, The South Project was not planned to exist beyond 2008; this was the use-by date envisaged by *South Project's* founders. It nevertheless continued as a partially funded organisation until 2009 and remains alive as a website presence. Within its five year lifespan this project significantly expanded the cross-cultural scope of antipodality through a comprehensive and predominantly relational program of Indigenous and non-Indigenous art and craft endeavours. Remarkably nimble and dynamic, this venture contributed extraordinarily creative possibilities for different ways of being, knowing and showing in the "South". However, like its modest predecessors, ANZART and ARX, I would argue that The South Project inevitably foundered on the reefs of over-extended expectations and activities, failure to pursue a broad spectrum of external published criticism and inadequate PR, underestimation of entrenched art institutional bias against craft and the misguided "downsizing" of craft's relational potential.

For all its achievements, The South Project remains surprisingly little-known among contemporary art circles and has exerted limited influence upon art institutional preferences. Meanwhile, the apogee of artistic attainment, the Venice Biennale, retains its pulling power as a kind of artworld Olympiad for national arts councils like the Australia

Festival del Sur, contando con Melbourne como su centro en el 2010, junto a propuestas de reuniones en Noumea (2011) y Rio de Janeiro (2012), esto nunca se llevó a cabo. El cambio de dirección fue acompañado por un satinado prospecto que notaba que entre el 2006 y 2007 ochenta y cuatro eventos atrajeron una audiencia de 33.000 personas, añadiendo a esto 227.000 visitas Web. Anunciando su autonomía como una "estrategia de salida" de Craft Victoria desde el 2008 en adelante, el prospecto nombrado introdujo a una nueva directiva del *South Project* que contenía en esta ocasión una cara corporativa que priorizaba estrategias de "Colaboración, reciprocidad y activación".²⁹ Consecuentemente la reunión llamada ¿Porqué Reunirse? en Melbourne del 2008, fue re-imaginada por un extenso y animado grupo de enfoque –aunque extensamente localizada entre las audiencias y los participantes de Melbourne.

En orden de asegurar la credibilidad del sector de arte contemporáneo y de la artesanía –los cuales habían conectado a las comunidades alrededor de Australia, Chile, Nueva Zelanda y Sudáfrica– mientras tanto se podría argumentar que para el *South Project* ésta última (la artesanía) dejaba de mantener su enfoque primario en el atlas cultural. Artesanía, "tradición" y el concepto de "crear con lo que se tiene", formarían parte, no obstante del evento de Yogyakarta –desde talleres Batik hasta un número de colaboraciones entre artistas Australianos y de Yogyakarta ;algunos de estos continuarían

Council, which increasingly recruits "gold medal" administrators, curators and catalogue writers from Euro-America to boost Australia's lagging international "brand".³⁰ As in the 1980s, Australian institutional priorities are still conflating North (and more recently, North Asia) with upwardness.

The South Project's dense and messy mapping across a hemisphere of dispersed activities might present a cartographic nightmare for art history, but it raises perplexing questions that push beyond a national lack of horizontal curiosity. Given contemporary art's immersion in boundary busting, postcolonial posturing and global re-charting over the past two decades, why do Australians persistently align their efforts northwards while side-stepping their surrounding worlds? Beyond the country's lamentably persistent monolingualism (at least in some cultural circles), it seems the answer lies buried deeper in the national psyche, as acknowledged at numerous South Project gatherings. With feet in someone else's antipodean land and drenched in colonial guilt, settler Australia's head and heart will continue yearning for elsewhere, until the geographical co-ordinates of possession are reconciled with all Australians.

Postscript

The South Project's 2005 renowned artist-in-residence, Jeremy Wafer from Johannesburg, recently re-visited Melbourne where he made the

exitosamente más allá del 2009. Algunas lágrimas se derramarían en esta reunión en Java, pero a cambio de las desatadas emociones en la reunión de Melbourne en el 2004, el llanto se habría de precipitar como resultado a las respuestas francas de colegas Indonesios en relación a algunos trabajos relacionales realizados por emergentes (y aún más establecidos) artistas de Australia. Fue inevitable la ingenuidad intercultural con la selección curatorial predominantemente joven e inexperta de artistas (no artesanos) contemporáneos residentes en Melbourne. Esta situación generó un eco similar bajo el modelo usado por el *South Project Transversa* en el 2006 realizado en Santiago –aquí los artistas difícilmente participaron en las reuniones más amplias. En Yogya, un viento de presunción asumió que todos los participantes estarían entusiasmados a la hora de colaborar, demostrando con esto una carencia de conciencia por los jóvenes y privilegiados visitantes extranjeros. Afortunadamente una discusión abierta por los anfitriones Indonesios permitió una retroalimentación de importancia para los artistas Australianos acerca de la bien-intencionada pero discutible subdesarrollada y potencialmente peligrosas "intervenciones". ¿Por qué la gente huye cuando la gente sostiene carteles políticos en espacios públicos en Indonesia? ¿Cuáles son las consecuencias locales del "intercambio de labores/trabajos" por vales para personas con trabajos con niveles de subsistencia? ¿Quién ha de limpiar un residencial lleno de pintura naranja hecha de escombros luego de

following observation in June 2012:

I was at RMIT the other day and was looking at a map they have up in the entrance foyer marking the extensive number of international linkages they have. There are around 140 red dots predominantly clustered in the North (Europe and America) and the East. There was one lone red dot in South America (Chile) and none at all in Africa. The South Project was the one lone antidote to this lack of communication across the South and provided a really vibrant space for coming to share, understand and critique our common experiences. These commonalities (and differences) run deep in our histories: colonialism, settlement and the postcolonial situation; the relation of a perceived metropolis to the margins; the position of indigenous peoples; the possession of and dispossession from land; new identities and the impact of globalisation... The South Project was one space which brought creative thought and focussed critical discussion on these issues.

That the project flounders from the lack of appropriate funding is deeply disappointing. We need to understand that our priorities should not just be based on what we can sell off our natural resources to the North.³¹

que el artista residente se marche? A pesar de algunos momentos tensos, este evento facilitó un interesante curso de choque de estética relacional Sur-Sur, el cual estaba removido –de lejos– de aquellas teorizaciones Europeas del performance. Mientras tanto los artistas Indonesios concededores de arte mantuvieron tradiciones ancestrales de arte y artesanía relacionales frecuentemente a niveles de riesgo político y físico. En una iniciativa de colaboración entre los participantes Australianos e Indonesios, la instalación final realizada por Dylan Martorell en los estudios Room Mate hizo alusión a la estética de artesanía y basura para crear un jardín salvajemente excéntrico que involucró a muchos y deleitó a todos.

¿Todavía fuera de lugar?

Mientras que la Bienal de Venecia se ha mantenido desde 1895 -desde 1993 la APT y otras viejas iniciativas trans-Tasmania por inclusive menos tiempo- el *South Project* no fue planeado para existir más allá del 2008; ésta fue la fecha de caducidad prevista por los fundadores del *South Project*. A pesar de esto continuó como organización con financiamiento parcial hasta el 2009 y continúa viva con una presencia en la Internet. Dentro de sus cinco años de vida este proyecto expandió su alcance cros-significativamente exploratorio de antípoda intercultural a través de un predominantemente y comprensivo programa relacional por procurar el arte y artesanía indígena y

1. Peter Beilharz, *Imagining the Antipodes: Culture, Theory and the Visual in the Work of Bernard Smith* (Cambridge and New York: Cambridge University Press, 1997).
2. Bart De Baere, "Why and How – How (and Why)", in *documenta IX*, Vol. 1, eds. Roland Nachtgaller and Nicola von Velsen (Stuttgart and New York: Edition Cantz, Stuttgart, in association with Harry N. Abrams, 1992): 45.
3. *Ibid.*
4. See, for example, 12th century Medieval "T and O" map, Saint Isidore, Bishop of Seville, *Etymologies*. The world is portrayed as a circle divided by a "T" shape into three continents: Asia, Europe and Africa. Other maps have taken a specific place as a reference point (Mecca, Jerusalem, Edo Japan's Imperial Palace, etc.). "The arrow points north: Directional orientation in antiquarian cartography", *Geographicus*, accessed 5 May 2012, <http://www.geographicus.com/blog/rare-and-antique-maps/the-arrow-points-north-directional-orientation-in-antiquarian-cartography/>
5. Claudius Ptolemy's 200 CE treatise, *Geographia* oriented maps towards the north. See B. L. Gordon, "Sacred Directions, Orientation, and the Top of the Map", *History of Religions* (Chicago: University of Chicago Press, 1971): 211-227.
6. Kevin Murray "Verticalism and its underbelly", *The Idea of South*, accessed 26 February 2009, <http://ideaofsouth.net/verticalism/verticalism-and-its-underbelly>.
7. Cited in Peter Davidson, *The Idea of North* (London: Reaktion, 2005): 99, as cited in Kevin Murray, "The South Project: A Conference of Flightless Birds", *Australian and New Zealand Journal of Art*, vol. 7, no. 1 (2006): 6.
8. Arthur A. Phillips, *The Australian Tradition: Studies in Colonial Culture* (Melbourne: Cheshire, 1958).
9. Jan Hoet, "An introduction", in *documenta IX*, Vol 1, eds. Roland Nachtgaller and Nicola von Velsen (Stuttgart and New York: Edition Cantz, in association with Harry N. Abrams, 1992): 20.
10. Wylan Curnow (1980), cited in Ian Hunter, "The trans-Tasman connection", *Art Network*, vol. 2 (1980): 20.
11. Julie Ewington, "All the Australians are walking around behaving like Texans": Anzart-in-Auckland", *Art Network*, vol. 18 (1986): 30-32.
12. Judith Brett, "Editorial: Australia and New Zealand", *Meanjin*, vol. 44, no. 3 (1985): 328.

no-indígena. Increíblemente ágil y dinámico, esta nueva iniciativa contribuyó extraordinariamente a la construcción de posibilidades creativas para diferentes formas de ser, saber y mostrar en el "Sur". Sin embargo, al igual que con su modesto predecesor, ANZART y ARX, argumentaría que el *South Project* fundado inevitablemente en los corales de expectativas y actividades sobre-extendidas, falló en perseguir un espectro mas amplio de criticismo externo publicado, falló por desarrollar inadecuadas relaciones públicas, y en sobre-estimar las arraigadas predisposiciones institucionales en contra de la artesanía y su desacertado "reducción" del potencial relacional de la artesanía.

Por todos sus logros, el *South Project* sorprendentemente permanece poco-conocido entre los círculos de artistas contemporáneos y ha ejercido una influencia limitada hacia las preferencias de arte institucional. Mientras tanto el apogeo por la conquista artística, la Bienal de Venecia, retiene su poder de atracción como una clase de Olimpiada del mundo del arte para los Consejos nacionales de arte; como el Consejo Australiano quien incrementalmente recluta a administradores, curadores y escritores de catálogos Euro-Americanos tipo "medalla de oro", para subir el revestimiento Australiano de su "marca" internacional.³⁰ Como en los años de 1980, las prioridades de las instituciones Australianas están asociando todavía Norte (y más recientemente Norte Asia) con

13. Australian Government, Department of Foreign Affairs and Trade, "New Zealand country brief", accessed 3 February 2012, http://www.dfat.gov.au/geo/new_zealand/nz_country_brief.html. New Zealand studies are yet to be found in Australian primary, secondary or tertiary studies syllabi, and only two New Zealand survey exhibitions have been shown in Australia: *Headlands*, Museum of Contemporary Art, Sydney, 1992, and *Unnerved*, Queensland Art Gallery/GoMA and National Gallery of Victoria, 2010, 2011.
14. Rollo Arnold, "The Australasian Peoples and their World, 1888-1915" in *Tasman Relations: New Zealand and Australia, 1788-1988*, ed. Keith Sinclair (Auckland: Auckland University Press, 1987): 52-70. Regular late 19th and early 20th century traffic across the Tasman was known as the "Perennial Interchange".
15. T. A. Coghlan, *A Statistical Account of the Seven Colonies of Australasia* (Sydney: New South Wales Government Printer, 1904).
16. Maoriland was a term widely used to refer to New Zealand in the 1890s, particularly in literary circles in Australia and New Zealand: Arthur H. Adams, *Maoriland and Other Verses* (Sydney, N.S.W: Bulletin Newspaper Company, 1899). See also J. Stafford and M. Williams, "Fashioned Intimacies: Maoriland and Colonial Modernity", n.d., accessed 23 October 2011, <http://www.hums.canterbury.ac.nz/engl/research/mw1.htm>.
17. Terry Smith, "The Provincialism Problem", *Artforum*, vol. 13, no. 1 (1974): 54-59.
18. Ewington, *op. cit.*, 30-32.
19. Louise Dauth, "Summary report: Aboriginal Arts Board assistance ANZART/AUCKLAND '85", 29 November 1985, n.p., Australia Council Archives, 85/228/037. Anton Orłowski, "Anzart report", June 1985, n.p. Unpublished report, QEII Archives, Box 203, 4/21/10A.
20. Tara Brabazon, *Tracking the Jack: a retracing of the Antipodes* (Sydney: University of New South Wales Press 2000): 3.
21. Hoet, *op. cit.*, 19.
22. For example, see the following publications: Nikos Papastergiadis, "South-South-South: an introduction", in *Complex entanglements: art, globalisation and cultural difference*, ed. N. Papastergiadis (London: Rivers Oram Press, 2003); Kevin Murray, "Where north meets south", *Kevin Murray – Curator and writer*. 9 December 2010, accessed 25 October 2011, <http://kitezh.com/text/where-north-meets-south/>; Kevin Murray, "Art History in the South – It's Time to Step out of the Quotation Marks", *Southern Perspectives*, 2009, accessed 3 February 2011, <http://www.southernperspectives.net/category/field/art-history/>; Kevin Murray, "Verticalism and its Underbelly", accessed 2 March 2000, <http://ideaofsouth.net/?s=hierarchy>; Raewyn Connell, *Southern theory: The Global Dynamics of Knowledge in Social Science* (Cambridge: Polity Press 2007); Peter Beilharz, *Imagining the Antipodes: Culture, Theory and the Visual in the Work of Bernard Smith* (Cambridge and New York: Cambridge University Press, 1997); Margaret Jolly, "Imagining Oceania: Indigenous and Foreign Representations of a Sea of Islands", *The Contemporary Pacific*, vol. 19, no 2, (2007): 508-545; Margaret Jolly, "Southern Theory: Antipodean Reflections on the Pacific", *Australian Humanities Review*, 44 (2008), accessed 4 June 2008, <http://www.australianhumanitiesreview.org/archive/Issue-March-2008/jolly.html>; Margaret Jolly, "On the Edge? Deserts, Oceans, Islands", *The Contemporary Pacific*, vol. 13, no 2 (2001): 417-466.
23. See Boaventura de Sousa Santos, "Beyond abyssal thinking: From global lines to ecologies of knowledges", *Review XXX*, vol. 1 (2007). See also Boaventura de Sousa Santos, "Spaces of Transformation: Epistemologies of the South", *TATE*, accessed 28 June 2012, <http://www.tate.org.uk/whats-on/tate-modern/talks-and-lectures/spaces-transformation-epistemologies-south/>: "The understanding of the world by far exceeds the Western understanding of the world. Northern epistemologies draw abyssal lines between zones of being and zones of non-being, thereby committing epistemicide and wasting social experience in a massive scale. Mapping the lines is as much a search for absent knowledges as it is a search for absent beings. Knowing otherwise is also being in a post-abyssal way involves a constant exercise of intercultural translation".
24. Murray's investigations of "the South" have traversed broad terrain, encompassing, for example, critical theory, South American politics and African craft through online editorials, lectures, essays, conference keynotes, websites and blogs.
25. According to its website, "Manifesta [1996-], the roving European Biennial of Contemporary art, changes its location every two years. Manifesta purposely strives to keep its distance from what are often seen as the dominant centres of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography. This includes innovations in curatorial practices, exhibition models and education. Each Manifesta biennial aims to investigate and reflect on emerging developments

ascenso -hacia arriba.

El denso y desordenado mapeo a través de un hemisferio con actividades dispersas podría presentar una pesadilla cartográfica para la historia del arte, pero a su vez genera preguntas perplejas que empujan más allá de una ausencia nacional de curiosidad horizontal. Dado la inmersión del arte contemporáneo en el rompimiento de fronteras, posturas poscoloniales y re-mapeo en las últimas dos décadas, ¿por qué los australianos alinean persistentemente sus esfuerzos hacia el Norte mientras que esquivan sus mundos circundantes? Más allá del lamentable monolingüismo permanente del país (al menos en algunos círculos culturales) pareciera ser que la respuesta está enterrada en lo profundo de la psiquis nacional, como lo fue reconocido en numerosas reuniones del *South Project*. Con pies en otras tierras antípoda y calado hasta los huesos en una culpabilidad colonial, la cabeza y el corazón colono Australiano continuará por otros lados hasta que las coordenadas geográficas de posesión sean reconciliadas por todos los Australianos.

Epílogo

El artista renombrado en-residencia del *South Project*, Jeremy Wafer de Johannesburgo, recientemente visitó Melbourne desde donde hizo la siguiente observación en Junio del 2012:

El otro día estuve en la [Universidad] RMIT mirando un mapa que

tienen en la entrada del vestíbulo donde marcaban los extensos lazos internacionales que tienen. Hay alrededor de 140 puntos predominantemente agrupados en el Norte (Europa y [Norte] América) y en el Este. Había solo un punto en Sudamérica, Chile, y ninguno en África. El *South Project* fue un antídoto solitario para esta falta de comunicación a través del Sur proveyendo un espacio realmente vibrante para venir a compartir, entender y criticar nuestras experiencias comunes. Estas similitudes (y diferencias) corren profundamente en nuestra historia: colonialismo, asentamiento y situación poscolonial. La relación de una metrópolis percibida en los márgenes; la posición de las personas indígenas; la posesión y el despojo de la tierra; nuevas identidades y el impacto de la globalización... El *South Project* fue un espacio que brindó pensamiento creativo y discusión crítica enfocada en estos asuntos.

Es profundamente decepcionante que el proyecto se arrastre por falta de financiamiento apropiado. Tenemos que entender que nuestras prioridades no deberían solo basarse en vender nuestros recursos naturales al Norte.³¹

- in contemporary art, set within a European context". Accessed 2 June 2011, <http://manifesta.org/>.
26. By 2011 Belle Primary School in Orland West, Soweto had expanded under the new name of Mbuyisa Makhubu Primary School. This was in honour of the young man who was photographed holding Hector Pieterse, the twelve year old school child martyred during the 1976 Soweto Uprising. For further details, see "Hector Pieterse", accessed December 13 2010. http://www.soweto.co.za/html/p_hector.htm.
 27. Hoet, *op. cit.*, 20.
 28. Colleen Wafer, email to author, 1 June 2012.
 29. "The intention of the Yogyakarta Gathering is above all COLLABORATIVE, RECIPROCAL AND OF ACTIVATION [sic]". Magdalena Moreno, "History of the South Project", *The South Project: A new international arts voice* (Prospectus), (Melbourne: The South Project, c.2007): n.p. (c.2007). See also "2009 South Project Yogyakarta Expression of Interest", *The South Project*, 2008, accessed December 13 2010, www.southproject.net/south/Yogyakarta2009.../Yogyakarta_October_Brief_2008.pdf.
 30. In 2011 US-born CEO of the Australia Council since December 2006, Kathy Keele (previously promoting private sector support for the arts as CEO of the Australia Business Arts Foundation (AbaF), announced Australia's commissioning of a new pavilion at the Venice Biennale. The country's international visibility was, ironically, further secured for 2011 Australian artist Hany Armanious by a US curator, Anne Ellegood, from Los Angeles' Hammer Museum and three other Euro-American-based catalogue writers. Two of these writers (Catherine de Zegher and Gerald McMaster) are also joint artistic directors of the 2012 Biennale of Sydney, *All our relations*, while Australia's 2013 representative at Venice, Simryn Gill, will also be curated by de Zegher. In 2012 "one of the 30 most powerful people in the British art world", Julie Lomax was appointed as the Australia Council's Director, Visual Arts. Accessed 10 June 2012, <http://artery.australiancouncil.gov.au/2012/04/visual-arts-director-julie-lomax/>
 31. Jeremy Wafer, email to author, 4 June 2012.
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1. Peter Bellharz, *Imagining the Antipodes: Culture, Theory and the Visual in the Work of Bernard Smith* (Cambridge y Nueva York: Cambridge University Press, 1997).
 2. Bart De Baere, "Why and How – How (and Why)", en *documenta IX*, Vol. 1, eds. Roland Nachtgaller y Nicola von Velsen (Stuttgart y Nueva York: Edition Cantz, Stuttgart, con Harry N. Abrams, 1992): 45.
 3. *Ibid.*
 4. Ver, por ejemplo, el mapa "T y O" Medieval del siglo XII, Santo Isidore, Obispo de Sevilla, *Etimologías*. Aquí El Mundo es representado como un círculo dividido por una "T" formando tres continentes: Asia, Europa y África. Otros mapas han tomado un lugar específico como punto de referencia (Meca, Jerusalén, El Palacio imperial Japonés Edo, etc.). "The arrow points north: Directional orientation in antiquarian cartography", *Geographicus*, visto el 5 de mayo 2012, <http://www.geographicus.com/blog/rare-and-antique-maps/the-arrow-points-north-directional-orientation-in-antiquarian-cartography/>
 5. Tratados de Claudio Ptolomeo 200 DC., *Geografía*, orientada hacia el Norte. Ver B. L. Gordon, "Sacred Directions, Orientation, and the Top of the Map", *History of Religions* (Chicago: University of Chicago Press, 1971): 211-227.
 6. Kevin Murray "Verticalism and its underbelly", *The Idea of South*, visto el 26 de febrero 2009, <http://ideaofsouth.net/verticalism/verticalism-and-its-underbelly>.
 7. Citado en Peter Davidson, *The Idea of North* (Londres: Reaktion, 2005): 99; citado en Kevin Murray, "The South Project: A Conference of Flightless Birds", *Australian and New Zealand Journal of Art*, vol. 7, no. 1 (2006): 6.
 8. Arthur A. Phillips, *The Australian Tradition: Studies in Colonial Culture* (Melbourne: Cheshire, 1958).
 9. Jan Hoet, "An introduction", en *documenta IX*, Vol 1, eds. Roland Nachtgaller y Nicola von Velsen (Stuttgart y Nueva York: Edition Cantz, con Harry N. Abrams, 1992): 20.
 10. Wyan Curnow (1980), citado en Ian Hunter, "The trans-Tasman connection", *Art Network*, vol. 2 (1980): 20.
 11. Julie Ewington, "'All the Australians are walking around behaving like Texans': Anzart-in-Auckland", *Art Network*, vol. 18 (1986): 30-32.
 12. Judith Brett, "Editorial: Australia and New Zealand", *Meanjin*, vol. 44, no. 3 (1985): 328.
 13. Australian Government, Department of Foreign Affairs and Trade, "New Zealand country brief", visto el 3 de febrero 2012, http://www.dfat.gov.au/geo/new_zealand/nz_country_brief.html. Estudios primarios, secundarios o terciarios acerca de Nueva Zelanda todavía no son disponibles en el currículo Australiano; y tan solo dos exhibiciones Neo Zelandesas se han exhibido en Australia: *Headlands*, en el Museo de Arte Contemporáneo, 1992, y *Unnerved*, en la Galería de Arte de Queensland (Queensland Art Gallery/GoMA) y la Galería Nacional de Victoria, 2010, 2011.
 14. Rollo Arnold, "The Australasian Peoples and their World, 1888-1915" en *Tasman Relations: New Zealand and Australia, 1788-1988*, ed. Keith Sinclair (Auckland: Auckland University Press, 1987): 52-70. El tráfico regular de los XIX y XX siglos a través del mar de Tasman, conocido como el "Intercambio Perennial".
 15. T. A. Coghlan, *A Statistical Account of the Seven Colonies of Australasia* (Sidney: New South Wales Government Printer, 1904).
 16. Maorilandia fue un término ampliamente usado haciendo referencia a Nueva Zelanda en la década del 1980, particularmente en los círculos literarios de Australia y Nueva Zelanda: Arthur H. Adams, *Maoriland and Other Verses* (Sidney, Nueva Gales del Sur: Bulletin Newspaper Company, 1899). Ver también J. Stafford and M. Williams, "Fashioned Intimacies: Maoriland and Colonial Modernity", n.d., visto el 23 de octubre 2011, <http://www.hums.canterbury.ac.nz/engl/research/mw1.htm>.
 17. Terry Smith, "The Provincialism Problem", *Artforum*, vol. 13, no. 1 (1974): 54-59.
 18. Ewington, *op. cit.*, 30-32.
 19. Louise Dauth, "Summary report: Aboriginal Arts Board assistance ANZART/AUCKLAND '85", 29 de Noviembre 1985, Notaría Pública, Consejo de Archivos Australianos, 85/228/037. Anton Orlovski, "Anzart report", Junio 1985, Notaría Pública. Reporte no publicado, QEII Archives, Box 203, 4/21/10A.
 20. Tara Brabazon, *Tracking the Jack: a retracing of the Antipodes* (Sidney: University of New South Wales Press 2000): 3.
 21. Hoet, *op. cit.*, 19.
 22. Por ejemplo, ver las siguientes publicaciones: Nikos Papastergiadis, "South-South-South: an introduction", in *Complex entanglements: art, globalisation and cultural difference*, ed. N. Papastergiadis (Londres: Rivers Oram Press, 2003); Kevin Murray,

- "Where north meets south", *Kevin Murray – Curator and writer*. 9 de diciembre 2010, visto el 25 de octubre 2011, <http://kitezh.com/text/where-north-meets-south>; Kevin Murray, "Art History in the South – It's Time to Step out of the Quotation Marks", *Southern Perspectives*, 2009, visto el 3 de febrero 2011, <http://www.southernperspectives.net/category/field/art-history>; Kevin Murray, "Verticalism and its Underbelly", visto el 2 de marzo 2000, <http://ideaofsouth.net/?s=hierarchy>; Raewyn Connell, *Southern theory: The Global Dynamics of Knowledge in Social Science* (Cambridge: Polity Press 2007); Peter Beilharz, *Imagining the Antipodes: Culture, Theory and the Visual in the Work of Bernard Smith* (Cambridge and New York: Cambridge University Press, 1997); Margaret Jolly, "Imagining Oceania: Indigenous and Foreign Representations of a Sea of Islands", *The Contemporary Pacific*, vol. 19, no 2, (2007): 508-545; Margaret Jolly, "Southern Theory: Antipodean Reflections on the Pacific", *Australian Humanities Review*, 44 (2008), visto el 4 de junio 2008, <http://www.australianhumanitiesreview.org/archive/Issue-March-2008/jolly.html>; Margaret Jolly, "On the Edge? Deserts, Oceans, Islands", *The Contemporary Pacific*, vol. 13, no 2 (2001): 417-466.
23. Ver Boaventura de Sousa Santos, "Beyond abyssal thinking: From global lines to ecologies of knowledges", *Review XXX*, vol. 1 (2007). Ver también Boaventura de Sousa Santos, "Spaces of Transformation: Epistemologies of the South", *TATE*, visto el 28 de junio 2012, <http://www.tate.org.uk/whats-on/tate-modern/talks-and-lectures/spaces-transformation-epistemologies-south>: "El entendimiento del mundo excede de lejos el entendimiento que se enuncia desde el entendimiento del mundo Occidental. Las epistemologías del Norte dibujan líneas abismales entre las zonas de 'ser' y del 'no-ser', por esto está cometiendo una especie de epistemocidio [homicidio epistemológico] y desperdiciando experiencias sociales a gran escala. El mapeo de las líneas es tanto una búsqueda de un conocimiento ausente como una búsqueda de seres ausentes. Saber de otra forma es también ser de otra forma. Saber y ser en un estado de pos-abismo que involucra un ejercicio constante de traducción intercultural".
24. Las investigaciones de "el Sur" de Murray han atravesado un amplio terreno abarcando, por ejemplo, teoría crítica, política Sudamericana y artesanías Africanas por medio de editoriales en línea, cátedras, ensayos, notas de conferencias, sitios WEB y blogs.
25. De acuerdo a su sitio Web, "Manifesta" [1996-], en su ambulante Bienal Europea de arte Contemporáneo cambia de locación cada dos años. "Manifesta" lucha por mantener una distancia de aquellos que se pudieran denominar centros de producción artística, y a cambio busca frescos y fértiles terrenos por el mapeo de una nueva cultural topográfica. Esto incluye innovación en las prácticas curatoriales, modelos de exhibición y educativos. Cada Bienal de "Manifesta" procura investigar y reflejar los desarrollos emergentes en el arte contemporáneo dentro de un contexto europeo". Visto el 2 de junio 2011, <http://manifesta.org/>.
26. Para el 2011, el Colegio de primaria Belle en Oralndo Oeste, Soweto se ha expandido bajo el nuevo nombre de Mbuyisa Makhubu Colegio de Primaria. Esto se hizo en honor al joven que fue fotografiado sosteniendo a Hector Pieterse. Este joven de 12 años fue martirizado durante el alzamiento en Soweto en 1976. Para mas detalles ver "Hector Pieterse", visto el 13 de diciembre 2010. http://www.soweto.co.za/html/p_hector.htm.
27. Hoet, *op. cit.*, 20.
28. Colleen Wafer, correo electrónico al autor, 1 de junio 2012.
29. "La intención de la reunión de Yogyakarta es por encima de todo COLABORATIVA, RECIPROCA Y DE ACTIVACION [sic]". Magdalena Moreno, "History of the South Project", *The South Project: A new international arts voice* (Prospectus), (Melbourne: The South Project, c.2007): n.p. (c.2007). Ver también "2009 South Project Yogyakarta Expression of Interest", *The South Project*, 2008, visto el 13 de diciembre 2010, www.southproject.net/south/Yogyakarta2009.../Yogyakarta_October_Brief_2008.pdf.
30. En el 2011 la estadounidense Kathy Keele, Gerente General del Consejo Australiano desde Diciembre del 2006 (quien anteriormente promocionara el apoyo a las artes desde el sector como Gerente General de La Fundación de Negocios y Arte Australiana [en Ingles, Australia Business Arts Foundation (AbaF)]), anunció la comisión para un nuevo pabellón en la Bienal de Venecia. La visibilidad internacional del país fue, irónicamente, fue subsecuentemente asegurada por el artista Hany Armanious (2011) por Anne Ellegood quien fuera una curadora estadounidense del Museo Angeles' Hammer junto a otros tres escritores de catálogos con descendencia euro-americana. Dos de estos escritores (Catherine de Zegher y Gerald McMaster) también son codirectores artísticos de la Bienal de Sidney 2012 -*Todas nuestras relaciones*-, mientras que el representante por Australia en Venecia 2013 Simryn Gill, también va a ser curado por de Zegher. En el 2012 Julie Lomax, "una de las 30 personas mas poderosas en le mundo del arte británico", fue designada como la Directora del Consejo Australiano de Artes Visuales. Visto el 10 de junio 2012, <http://artery.australiacouncil.gov.au/2012/04/visual-arts-director-julie-lomax/>
31. Jeremy Wafer, correo electrónico al autor, 4 de junio 2012.

A Glossary of Illegality

Nuraini Juliastuti

This glossary project was initially called “A Glossary of Piracy”. As the writing progressed, the project transformed into a documentation of gestures of illegality. The discussion of piracy needed to be extended beyond its narrow consideration as a violation of intellectual property rights perpetrated in so-called Third World and postcolonial cities. Illegality, illegal spaces and pirated products instead come to light in different ways in the discussion about cultural products and their accumulation and production. This can be explained through the application of different pirating techniques (such as copying, hijacking, and consuming pirated products) as both a series of techniques for conveying ideas or thoughts, and a series of tools for accessing knowledge. Pirated products have long been accepted as a kind of currency in accumulating and producing contemporary cultural goods. Piracy thus indicates a willingness to participate in lifestyles promoting global brands and fashions, and is often overlaid with class sentiment. In fact, contemporary cultural production often depends on a mixture of the legal production system and the illegal one, creating a situation of disorderliness within contemporary culture. Some parts of this mini glossary, however, seek to disentangle the intricate relation between access to knowledge and disorderly techniques, which are evoked by illegality. The word “knowledge” used here refers mainly to “cultural products”. Sometimes it refers to written and audio-visual materials. Sometimes it refers simply to relevant elements of cultural production. Particular spaces described here serve as a physical embodiment of ties that connect different forms of disorderliness. Imbued with an unorthodox character, my glossary needs to be illustrated with some concrete examples. Some parts of the glossary derive from my review of the works of Wok the Rock, a Yogyakarta-based visual artist and a prominent figure in the underground music scene in Indonesia. In reviewing his works, a dialogue about degrees of illegitimacy, elements of the infrastructure of piracy, technological piracy and the materiality of illegal products was conducted. His stories merged with mine in the writing process. However incomplete it may seem, my glossary has progressed to become a map of shared memories and opinions about illegality.

KW

After they begin circulating in a hybrid network of legal and illegal systems, some pirated goods decide their own fate. Pirated goods are often called fake goods. But instead of the singular meaning with which many people interpret the word “fake”, the landscape of pirated goods reveals a range of colloquial terms for different degrees of illegitimacy. Such terms include *KW1*, *KW2* and *KW3* in Indonesia. The word “KW” derives from the Bahasa Indonesia’s *kualitas*, which is often pronounced as *kwalitas* and which can be translated into English as quality. In Malaysia, goods are listed as A, AA and AAA. Both KW1

and AAA are rated as high quality goods, or very good fakes and high quality forgeries. In Taiwan, South Korea and China, they are grouped into A, AA, A, B and C. Goods rated A have superior qualities. They are considered replicas. In Indonesia, a replica is also called *KW Super*. Original goods are called *Ori*, short for *orisinal* or original. As practices of piracy develop, a list of the terms will grow longer. Categorisations of piracy may become eclectic, adopting various colloquial terms.

Such a system of categorisation and valuation is, first and foremost, based on gradations of a fake's quality and its closeness to the original. However, a categorisation that has been translated into another cultural context also translates the trajectory of goods at a particular historical juncture. It gives insights into the existing networks of piracy. The street still serves as the main stage of piracy. But the Internet has steadily grown into a prominent site of KW trading, and has become the means to engage in a conversation about piracy. Concentrated in particular streets, malls, campus areas and existing traditional markets, piracy brings significant changes to the urban landscape, transforming that landscape into a hybrid of official and non-official spaces.

Being an inhabitant of a place that is abundant in pirated goods, or illicit-but-licit things, does not necessarily mean one shares the same vocabulary of piracy with others. People are required to continuously update and improve their knowledge of the diversity associated with pirated goods. The success of online marketing has also prompted KW distributors to retail their items on the Internet. Technological development is now crucial to this emerging business system, infusing it with an urban focus. The development of personal website technology, which enables users to operate that business without having any particular technological skills, is also a factor boosting the popularity of online marketing. It promises interactive communication as the basis for its operating system. The seemingly minimal amount of effort to operate the business has made it a supposedly "suitable" side job for many people, especially women based at home who work on the business in their spare time. While underlining its informal and lucrative aspects, personalised technology has made some KW websites convey a sense of femininity.

Yes No Wave

Yes No Wave Music (<http://yesnowave.com/>) is a Yogyakarta-based net label run by Wok the Rock, Bagus Jalang and Adya Mahardhika. It is a long-term project that Wok has worked on for four years. It is a label and a mode of gift economy that has served as a method for local musicians to publish their works. It serves as an experiment in disseminating freely downloadable works to a wide audience in today's capitalist era. Since its inception, the label has released sixty-two albums. An observation of the albums indicates the operation of an alternative cultural network at the local level. It has earned a reputation as a project in which modes of cultural production that differ from the mainstream can be enforced.

Disorder

Pirating techniques can be seen as tools for obtaining knowledge. Piracy thus converges with attempts at tinkering with circumstances where access to knowledge is limited. Wok the Rock's disordered ways of accessing knowledge, as described below, is a case in point.

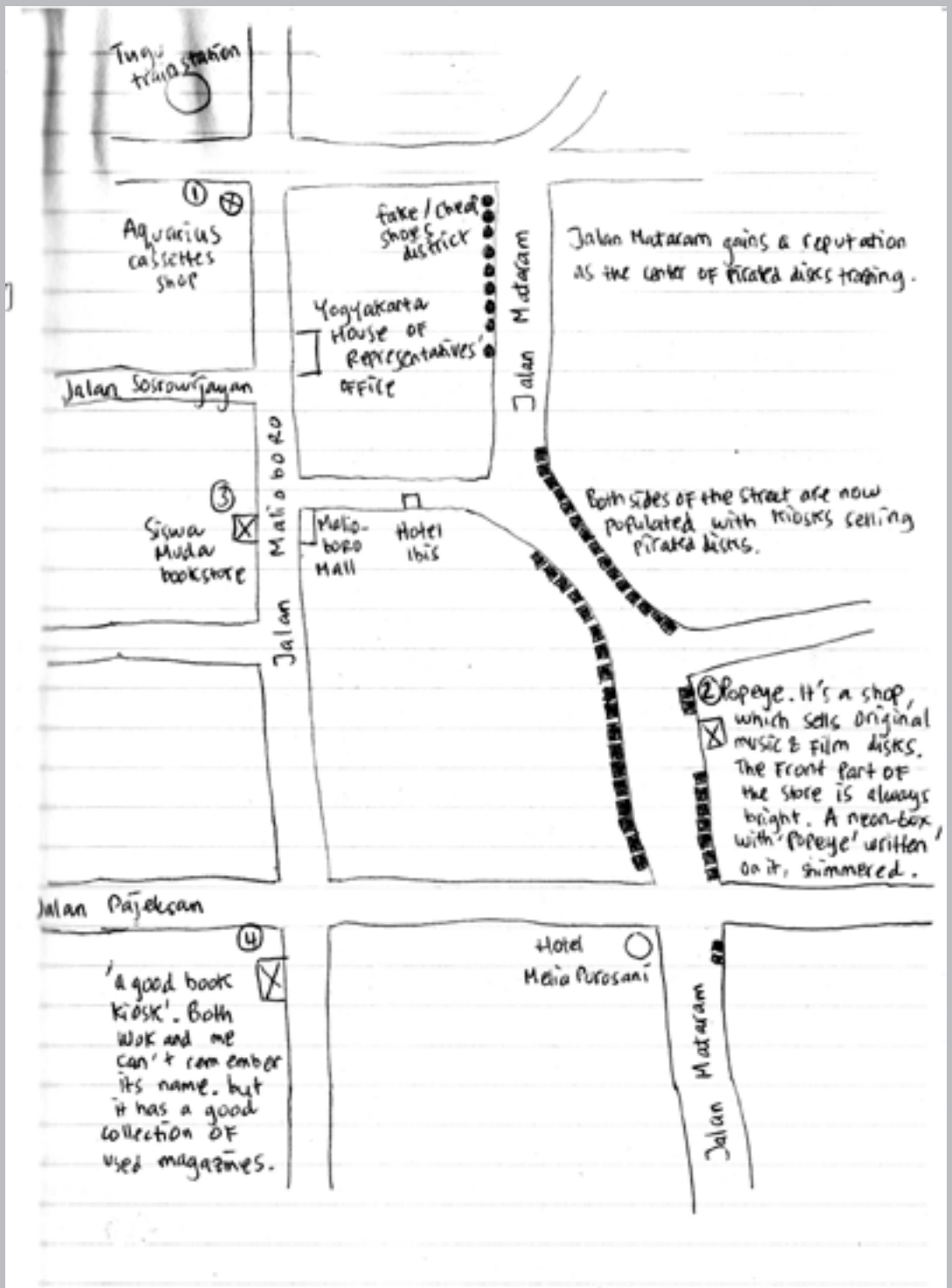
Wok moved to Yogyakarta to study advertising at the Faculty of Social and Political Science, Gadjah Mada University, in 1994. He dropped out within a year, and chose to continue his studies in the Department of Visual Communication and Design, Indonesian Institute of the Arts in 1995.

Imported magazines have always been rare things to him. Their distribution route never includes Madiun, his hometown, in East Java. For him, the main point of interest in these imported magazines lies in their graphic design. The development of an interest in the magazine's contents sometimes runs parallel to his interest in their design, though usually the latter takes precedence.

Almost all his favorite magazines are available online today. During his college years, however, they always reached his hands in secondhand forms: used copies of *Life*, *Times*, *The New Yorker*, *Asiaweek*, *Newsweek*, *National Geographic*. He bought them at Shopping Center, situated in the Malioboro area.

Map of Wok's Sunday ritual itinerary 1. Visiting Malioboro was part of Wok's Sunday ritual at that time. It started with buying some cassettes in the shops Aquarius and Popeye, then browsing around Toko Buku Siswa Muda, a stationery store, which also sold the *International Herald Tribune*. Aquarius and Siswa Muda are located in Jalan Malioboro, the city's main street. Popeye is a shop that sells original music and film discs. It is located in Jalan Mataram. Jalan Mataram runs parallel to Jalan Malioboro. Jalan Mataram is now gaining a reputation as the centre of pirated disc trading. The front section of Popeye always looks bright, due to the neon-box, with the word "Popeye" written on it, that shimmers there. In front of Popeye, kiosks selling pirated disc kiosks form an orderly line. As with most of the main streets in the city, both sides of Jalan Malioboro and Jalan Mataram are populated with hotels, malls and the offices of state authorities. Standing in front of Siswa Muda is the building of the Yogyakarta House of Representatives. What is official and what is unofficial live harmoniously. What is original and what is fake live harmoniously, too.

Siswa Muda still exists at the same address. But I don't know whether they still sell the *International Herald Tribune*. Wok's Sunday ritual continued with visiting a street kiosk, which had a good collection of used magazines. It was located at the end of Jalan Pajeksan. Neither Wok nor I can really remember its name. The kiosk has now gone.



Multifunction kiosks. In Jalan Mataram, Yogyakarta, kiosks for pirated discs are often located adjacent to food stalls, groceries stores, shops selling shoes and clothes, optical shops and hotels. As shown in the picture above, a pirated disc kiosk and a food stall meet on a pavement. Multifunction kiosks can also be found: a food stall-cum-pirated disc kiosk, or a grocery store which doubles as both a pirated disc kiosk and a public phone service provider through the installment of phone booths inside the shop. Piracy has formed a new field of work and become part of the local everyday. One can perform hybrid activities while roaming the street: one can browse through the disc collections, buy a top-up voucher for a mobile phone, or order lunch at nearby food stalls. The discs on display look neat. They are grouped into categories: cartoon, horror, action, TV series, war, animation, classics, independent and European films, Asian films, Korean film series. There are no rules guiding these categorisations. Each kiosk owner builds his or her own system. (Photograph by the author, 2008).



Map of Wok's Sunday ritual itinerary 2. The ritual ended with Wok roaming over Shopping Center. Shopping Center is located behind Fort Vredenburg, a fortress built by the Dutch during the colonial era. Standing in front of the fort is Gedung Agung, one of the presidential palaces. Standing next to Shopping Center is the Yogyakarta Art Council building. Hamengkubuwono X, the Sultan of Yogyakarta, is watching the hustle and bustle of Jalan Malioboro-Jalan Mataram-Jalan Senopati triangle from his palace not so far away.

In the 1990s, Shopping Center was just like any other traditional market. Local traditional markets are usually designed as mazes. Shopping Center was a maze of small semi-permanent kiosks. Within the market, there were two theatres: Senopati and Jogja. Senopati mainly screened Indonesian movies, whereas Jogja screened a mixture of Indonesian and foreign movies. Both Indonesian movies and movie theatres themselves were in decline at that time. In the discussions about film in the mass media, the slogan "in hopes of the resurrection of the national film" became a frequent echo. What most often screened at both these theatres were second-rate Hollywood movies and local porn.

Shopping Center was relocated to its new location in 2005. The city government built a science museum – with playgrounds for children – in its former location. They call it Taman Pintar, or the Smart Park. Shopping Center now occupies a four-storey shopping block. Passages in the block that once looked dim are now brighter and wider. It is still a maze, but it is always full of visitors nonetheless.

Kiosks are categorised according to the reading materials they sell: local textbooks, new and used magazines, antiquarian books and so on. Situated between these kiosks are food and beverage stalls. To avoid getting lost in the maze of kiosks, one should know how they are arranged.

Clippings are one of the popular reading goods. They are important resources for students' research works. The shopkeepers sit in front of their kiosks with high piles of used newspapers. They cut various articles and arrange them according to different subject categories: media bans, illegal logging, human rights, riots and student fights. Each kiosk builds its own system of categorisation. Students come to the kiosks and give a brief description of the topics for their papers. The shopkeepers then recommend a set of clippings related to the topic.

On the bookshelves alongside the photocopied English textbooks, one can find papers and undergraduate theses written by students from various universities in Yogyakarta. The names of the students as well as the university logos are written on the texts' covers. The texts thus arrive in the market after passing through the academic regulations and walls of the education institutions, which have turned out to be very porous indeed.

Just as the notion that knowledge is a prerequisite for modernity has been accepted as part and parcel of local history, so techniques for accessing knowledge have undergone their own particular process of

development. That is, each means of accessing knowledge articulates its own trajectory and develops in its own specific way. The perception of how to access knowledge has also changed from time to time. Each technique follows its own preferred path, with the possibility of intersecting with other, different paths.

Clandestine ways of obtaining books (the books banned during the New Order era, for example) have given knowledge-seeking techniques a sense of subverting authority. In fact, banned books often have their own distribution routes. Pramoedya Ananta Toer's (PAT's) books are a case in point. One of the methods I used to get PAT's books was by ordering them from "the special middleman", people who are related (whether formally or informally) to the books' publisher in Jakarta. We met at a particular time and place. I paid the book price directly to the middleman. This was how I got one of PAT's novels, *Arus Balik*. The book came to me in a package wrapped in used newspaper.

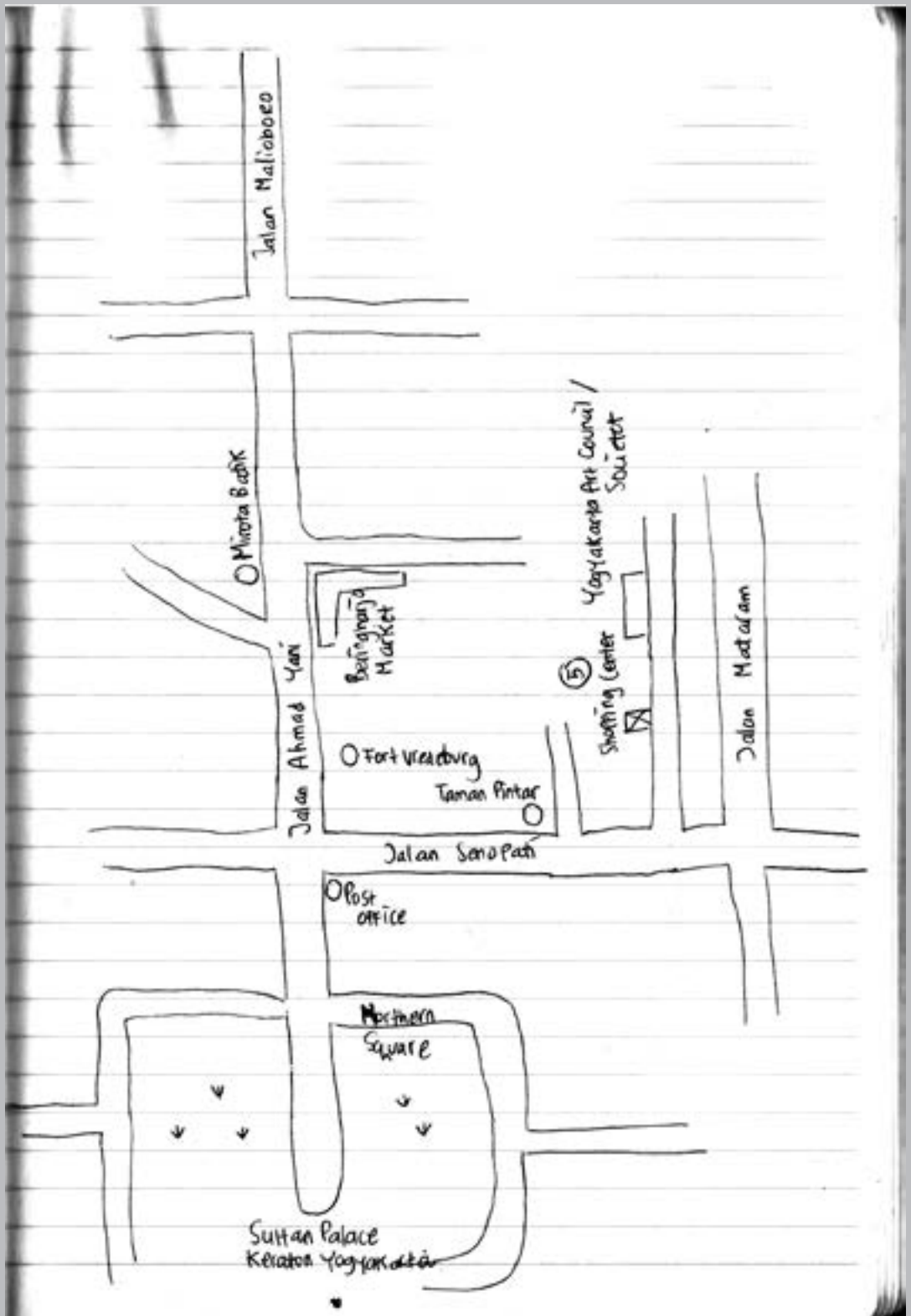
Piracy has led to an unceasing desire for knowledge that exists in various forms: students busy photocopying foreign textbooks; the bustling pirated disc vendors (who manage to transform themselves into new sources of knowledge); the flourishing local publishers busy translating foreign textbooks (surely without securing copyright permission for the text publication) and publishing the works of local writers.

Shopping Center has now become an essential space in the life of students from Yogyakarta, as well as students from other cities who frequent it. Its narrative is of knowledge-seeking shaped and informed by photocopying, collecting secondhand reading goods, and buying theses or papers. All have crossed the porous border from university to marketplace, changing into illicit things.

Wok's dependency on secondhand reading materials indicates how access to knowledge can be limited. One can come to depend on certain cultural products provided by piracy, and that dependency is most evident when non-official spaces fail to provide what one wants or needs. The consumption of pirated goods thus hovers between an act of emergency and an act of survival, without which basic necessities cannot be fulfilled. And because they provide necessities, such acts tend to repeat themselves, making their state of emergency permanent. Every time Wok goes to Shopping Center, he only hopes that all the secondhand magazines are in good condition.

Tinkering practices

In the 1990s, one of the most common ways to acquire the music of some groups, especially if it was difficult to get through official distribution channels, was to make a duplicate of the original discs. After successfully getting the original discs, the next step was to buy blank cassettes. According to Wok, Panarec and Sunny were more popular than BASF and TDK, because they were slightly cheaper. A Sunny blank cassette sold for around 1700Rupiah at that time, whereas a BASF sold for more than 2000Rupiah. Wok told me that he usually bought ten Sunny cassettes, so that he could copy more



records. Then he brought them to the house of one of his friends, and organised the duplication process. Usually some tinkering was needed before the duplication process, including, Wok said, storing the used cassettes in the fridge. This was believed to bring the used cassettes back to their mint condition.

Map of shops selling secondhand cassettes. As the number of records that Wok wanted to copy increased, he realised he needed more blank cassettes. Since he had a limited budget for fulfilling his desire for music, he started to use secondhand cassettes. He bought them at shops located between Fort Vredeburg and Beringharjo market. A secondhand cassette sold for around 200Rupiah.

A copy of one of the Toy Dolls' album. Wok copied the album with a Sunny blank cassette. (Photograph by Wok the Rock, 2005).

A copy of one of the Ramones' albums. Wok copied the album with a used cassette. (Photograph by Wok the Rock, 2005).

Map of disorderly ways of seeking and producing cultural products. By trying to illustrate the disordered ways of local knowledge-seeking, we can create an inventory of the many different techniques available for accessing cultural materials, spaces and agents. Moreover, we can see how practising these different techniques has helped develop new spaces for, and techniques of, piracy and creative knowledge access. For example, pirated discs are "knowledge carriers" which local people depend on for their knowledge of current world cinemas. Movies and videos screened at local alternative cultural spaces are sometimes also dependent on pirated discs, while some people explore world cinemas from home based on pirated discs loaned from local video rental services. In some cases, these services become renowned for their good selection of movies and actually transform into local home cinemas (such as Movie Box Jogja in Yogyakarta). In other cases, the employment of a series of illegal and legal techniques produces amateur cultural products (poor quality discs and video transfers, etc.). Ultimately, the range of actors involved in seeking and producing knowledge is wide, with a variety of techniques employed to make the process as elastic as possible.

Burn

The burning of piles of allegedly illegal products is still regarded by the state as its preferred technique for eradicating and deterring piracy. It is designed as a public event. Journalists from the national mass media are invited to cover the event. Prominent figures in local art and cultural scenes, and sometimes famous spiritual and religious leaders, are also invited to attend. Large tin containers and heavy equipment are commonly used during the burnings. Direktorat Jenderal Hak Kekayaan Intelektual, the Indonesian Intellectual Authority, and Kepolisian Republik Indonesia, the Indonesian National Police, are the state bodies in charge of piracy eradication. Covering their faces with cloth masks and holding long sticks with which to ignite the blazes, the appointed state officers of pour gasoline onto the piles of illegal goods, ready for burning. As with other kinds of ceremonies, invited guests – as well as a wide audience – watch the fire dutifully.

The materials categorised as illegal are extremely varied, including pirated discs, counterfeit money and pirated mobile phones. Some of the public burnings include machines used to duplicate discs and money, while others include porn films, alcoholic drinks, heroin, marijuana and, sometimes, secondhand garments. These materials are often considered and categorised as "dirty". The techniques of burning and crushing illegal goods indicate the need to keep the local environment clean, and for putting things in order. But in each case, the public destruction of these goods stretches the meaning of "dirty" further than usual, so as to include any matter that stems from disorderliness.



Techniques

- storing/archiving
- collecting
- copying
- tinkering/cannibalistic acts
- pirating/hijacking
- recycling
- translating
- downloading/unloading
- treasure hunting
- networking
- digging/mining

Spaces

- secondhand shops
- antiquarian shops
- official distribution channels
- alternative book shops

Actors/agents

- junk men
- alternative book publishers
- independent - unauthorized translators
- photocopy shops
- the Internet
- cheap printings
- secondhand/antiquarian books/closet owners

Aesthetics of the reading materials

- used
- copied
- scrap/chunks/disparate
- e-book

Claudia Vásquez Gómez

Terra Australis Incognita: Milimetro a Milimetro, 2012

Terra Australis Incognita: Camouflaje, 2012

pp. 71-74

MILIMETRO A MILIMETRO (2012), Base Bernardo O'Higgins, Bahía Covadonga, Territorio Antártico Chileno. Intervención en el paisaje. Plantilla de madera y nieve. Escritura del texto **MILIMETRO A MILIMETRO**. 60 metros de largo x 0.20 metros de ancho.

MILIMETRO A MILIMETRO (2012), Base Bernardo O'Higgins, Bahía Covadonga, Chilean Antarctic Territory. Intervention on the landscape. Wooden template and snow. Writing text **MILIMETRO A MILIMETRO**, 60 metres long x 0.20 metres wide.

p. 75

MILIMETRO A MILIMETRO. Laguna Cejar, Atacama Region, Chile. Intervention on the landscape. Template wood and sand. 60 meters long x 0.20 meters high 2007 Collaboration with Jorge Brantmayer.

MILIMETRO A MILIMETRO. Laguna Cejar, Región de Atacama, Chile. Intervención en el paisaje. Plantilla de madera y arena. 60 metros de largo x 0.20 metros de alto 2007. BIPERSONAL Jorge Brantmayer.

pp. 77-83

CAMOUFLAJE (2012), Base Presidente Gabriel González Videla, Territorio Antártico Chileno. Performance, 60 minutos. Materialidad: Traje Trans-hipora, diseñado por Ana Lopez Vásquez.

CAMOUFLAJE (2012), Base Presidente Gabriel González Videla, Chilean Antarctic Territory. Performance, 60 minutes. Materials: Trans-Hipora suit, designed by Ana Lopez Vasquez.

Claudia Vásquez Gómez, Creadora Visual Chilena

Terra Australis Incognita es un proyecto de experimentación e investigación de prácticas de Arte Contemporáneo desarrolladas, a partir de políticas de mínimo impacto ambiental, ejecutadas en Territorio Antártico Chileno, a bordo del Buque AP-41 Aquiles, durante la Expedición Antártica de la Armada de Chile en Enero del año 2012.

Producción: BIPERSONAL (Constanza Cabrera + Claudia Vásquez)

Terra Australis Incognita is an investigative project dedicated to the development and practice of Contemporary Art in the Chilean Antarctic Territory, in accordance with existing policies for minimal environmental impact, aboard the Vessel AP-41 Aquiles, during the Antarctic expedition of the Chilean Navy. January 2012.

Production BIPERSONAL (Constanza Cabrera + Claudia Vásquez).

Agradecimientos / Thanks: Armada de Chile, DIRANTARTICA, Comandante, Beatriz Bustos Oyanedel

























Gathering 2

Wellington 2005

Page 86

Figure 1: Cuckoo Collective, "Making omelettes while not breaking eggs" workshop at Wellington Arts Centre, Wellington 2005

Figure 2: Weaving workshop at Te Papa, Wellington 2005

Page 87

Figure 3: Vicki Couzens at Te Papa, Wellington 2005

Page 97

Figure 4: Results from Cuckoo Collective Workshop, Wellington 2005

Figure 5: Cuckoo Collective, Wellington 2005

Page 98

Figure 6: Patricia Grace, "Reading South at Te Papa", Wellington 2005

Page 99

Figure 7: pvi collective, streets of Wellington 2005

Page 100

Figure 8: Grace Vanilau from Sunga Trio at Matterhorn, Wellington 2005

Figure 9: Weaving Workshop at Te Papa, Wellington 2005



1



2



3

Languaging the Local in the Global: Across the Pacific and Beneath Southern Skies

Elizabeth M. Grierson

*Where the sea is concerned I am an amateur. For years I have gathered
a sea-wisdom which does me little good since I set sail only on land.*

Pablo Neruda

The Starting Point

The starting point for this sailing to *Te Papa* is not a star but a *way* – a way of navigating a place, a perspective, opening to some sort of process of revealing and perhaps a way of knowing, or at least of finding a language to talk about what this might be.

We are focusing on what it means to be “here” – an evidential as well as a poetic space, and not an indifferent place (as Jacques Derrida has said). Here is already inflected with layers upon layers upon layers.

So my interest is: How do we “language” identity in these layered spaces of “here”? Where do these identities begin and end, and what sorts of borders are we crossing?

This text poses such questions as it narrates stories from a range of arrival and departure points. These narratives act not as representations but as processes that foreground a Southern crossing without borders. Sea crossings were by wind, ocean currents and stars

“Lenguajizar” lo Local en lo Global: Sobre el Pacífico y Bajo los Cielos del Sur

Elizabeth M. Grierson

*Yo soy un amateur de mar. Desde hace años colecciono conocimientos
que no me sirven de mucho porque navego sobre la tierra.*

Pablo Neruda

El Punto de inicio

El punto de inicio para esta travesía al Te Papa no es una estrella sino un camino – una forma de navegar un lugar, una perspectiva, abrir una especie de proceso de revelación y quizás una forma de saber, o al menos de encontrar un lenguaje para hablar de lo que podría ser.

Estamos enfocados en el significado de estar “aquí” – a la evidencia así como al espacio poético y no al lugar indiferente (como Jacques Derrida ha dicho). El aquí está ya alterado con capas sobre capas sobre capas.

Así que mi interés es: ¿Cómo creamos el lenguaje de identidad en estos espacios cubiertos de “aquí”? ¿Dónde estás identidades comienzan y terminan, y qué clase de fronteras estamos atravesando?

Este texto plantea dichas preguntas ya que narra historias desde el punto de vista de la llegada y la partida. Actos narrativos no como representaciones sino como procesos que priorizan un cruce del sur

Elizabeth Grierson is Professor of Art and Philosophy at RMIT University, Melbourne. A Fellow of the Royal Society of Arts, she has exhibited her artworks for twenty years in New Zealand, and contributes actively to national and international associations of art education.

This text was delivered as a keynote lecture at the second gathering of The South Project in Wellington in 2005.

of the south. The Southern Cross Constellation, which gave direction to processes of ocean crossings, locates our familiarity with “being South” as one of our common anchors for southern dwellings.

Navigations

As the colonial subject was identified through the “otherness” of history and its incessant teleologies, so a particular type of “subject” was made into a category. The Southern Cross Constellation was also recruited for the purposes of conquest and categorisation, and fixed in the lexicon of national symbology. The five brightest stars of Crux, the Southern Cross, appear on the flags of Australia, Brazil, New Zealand, Papua New Guinea and Samoa, and the Australian States and Territories of Victoria, the Australian Capital Territory, the Northern Territory and more.

The constellation of Matariki rises in the Southern skies, as *Grugidj* the White Cockatoo screeches across the red-brown ground of a dry Australian land, and art as a process of revealing intervenes to language the Southern subject anew. There are always stories to tell. In the gum trees of an old land, the cockatoos and kookaburras cluster and watch.

I set out today to undertake a creative excavation of sorts, to consider questions of language and identity beneath Southern Skies by looking at artistic practices in the context of globalisation and what this might mean for our present times. It was true, I was immersed in such

sin fronteras. Travesías marítimas ayudadas por el viento, corrientes oceánicas y estrellas del sur. La constelación de la Cruz del Sur, la cual dio la dirección a los procesos de travesías oceánicas, ubica nuestra familiaridad con “ser del sur” como el ancla común para los habitantes del sur.

Navegaciones

Como tema de la colonia fue identificado a través de la “distinción” histórica y sus incesantes teologías, así un tipo particular de “tema” fue incluido dentro de esta categoría. La constelación de la Cruz del Sur fue también reclutada para el propósito de conquista y categorización, y asegurada en el léxico de simbología nacional. Las cinco estrellas más brillantes del quid, la Cruz del Sur, aparece en las banderas de Australia, Brasil, Nueva Zelanda, Papúa Nueva Guinea y Samoa, y los estados de Australia y territorios de Victoria, la capital del territorio australiano, el territorio del norte y más.

La constelación de Matariki se eleva en los cielos del Sur, como *Grugidj* el alarido de la Blanca Cacatúa a través del suelo rojo-marrón de la árida tierra australiana, y el arte como un proceso de revelar intervenciones del lenguaje sureño otra vez. Hay siempre historias que contar. En los árboles de cauchos de una tierra vieja, las cacatúas y las kookaburras (el Martín Pescador más grande del mundo) se agrupan y observan.

practices, alerted to consider the paradoxes of creativity and innovation in the global knowledge economy. I was working daily to create the conditions of practice in the art academy whereby creativity is possible while still meeting the performative measures of accountability. I wanted to see the way “art” in its broadest sense intervenes in those dominant processes of globalisation to language the local and the regional. But before I could get there I had to deal with something more pressing and closer to hand.

Grugidj the White Cockatoo was waiting and watching.

I found myself there, across the Tasman, and a question was persisting: When new to a place, searching for a familiar face, what echoes through the silences? I was walking into RMIT University as an employee for the first time in a city, Melbourne, that Richard Florida claims is one of the most creative in the world. Creative or not I had no bank account, no tax file number, no fixed abode, and no language that could give honour to this land.

It was fifteen days into February, very hot and as I recall I was neither tourist nor visitor, host nor stranger, a diasporic persona, in deferral, known only for the title yet lacking a known history. A task was prescribed: to open an art exhibition by a visiting Korean Professor at the RMIT Bowen Street gallery. A welcoming. What language would I speak? This was not my land; I had been there a mere twenty-four hours. How could I speak on behalf of this land and its people?

Empecé hoy a asumir una creativa excavación de cosas, considerar preguntas del lenguaje e identidad bajo del Cielo del Sur, observar las prácticas artísticas en el contexto de la globalización y lo que significan en nuestro tiempo actual. Es cierto, estaba inmersa en dichas prácticas, atenta a considerar las paradojas de la creatividad e innovación en el conocimiento de la economía global. Estaba trabajando diariamente para crear las condiciones de práctica del arte académico por medio del cual la creatividad es posible mientras todavía alcance medidas interpretativas de responsabilidad. Pero antes que pudiera llegar allí, tenía que lidiar con algo más urgente y cercano a la mano.

Grugidj la Blanca Cacatúa estaba esperando y observando.

Me encontré a mi misma allí, a través del Tasman (mar del pacífico sur que está entre Australia y Nueva Zelanda), y una pregunta persistía: Siendo nuevo en un lugar, buscando por una cara familiar, ¿qué hace eco en el silencio? Estaba caminando dentro de la Universidad RMIT como un empleado que trabaja por primera vez en la ciudad, Melbourne, que Richard Florida clama es uno de los lugares más creativos del mundo. Creativo o no, yo no tenía cuenta bancaria, ni expediente de impuesto, ni hogar fijo, y ninguna lengua de la que pudiera hacer honor en esta tierra.

Fueron quince días de febrero, muy calientes y como recuerdo, no era ni turista ni visitante, ni anfitrión ni extraño, una persona diáspora, en exclusión, conocida sólo por el título de carente de una historia

In time there would be the language of *Grugidj* the White Cockatoo totem, Elder Aunty Bunta's naming for a celebratory gathering of Koori artists at that same space, the School of Art gallery, with art by Aunty and Uncle, Jarrod and Turbo telling stories of south-east Australia; and the National Gallery of Victoria purchasing twelve works for their collection, and Uncle Herb playing the gum leaves. But that was not now. That language was not yet spoken, that story not yet known. I would return for that right.

Now I stood as a global cosmopolitan, adrift in this moment of time and space. I heard a voice echoing from somewhere: *Haere mai, haere mai, haere mai, welcome, welcome, thrice welcome*. This greeting from a land far-off, yet I was not there: the echo I heard in the silences. At this moment I knew there could be no naming, no claiming, no fixed language that could articulate the place of no place in which I found myself, this place without passage, this *aporia*. As I greeted our Korean visitor I sensed that we were both strangers to this place. Understanding was immanent; poetry called.

What language do we speak?

What was being revealed in this story of our translocation? Wittgenstein said that language is the limit of our being, yet I felt I had no legitimate language to speak that day. What language do we speak when we are strangers in the passages of time? The artist may speak languages

conocida. Una tarea fue indicada: inaugurar una exhibición de arte para el profesor coreano invitado a la galería de RMIT en la calle Bowen. Una bienvenida. ¿Qué lenguaje debería hablar? Esta no era mi tierra; había estado aquí tan solo veinticuatro horas. ¿Cómo podría hablar en nombre de esta tierra y sus habitantes?

Con el tiempo, allí existiría el lenguaje de Grugidj el tótem de la Blanca Cacatúa, el nombramiento de la anciana tía Bunta para una reunión de celebración de los artistas Koori en el mismo espacio, la escuela de arte, con el arte del tía y tío, Jarrod y Turbo contando historias del sureste de Australia; y la Galería Nacional de Victoria comprando doce trabajos para su colección, y el Tío Herb jugando con las hojas del árbol de caucho. Pero eso no era ahora. Ese lenguaje no se hablaba todavía, esa historia no era conocida aún. Yo retornaría por ese derecho.

Parada ahora como un cosmopolita universal, a la deriva en este momento y espacio; escuché una voz resonar de alguna parte: *Haere mai, haere mai, haere mai, bienvenida, bienvenida, tres veces bienvenida*. El saludo de una tierra lejana, aunque no estaba allí el eco que escuché en el silencio. En este momento supe que no podría haber denominación, lenguaje fijo que pudiera articular el lugar del no-lugar en el cual me encontraba, este lugar sin sendero, esta *aporia*. Di la bienvenida a nuestro visitante coreano, sentí que ambos éramos extraños en este lugar. Entender era inmanente; la poesía llamó.

of navigation, as a global cosmopolitan navigating from idea to idea, mark to mark. Perhaps art leaves the traces, revealing proximity and distance, as it smudges the surfaces of reciprocity and necessity. Thresholds may be identified as the waves wash foreign shores. Poetics and pragmatics align.

While Jarrod and Turbo were exploring the languages and locations of south-east Australia, South African artist Jeremy Wafer, with the support of The South Project and RMIT University, was walking a line in the Central Australian desert lands. At the Tropic of Capricorn he was locating a borderless border, marking a threshold where the line appears only on those faded maps that bear no resemblance to our material footsteps. Yet he excavated a position, locating it by the stars and his GPS devices, walking it step by step and documenting it frame by frame. Stone by red stone he noted minute variations on the ground as he mapped his journey from the Tropic of Capricorn to Melbourne, desert to city, to the RMIT School of Art gallery where, through his visual cartography and photography, we would celebrate the threshold together. There, via the languaging of art, we saw how a visible line was crossed by his interruption to its invisibility.

A threshold is crossed via the work of the artist, the *work* of art. Derrida asks, "Is it possible... the interruption... resembles the mark of a borderly edge, the mark of a threshold not to be trespassed?"

How can an interruption reveal a threshold? Yet we may recall a

¿Qué lenguaje hablamos?

¿Qué estaba siendo revelado en esta historia de nuestro traslado?

Wittgenstein dijo que el lenguaje es el límite de nuestro ser, sin embargo sentía que no tenía un lenguaje legítimo para hablar ese día. ¿Qué lenguaje hablamos cuando somos extraños en los senderos del tiempo? El artista puede hablar los lenguajes de navegación, como un cosmopolita universal navega de idea a idea, marca a marca. Tal vez el arte deja los rastros, revelando proximidad y distancia, ya que mancha las superficies de reciprocidad y necesidad. Los umbrales pueden ser identificados así como las olas limpian las costas extranjeras. Poéticas y pragmáticas alineaciones.

Mientras que Jarrod y Turbo estaban explorando los lenguajes y ubicaciones del sureste de Australia, el artista sur africano Jeremy Wafer, con el soporte del *South Project* y la Universidad RMIT, caminaba entre las tierras del desierto del Centro de Australia. En el Trópico de Capricornio él fue localizando un borde sin fronteras, elaborando un umbral donde la línea aparece sólo en esos mapas descoloridos que no guardan parecido con el material de nuestros pasos. Sin embargo, excavaba una posición, localizándola por las estrellas y su equipo de GPS, caminando paso a paso y documentando fragmento a fragmento. Piedra roja a piedra roja anotó las variaciones en el suelo y creó un mapa de su viaje desde el Trópico de Capricornio a Melbourne, desierto a ciudad, luego a la escuela de arte de RMIT donde,

threshold being marked with those voices calling *Haere mai*. Language as *taonga*, art, was working to interrupt the *aporia* of my being in a time of no place, when I arrived in Australia, language-less, that February day.

At stake here in our arrivals and departures is what Derrida calls “welcoming foreigners in order not only to integrate them, but to recognize and accept their alterity”.²

Thus accepting the otherness of the other, in both the self and other, we may find an attitude that could take us all beyond the law of the border. Acknowledging thresholds wherever they may be, perhaps we could find some enduring locations. Opening the question of the foreigner is crucial: as an act of hospitality can only be poetic.

Globalising frameworks

Where is our language in a world of globalising frameworks corraling us as economic entities? We know the conditions of our times, we who have been there. We know what it means to be instrumentalised for economic purposes, when, far from “here”, knowledge enframes as a form of global capital; we know the neoliberalised market conditions that add layers upon layers of demand and disenfranchisement, liability and loss. This is the context where the local calls out for identification, for naming of the particular, for recapturing and affirming the signs and edges of our identities, our differences, our histories.

a través de su cartografía visual y su fotografía, celebraríamos juntos el resultado. Allí, camino a la “lenguatización” del arte, vimos como una visible línea fue atravesada por la irrupción de su invisibilidad.

Un umbral se cruza a través de la obra del artista, la obra de arte. Derrida se pregunta: “¿Es posible... la interrupción... se parece a la marca de un bordeado margen, la marca de un umbral que no se traspasó?”¹

¿Cómo puede una interrupción revelar un umbral? Sin embargo, nosotros podemos recordar un umbral siendo marcados por esas voces llamando *Haere mai*. El Lenguaje como el *taonga* es arte, y trabajaba para interrumpir la *aporia* de mi ser en un tiempo de no-lugar, cuando llegué a Australia, “sin-lenguaje” ese día de febrero.

Lo que está en riesgo son nuestras llegadas y partidas, lo que Derrida llama: “bienvenidos extranjeros no solo a integrarlos, sino a reconocer y aceptar sus diferencias.”²

De este modo, aceptar las diferencias en los demás, en ambos: la de nosotros y las de otros, nos llevaría a encontrar un comportamiento que podría llevarnos más allá de los bordes de la ley. Reconocer los umbrales donde quiera que estén, tal vez, podría encontrar algunos espacios perdurables. Abrir la pregunta del extranjero es crucial, como un acto de hospitalidad sólo puede ser poético.

This is *not* about the search for an original Southern meaning of which I speak; nor does it claim a fixed Southern construction. Rather it is searching for a way to talk about being South in a *globus* that is whole; and it is about directing attention to art and language as identifying forces, opening the conditions of loss, and intervening to affirm our present conditions of being-in-time, for all its disjunctures.

There is no room for complacency in the demands of globalisation with its networks and flows of knowledge production. Navigating globalisation evokes processes in transit: through space, time, economies and epistemologies. I speak not only of conceptual and physical migrations and networks, but also of our hybridised cultural practices and stories. In the telling, what might be told?

Globalisation has been called the final frontier, the space producing economic exiles, the increasing numbers of people rendered homeless, jobless, voiceless, powerless in the global flows of conglomerate power bases. Cautioning us to recognise historical and present antagonisms, Manuel Castells reminds us that new bi-polar oppositions appear in the globalised societies of which we are a part. “The informational society, in its global manifestation, is also the world of... Islamic/Christian theocratic ambitions, and of Hutu/Tutsi reciprocal genocide”.³ Closer to home for those in the Asia-Pacific geopolitical region, there is social terrorism in East Timor, and more recently Bali, as well as increasingly complex social and legal issues in the streaming bow-wave of refugees

Globalizar la estructura

¿Dónde está nuestro lenguaje en un mundo de estructuras globalizadas acorralándonos como entidades económicas? conocemos las condiciones de nuestro tiempo, los que hemos estado allí. Conocemos lo que significa ser un instrumento de propósitos económicos, cuando, lejos de “aquí”, el conocimiento está estructurado como la forma del capital global; conocemos las condiciones de los mercados neoliberalizados que agregan capas sobre capas de exigencia y privaciones de derechos, responsabilidades y pérdida.

Esto *no es* sobre la búsqueda de un significado original del Sur del que hablo; ni esto clama una construcción de un Sur fijo. Más bien busca una forma de hablar sobre lo que es ser del Sur en un *globus* como un todo; y es acerca de dirigir la atención al arte y el lenguaje como fuerzas de identificación, abriendo las condiciones de pérdidas, e intervenir sobre nuestras condiciones presentes de estar-a-tiempo, con todas sus disyuntivas.

No hay lugar para el conformismo dentro de las exigencias de la globalización con sus redes y flujos de producción de conocimiento. La navegación globalizada evoca procesos en tránsito: a través del espacio, tiempo, economías y epistemologías. Hablo no sólo de migración conceptual y física y redes, sino también de nuestras hibridadas prácticas culturales e históricas. En la narración de lo que podría ser dicho.

from Indonesia entering Australian territory; not to mention Indigenous losses and reconciliations in a land once assumed to be *terra nullius* – all these continue to evidence the level of local antagonisms in the wake of vast social, political, economic shifts at a global level.

Somewhere in the in-between space: the language of the fishbone

From the South, the power-brokers are watching as stories are told. The stars of Matariki rise, pre-dawn, in the last few days of May every year. Her Tiny Eyes, *Mata Riki*, and the Eyes of God, *Mata Ariki*, give light to the Southern skies as they lead the travelers home. With the Māori New Year in June, the seasonal celebrations and sharing of stories begin.

As a child growing up in New Zealand in the 1940s and '50s, I did not know of affairs of state and *terra nullius*, knew not of Matariki but read the myths of Māui at home in my *Maoriland Fairy Tales*,⁴ written and illustrated through the universalising eyes of Empire. As the maps of knowledge are cast, “here” is not an indifferent place, but I knew not of such thoughts in those halcyon barefoot days.

It was *te reo Māori* that echoed my silences that day in February 2005 when I found myself homeless: a familiar chant, yet my Anglo-Saxon origins contained not a trace of *te reo*. Mine was the language of my English father, and a child’s world is quickly normalised. Historians made appeal to grand narratives of Enlightenment epistemology and

classical ontology. Their Pacific was a whole “other” entity, albeit a void, awaiting enlightened naming devices. Through recognition and disavowal, binary oppositional categories defined the world in terms of presence-void, white-black, north-south, known-unknown, civilised-barbarian, land-sea. In each case, the Pacific was the secondary or negative term, ineluctably beneath or beyond.

The establishment of South was deemed necessary for substantiation of presence and progress, its habitat displaced, disavowed and reimagined. Values implicit within civilising ideologies of Empire framed the Pacific through visual, literary and scientific accounts of naval heroes navigating, mapping and naming the void, with *Kupe* violated via omission or stereotypical portrayal. What any of this might signify at the time was unreachable for a small New Zealand child, with a mother of Scottish lineage and a London-born father who wore a McDonald tartan kilt even though Aotearoa New Zealand was 12,000 miles away from his Scottish mother’s home.⁵

Across my father’s chest a tattooed eagle was inscribed – highly visible and hardly ever acknowledged. The Great War was the authorising agent for such body adornment, which war, when mentioned, was uttered through the language of valour to make it wholly justifiable. My father, Hugh McDonald Botting, wore the Naval hat of *HMS Impregnable*, his training vessel. Fourteen British ships were sunk in the Battle of Jutland, 31 May 1916, and with them 6000

La globalización ha sido llamada el fin de las fronteras, el espacio de producción de economías exiliadas, el creciente número de personas sin hogar, sin trabajo, sin voz, impotentes en los flujos globales de bases de poder conglomeradas. Advirtiéndonos de reconocer históricos y presentes antagonistas, Manuel Castells recuerda que nuevas fuerzas bipolares aparecen en las sociedades globalizadas de la cual somos parte “La sociedad informacional, en su manifestación global, es también el mundo de las ambiciones teocráticas islámicas... / cristiana y del genocidio recíproco de hutus /tutsi”³. Más cerca de casa para aquellos en la región geopolítica del Asia-Pacífico, hay un terrorismo social en Timor Este, y más recientemente en Bali, así como una incrementada complejidad social y asuntos legales en la continua estela de refugiados desde Indonesia entrando en el territorio australiano; sin mencionar las pérdidas Indígenas y las reconciliaciones en una tierra una vez asumida de ser *terra nullius* (*del latín tierra de nadie*) – todos ellos evidencian el nivel de los antagonismos locales en la estela de grandes cambios sociales, políticos, económicos a nivel mundial.

En algún lugar en el entre-espacio: el lenguaje de las espinas del pescado.

Desde el Sur, los corredores de bolsa observan como las historias son contadas. Las estrellas de Matariki se levantan, antes de la aurora, cada año en los últimos días de mayo. Sus Pequeños Ojos, Mata Riki,

y los Ojos de Dios, Mata Ariki, dan vida a los cielos del Sur como ellos guían a los viajeros a casa. Con el nuevo año de los Māori en junio, las celebraciones y el compartir de las historia comienza.

Como todo niña que creció en Nueva Zelanda en los años cuarenta y cincuenta, yo no sabía de los asuntos del estado y *terra nullius*, no sabía nada de Matariki pero leía los mitos de Māui en mi casa: *Maoriland Fairy Tales*⁴ (Cuentos de hadas de la tierra Maorí), escrita e ilustrada a través de los ojos universales del Imperio. Como los mapas del conocimiento son arrojados, “aquí” no es un lugar indiferente, pero no sabía de dichos pensamientos en aquella época de pies descalzos.

Fue *te reo Māori* quien resonó mis silencios aquel día de febrero del 2005 cuando me encontré a mi misma sin un techo. Fue un canto familiar, aunque mis orígenes anglosajones no contenían un rastro de *Te reo*. El mío fue el lenguaje de mi padre inglés, y eso hizo que mi niñez rápidamente se normalizara. Los historiadores llamarían a esto iluminación basados en las grandes narrativas epistemológicas y ontológicas clásicas. Su Pacífico era una entidad completa de “otro”, no obstante un vacío, esperando eruditos dispositivos de iluminación. A través de la aprobación y la negación, binaria categoría opuesta que definió el mundo en términos de presente-vacío, blanco-negro, norte-sur, conocido-desconocido, civilizado-bárbaro, tierra-mar. En cada caso, el Pacífico fue el secundario o el término negativo, ineluctablemente debajo o más allá.

young men like Hugh, in the frozen North Seas off the coast of Jutland. Hugh was stationed on the *HMS Malaya* that fateful day. He was a mere 16 years old; in the face of death, he crossed the threshold from child to man.

And later, in search of another world, he crossed a new threshold to the Southern Seas on the *SS Ionic*, arriving in 1920 in a foreign land, Aotearoa New Zealand. Scrapped in Japan in 1936, the *Ionic* left a legacy from her last voyage, her brass bell now hanging beside a faded photograph in the Auckland War Memorial Museum, a public sign of a grand history of imperial vessels; yet for me it was a potent symbol of my father's journey to my conception.

Final departures

In proximity and distance we meet at unnamed thresholds where we are all strangers to place. I set out to ask how we language identity in these layered spaces of here and there as a way of inhabiting place. Where do these identities begin and end, and what sorts of borders are we crossing when we talk?

There are other thresholds, other than those named here. Do they matter for this story? These are the stories in the silences – the stories of loss, departures too deep to speak: *ae taukiri e*.

There is a problem as soon as an edge-line is threatened; emotion stirs in a deep well of shadows and the darkest of nights. There is no

El establecimiento del Sur fue juzgado necesario para la sustentación de la presencia y el progreso, desplazar su habita, negado y re-imaginado. Valores implícitos dentro de las ideologías civilizadoras del imperio que enmarcaron el Pacífico en cuentas visuales, literarias y científicas de los héroes navales de navegación, cartografía y denominación del vacío, con *Kupe*, violados por omisión o representación estereotipada. Lo que todo esto podría significar en ese momento era inalcanzable para una pequeña niña de Nueva Zelanda, con una madre de linaje escocés y un padre nacido en Londres que vestía una falda escocesa de tartán de McDonald aunque Aotearoa Nueva Zelanda estuviera a 12.000 kilómetros de distancia de la casa de su madre escocesa.⁵

Sobre el pecho de mi padre el tatuaje de un águila inscrito – claramente visible y difícilmente reconocido. La Gran Guerra fue el agente que autorizó dicho adorno corporal, guerra que si alguna vez fue mencionada, fue a través del lenguaje del valor para hacerla completamente justificable. Mi padre, Hugh McDonald Botting, llevaba el sombrero naval de HMS inexpugnable, su buque escuela. Se hundió en la batalla de Jutland, el 31 de mayo de 1916, y con 2000 jóvenes como Hugh, se aferró a ella en el helado mar de Scapa Flow (cuerpo de agua en las islas de Orkney en Escocia, Reino Unido). Hugh estaba estacionado en el HMS Victory aquel fatídico día. Tan sólo tenía 16 años de edad; encarando la muerte, cruzó el umbral de niño a hombre.

language left in me to speak these silences, no way to name Campbell's departure to the ancestral homeland, Hawaiki, when he fell into a deep crevasse while climbing the East Ridge of Aoraki Mt Cook, in New Zealand's Southern Alps, and then the departure of his brother Hugh through brain cancer: *Often cruel but true – the turning / the inside cell takes man before his time*.⁶ And we who are left can only look on in bewilderment, imploring: *Now, this now where are you Hugh?*⁷ and return to the question of being "here" beneath the Southern stars, the starting point for this journey.

I began with a question of how we language identity in the layered spaces of "here" and find I am ending with the same question, but perhaps from a new place. From a range of arrival and departure points I have found there are many ways of navigating across borders, there are many languages – local and personal, theoretical and poetical – to bring to light these layered places. Uncovering alternative meanings, Pablo Neruda enters the conversation:

*I see wave working on wave, the whiteness weakening
the ocean overflowing from its bottomless cup...
I come and go on the sea and its countries.
I know
the language of the fishbone...*

Y luego, en busca de otro mundo, cruzó un nuevo umbral en los Mares del Sur en el *SS Ionic*, llegado en 1920 a una tierra extranjera, Aotearoa Nueva Zelanda. Abandonado en Japón en 1936, el *Ionic* dejó un legado de su último viaje, su campana de bronce cuelga ahora junto a una fotografía descolorida en el Auckland War Memorial Museum, una muestra pública de una gran historia de los barcos imperiales, y sin embargo para mí ha sido un potente símbolo del viaje de mi padre a mi concepción.

Última salida

En proximidad y distancia encontramos umbrales no identificados donde todos somos extraños al lugar. Partí preguntando cómo "lenguatizamos" la identidad en estos espacios cubiertos de aquí y allá, como una forma de habitar un lugar. ¿Dónde esas identidades comienzan y terminan, y qué clase de bordes cruzamos cuando hablamos?

Hay otros umbrales, otros como esos llamados aquí. ¿Importan ellos para esta historia? Estas son las historias en el silencio – las historias de pérdidas, despedidas muy hondas para ser contadas: *ae taukiri e*.

Existe un problema tan pronto como una línea de borde es amenazada; la emoción se agita en un pozo profundo de sombras y noches más oscuras. No hay un lenguaje que me quede que pueda hablar de estos silencios, no hay manera de nombrar la salida de Campbell a la

I was preparing this text at the time of Matariki, and somehow the watching eyes have brought forth Neruda and Grugidj, Wafer and Hugh, Jutland and Capricorn, Aotearoa and Australia, and with them the spirits of all who inhabit my silences – the voices of my father and my departed sons. A poetic voice was calling in the words of Pablo Neruda:

*Poetry arrived
in search of me. I don't know, I don't know where
it came from, from winter or a river.
I don't know how or when,
no, they were not voices, they were not
words, nor silence,
but from a street I was summoned,
from the branches of night...*

There is no sea deeper than grief. Yet, perhaps, through telling my stories I have found a Southern voice through which the echoes of otherness may reveal something more, something beyond the already known.

patria ancestral, Hawaiki, cuando cayó en una profunda grieta mientras escalaba la Cordillera Este de Aoraki Monte Cook, en los Alpes del Sur de Nueva Zelanda, y entonces, la despedida de su hermano Hugh por cáncer cerebral: a menudo cruel, pero cierto - el giro / de la celda dentro lleva al hombre antes de tiempo⁶. Y los que quedamos solo podemos mirar con perplejidad, implorando: *Ahora, en este ahora ¿dónde estás Hugh?* y regresar a la pregunta sobre estar “aquí” debajo de las estrellas del Sur, el punto de partida de este viaje.

Comencé con la pregunta de cómo “lenguatizamos” la identidad en estos espacios cubiertos de aquí y estoy terminando con la misma pregunta, pero tal vez desde un nuevo punto. Desde el punto de vista de la salida y la llegada he encontrado muchas formas de navegar a través de los bordes, allí hay muchos lenguajes – local y personal, teórico y poético- traer a la luz los lugares cubiertos. Descubrir sentidos alternativos, Pablo Neruda entra en la conversación:

*Veo trabajar ola y ola, quebrarse la blancura
desbordar el océano de su insaciable copa
Voy y vengo del mar y sus países
conozco
los idiomas de la espina...*

Acknowledgements:

The South Project, Craft Victoria, Melbourne
RMIT University, Melbourne
Te Papa Tongarewa Museum of New Zealand, Wellington NZ
Hugh McDonald Botting (London 1899-1961)
Jacques Derrida (French Algeria 1930-2004)
Nicholas Lyon Gresson (New Zealand 1939-)
Campbell Ian Grierson (New Zealand 1968-1996)
Hugh Maxwell Grierson (New Zealand 1967-2001)
Pablo Neruda (Chile 1904-1973)
Olive St Clair Tilley (1906-1995)

With particular thanks to Uncle Herb Patten and Aunty Bunta Patten for permission to publish the story of Grugidj, the White Cockatoo totem.

1. Jacques Derrida, *Aporias*, trans, Thomas Dutoit (Stanford: Stanford University Press, 1993): 17.
2. *Ibid*, 18.
3. Manuel Castells, *The Rise of the Network Society. The Information Age: Economy, Society and Culture, Volume 1* (Oxford: Blackwell, 1997): 3-4.
4. Edith Howes, *Maoriland Fairy Tales* (London: Ward, Lock & Co. Ltd, 1950).
5. Hugh McDonald Botting was born Middlesex in 1899, of Scottish and English parents; enlisted in the Royal Navy in 1915; served in the Battle of Jutland (31 May 1916); recipient of tattoo while in the Royal Navy at the age of 16 years; married Olive St Clair Tilley at Wanganui, New Zealand in 1930. They had five children: John McDonald, David Allan, Robyn Olive, Muriel Ann, Elizabeth Mary. Hugh died in Auckland in 1961.
6. Excerpt from Nicholas Gresson, “Where is Hugh?”, in *Walking with Time. New poetry by Nicholas Lyon Gresson* (Melbourne: Arcadia imprint of Australian Scholarly Publishing, forthcoming, 2013).
7. *Ibid*.

Preparaba este documento en el tiempo de Matariki, y de alguna manera los ojos que observan han traído sucesivamente a Neruda y Grugidj, Wafer y Hugh, Jutland y Capricornio, Aotearoa y Australia, y con ellos los espíritus de todos aquellos que habitan el silencio – las voces de mi padre y las despedidas de mis hijos. Una voz poética fue llamando en las palabras de Pablo Neruda:

*Que la poesía llegó en busca de mí.
yo no sé, no sé de dónde vino,
del invierno o de un río
no sé cómo o cuándo,
entre fuegos violentos
o el retorno solitario,
allí estuve sin un rostro
y esto me llegó hondo.*

No hay océano más hondo que el dolor. Sin embargo, tal vez, contando mis historias he encontrado una voz del Sur a través de la cual los ecos de la diferencia pueden revelar algo más, algo más allá de lo que ya se sabe.

Reconocimientos:

The South Project, Craft Victoria, Melbourne

RMIT University, Melbourne

Te Papa Tongarewa Museo de Nueva Zelanda, Wellington NZ

Hugh McDonald Botting (Londres 1899-1961)

Jacques Derrida (Argelia Francesa 1930-2004)

Nicholas Lyon Gresson (Nueva Zelanda 1939-)

Campbell Ian Grierson (Nueva Zelanda 1968-1996)

Hugh Maxwell Grierson (Nueva Zelanda 1967-2001)

Pablo Neruda (Chile 1904-1973)

Olive St Clair Tilley (1906-1995)

Con especial agradecimiento al Tío Herb Patten y la Tía Bunta Patten por su permiso para publicar la historia de Grugidj, el tótem de la Blanca Cacátua.

1. Jacques Derrida, *Aporías*, traducción, Thomas Dutoit (Stanford: Stanford University Press, 1993): 17.
2. *Ibíd.*, 18.
3. Manuel Castells, El surgimiento de la sociedad de redes. *La información de la época de la Economía, sociedad y cultura, Volumen 1* (Oxford: Blackwell, 1997): 3-4.
4. Edith Howes, *Maoriland Fairy Tales* (Londres: Ward, Lock & Co. Ltd, 1950).
5. Hugh McDonald Botting nació en Middlesex in 1899, de padres escoceses e ingleses; alistado en la Armada Real en 1915; sirvió en la batalla de Jutland (31 de mayo 1916); fue tatuado mientras servía la Armada Real a la edad de 16 años; se casó con Olive St Clair Tilley en Wanganui, Nueva Zelanda en 1930. Tuvieron cinco niños: John McDonald, David Allan, Robyn Olive, Muriel Ann, Elizabeth Mary. Hugh murió en Auckland en 1961.
6. Excerpto de Nicholas Gresson, "Dónde está Hugh?", en *Caminado con tiempo. Nueva poesía por Nicholas Lyon Gresson* (Melbourne: Arcadia imprint de la Escolaridad de Editores Australianos, próximamente, 2013).
7. *Ibíd.*



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Design: A South-South Conversation

Grace McQuilten with Maryann Talia Pau

The following conversation started in response to the idea of South-South relations, and how this relates to contemporary design, cultural identity and collaboration. Maryann Talia Pau is a Melbourne artist, weaver and designer whose work celebrates her Samoan heritage and also engages with contemporary design. I am a curator and art historian interested in social enterprise and community development, most evident in my work with The Social Studio, a fashion label and community initiative that works with young people in Melbourne from refugee backgrounds.

Maryann and I met at The Social Studio (or TSS) in Melbourne in 2009 and since then we have had the opportunity to collaborate on a number of projects, including a fashion design project with designers at The Social Studio as part of L'Oréal Melbourne Fashion Festival in 2011, and the exhibition *Mis-Design* at the Ian Potter Museum of Art, Melbourne, in 2011.

We chose the format of a conversation for this contribution because it reflects our shared values of reciprocity and exchange in the context of community development. Also, we hope to acknowledge that South-South relations are only possible when different people, with different perspectives, engage with each other and share ideas.

Fuafuaina: Talanoaga Saute ma Saute

Grace McQuilten ma Maryann Talia Pau

Ole nei talanoaga ole amataga lea ose tali atu ise manatu na tupu a'e ile va o Saute ma Saute, na mafua ai se lagona e faataatia se fuafuaga e iloa gofie ai lona tulaga faale- aganuu ma lona faatinoina atoatoa. O Maryann Talia Pau ose tamaitai atisi i Melepone, e nate lalagaina ma mamanu ana galuega e iloa gofie ai lona faasinomaga faa-Samoa ma e aliali tele i ana galuega. O a'u ose ofisa e vaaia ma tausia tala faasolopito o mea taua ma atinaa'e lelei o faalapotopotoga, ma ole mea e sili ona taua i la'u galuega mo le manuia lautele, ole faatinoga o galuega ma le naunauata'i e galulue ma le au talavou i Melepone e malaga mai i tulaga sulufa'i.

O Maryann na o ma feiloai ile ofisa ole (TSS) i Melepone ile 2009, ma e afua mai ile na taimi le tele o ni talanoaga ma faataatiaga o galuega fia faia, e aofia ai le fausia o la'ei i tulaga matagofie eseese ile TSS, ose vaega ole faalauiloaina ale O'Oréal Melbourne Fashion Festival ole 2011, ma le faalauiloaina faalaua'itele ale *Mis-Design* ile Ian Potter Museum of Art, i Melepone 2011.

Ua matou filifilia le auala ole talatalanoa e fai lena ma sao e tutupu ai ni lagona taua faatasi ma le taliaina, aemaise ole fetuutuuna'i i tulaga manuia mo le faiganuu. E le gata ile na, e faamoemoe foi e faaaoga le va tafatafa o Saute ma Saute e taliaina ai tagata eseese aemaise o



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GM: We first worked together in the collaboration between your adornment label Mana Couture and The Social Studio's fashion label for L'Oréal Fashion Festival in 2009. It was an electric show in the underground arts park in Collingwood, underneath the housing estates off Hoddle Street. I remember a few minutes before the show, dozens of kids ran down from the housing flats to watch the show and afterwards they were copying the dance moves of our hip-hop and ballet performers! The show was dark, enchanted and very beautiful in that space, and your work was incredible – theatrical, beautiful and very striking. I'm curious to know how you felt about the South-South cultural exchange we created between your work, with roots in Samoa, and the designers at The Social Studio, who represent new and emerging migrant communities in Australia?

MTP: My approach to our South-South cultural exchange was really based on a good gut feeling. I remember being in TSS cafe a few years ago and thinking, "this is a special place. I would love to do something with them one day".

When the idea to collaborate on a fashion show was conceived, it was inevitable that it would be magical. And it was. I distinctly remember our first meeting with TSS designers in late 2010. I brought in a variety of materials from Samoa: shells, pandanus, feathers and examples of some work and immediately, before I said anything,

latou aafiaga o loo galulue ma fetufaa'i ai.

GM: Sa o matou galulue faatasi ile tuufaatasia ma le faalauiloa ole Mana Couture ma le faailo ole The Social Studio mo le L'Oréal Fashion Festival ile 2009. Ose taimi mata'utia ile paka i lalo ole palapala i Collingwood, i lalo ifo o atu falega ale esetete o Hoddle Street. Oute manatuaina le taimi ole a amata le faafiagiaga, ae tamomo'e atu taimaiti ole atu-falega ma matamata, ae uma o latou toe faatino maia taga uma, e leai lava ma se faaletonu. Sa faatino lava ile pogisa ae sa ma'eu le matagofie ma le fiafia o tagata. O lea oute mafaufau poo le a sou lagona ile tulaga ua faatinoina e Saute ma Saute ma lau galuega ona a afua mai i Samoa ona aa, ma le tulaga ole The Social Studio ma le latou anava o faafiagiaga faanei onapo i Ausetalia?

MTP: Ole auala o loo ou faafeiloa'ia ai le Saute ma Saute i aganuu, e faavae lava i o'u lagona lelei, oute manatuaina le iai i totonu ole fale'aiga ole TSS i tausaga ua tuana'i ma mafaufau, ose nofoaga faapitoa lenei, ma oute mana'o matou te faia faatasi se tulaga lelei ise aso.

Ina ua tupu mai se manatu e faatino se faaaliga o tu ma aga eseese, na ou manatu vave ai loa ile fale lenei, ma o loo ou manatu pea le uluai feiloa'iga ma sui ole TSS ile lata ile faai'uga ole 2010. Sa ou la'u maia le tele o mea eseese mai Samoa, o figota (atigi), laufala ma lau paogo, o fulu o manulele o galuega sa fai muamua, ma e le'i aia sa'u

there were sighs of recognition and reminiscing, as if I pulled out a photo album from their childhood. What emerged was a conversation about home, memories of family and women's work that dissolved all concepts of geography and boundaries. There was an openness that allowed us to enquire about each other's culture and way of life without feeling exoticised or drained. What I loved most, is that we found a way to articulate a story of hope, empowerment and self awareness through fashion, art, design and craft, all based on the shared belief that we are citizens of the world and not consumers.

GM: I completely agree – it was incredible to see the work develop from the point of view of gifting knowledge, rather than "consuming". It is an interesting complexity that we face at the Studio: the tension between promoting cultural exchange between our designers and the wider community, and an awareness of the need for designers to protect and preserve their own histories and traditions. Ownership is important here, especially because the experience of migration can be so disempowering.

Appropriation happens all the time in fashion and design, and often it happens with good intentions by people who simply lack a depth of understanding about these issues. How do you navigate this difficult terrain with your work and practice?

faamatalaga ua na ole fetilofa'i fai, ona e foliga ua ou aumaia so latou ata a'o laiti. O iina na amata mai ai loa se talanoaga e uiga ia Samoa, ma tau toe manatunatu ile aiga ma galuega a Tina sa faatino, na alu ai loa ile atoa le talanoaga ua leai se pa puipui.

Ua matalatala uma pa puipui ma ua maua ai loa se avanoa e fetufaa'i ai i tagata eseese ma a latou aganuu ma le soifuaga o aso uma e aunoa ma se lagona popole ma le fia iloa. Ole tulaga e sili ua matou maua se auala e fefaasoa'a'i ai lagona ole faamoemoe mo le lumana'i, e faatupuina foi se malosi e maua mai e fesuia'iga nei o la'e'i ma galuega taulima e faavae uma ile talitonuga o i taou uma o tapunuu ole lalolagi, ae le o nisi o loo aumau.

GM: Oute matua talitonu lava, aua ose tulaga maoa'e le vaai atu ua faaleleia lona atinaa'e e mafua mai le meaalofa ole malamalama, ai lo le faaaogaina. Ole tulaga taua tele lo tatou faafeagai ma le felefele o aganuu ua tatou fetufaa'i mo le malamalama o faataatiaga ale lautele o tagata ole faiganuu, ina ia iloa ma nofouta tagata, ile lelei puipui a latou tala tuufaasolo ma aganuu. E taua lo latou tausaga pea ole nei tulaga, ona ua iloa lelei ole femalagaa'i e faavaivaia le iloa lautele.

Ole faaleleia e tupu lava ile tele o taimi ona ole faaleleia o galuega taulima ma ona faataatiaga, e tupu lava i manatu lelei ina ia faigofie le malamalama ile agai i luma. E faapefea ona e faafoeina vaega faigata nei i lau galuega ma le faatinoga?

Figure 1: Pacific Women's Weaving Circle installation as part of the exhibition *Mis-design*, Alphaville retail store, Brunswick Street: View of front window (photograph: Lisa Hilli, 2011)

Figure 2: Pacific Women's Weaving Circle installation as part of the exhibition *Mis-design*, Alphaville retail store, Brunswick Street: Interior view (photograph: Lisa Hilli, 2011)

Figure 3: Ribka Tahir, Wajih Kabalan and Atong Joseph wearing The Social Studio clothing and Mana Couture adornments, L'Oreal Melbourne Fashion Festival Cultural Program 2011 (photograph: John Deer, 2011)



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MTP: I've been really fortunate to collaborate with artists and designers who can feel and appreciate the essence of my work and that place from which it comes. It doesn't mean they understand my culture. Instead, and more importantly, they can understand the *sacredness* that I am trying to nurture and share through my work, whether it's language, motifs, land, place and so on. Most people I work with understand the value of something that is sacred – that it cannot be a “product” that you buy or sell, but is something earned or developed over the ages or is inherited by birth.

What I've learnt and seen so far is that those who don't understand or value sacredness are often people who end up appropriating, and even exoticising, different cultures, even though their intentions are sincere and they may want to be supportive. I think appropriation is a genuine and misguided desire or lust for someone else's sacredness. It's like trying to compete with, or even hating, someone else's blessings or gifts, instead of understanding and owning their own.

Through my own practice and in my work with others, I have learnt that building genuine relationships is really important. It allows you to have open and honest dialogue, because you actually care about what and why that person feels the way they do about certain issues. Being in relationship with someone means you are building trust and respect. Over time, it becomes easier to ask questions that may seem silly, or to challenge someone on something that feels a bit prickly. For me, I try

MTP: E faamanuina a'u ile galulue faatasi lea ma atisi ma tufuga e latou te lagona le taua ole nei galuega o loo ou taumafai faatasi ma le nofoaga e afua mai ai. Ole na manatu e le faapea ole a malamalama ai i la'u aganuu, ae o iina e matua malamalama ai ile taua tele, o loo o'u taumafai e momoli atu i la'u galuega, poo le gagana, faamoemoe maua, fanua ma le nofoaga. Ole toatele o tagata e matou te galulue, e malamalama ile taua ose mea e pa'ia, ma e le mafai ona avea ma se tulaga e faatau mai ma faatau atu, ae ose mea sa galuea'ina ma atinaa'e ile tele o tausaga, ma avea ai o se mea totino, e patino ia oe ma lou gafa.

Ole tele o tulaga ua ou vaaia ma malamalama iai, o i latou e le malamalama ma talitonu ile pa'ia ose mea, o i latou o nisi e mulimuli ane ua latou faaputupu pe faitio foi, aua e eseese aganuu e ui lava e iai ni o latou lagona e latou te fia lagolagoina. Ole faaputupu e ono avea ma sese o se tasi ua faaseseina ona ole mana'o lasi. O iina e tupu mai ai le taumafai e tauva poo le ita i se tasi ua faamanuina, ae le taumafai ina ia malamalama ona ole latou lava faaletonu.

O totonu lava o la'u galuega i lo matou galulue faatasi ma isi, ua ou malamalama ai ole faatupuina ole felagolagoma'i e ese lona taua. E nate moomia lou faamaoni ma le mafuta atu, aua ete malamalama ile auala ua mafua ai ona faapena lagona ole na tagata i mea ole olaga. Ole fegalegalea'i ma isi tagata, ua ta'u mai ai ua amataina se mafutaga faamaoni ma le faaalalo. Ile faasolo atu ole taimi, ua aga'i ina faigofie

to make sense of appropriation and ownership by remembering that at the heart of all our interactions is a very basic human need to be loved and accepted. I think if more people remember this, we can have safe and informative conversations about what sacredness means and why things like culture and genealogy are so important to so many of us and why they are worth getting smarter for.

Many accomplished, and emerging, designers don't necessarily have backgrounds in fashion or design but have had some form of education that has given them the necessary skills and experience to participate and produce quality work. For many migrants who are passionate about fashion and design, who have had no formal training and for whom English is not their first language, it can be difficult to be taken seriously, let alone find employment as a means to become part of their new home. How does The Social Studio work through these different values and systems on education and training and create a dynamic workplace?

GM: This is a complex question, so I will try to respond with an appropriately complex answer. A starting point at The Social Studio is that education is reciprocal and life-long, and that learning takes place in a variety of ways. The traditional classroom model, where a teacher stands and delivers knowledge to students, is one of the simplest ways of approaching education, and as a result it fails many people. Those

ona fai atu se fesili faigata tusa lava pe le fiafia ai, ua lu'iina ai foi seisi e oo lava ise tulaga e matuitui. Ia te a'u, oute taumafai e faapotopoto ma ia mautinoa, ma manatua ole totonugalemu ole nei faaououga ma le fetufaa'i, ole malamalama lea ile moni ole alofa ma lona taliaina. Oute iloa afai e toatele tagata e latou te manatua lenei tulaga, e mafai ona maua se talanoaga faasamasamanoa ma malamalama ole uiga moni ole pa'ia ole aganuu ma le tupu'aga e taua tele ia i tatou, e taua ai le iloa ma malamalama i lona poto ua faasolo i luma.

E toatele nisi ua aliali mai le iloa ona galue, ae le'i iai sona iloa poo se poto masani, peitai e iai lona iloa na maua mai ile a'oga, ua mafua ai ona iloa faatino se galuega lelei. Ole toatele o i latou e malaga mai, e iai le naunau ile fuafuaina o galuega taulima, e leai se a'oa'oina, e le gata ile na ole Igilisi e le ole latou gagana muamua, e fai si faigata, faatasi ai ma le fia maua ose galuega i lona aiga fou. A faapefea la ona maua se tulaga siitai ile a'oa'oina ma faavae ni galuega malolosi i fale faigaluega?

GM: Ose fesili e felefele, ae ole a ou taumafai atu e tali lona gaogaosa. Ole tulaga amata ole olaga, ole taumafai lea ia maua se a'oa'oina mai le a'oga ma mafai ai ona malamalama ile tele o auala. Ole auala o loo fai ai a'oga, e pei ona tu le faia'oga ile ogatotonu ma faasoa atu le malamalama i tamaiti, ole tasi lona o auala sili ona faigofie mo le a'oa'oina, ae ole auala foi lona o loo toatele ai nisi e le pa-pasi. O i latou

Figure 4: Mana Couture breastplate, Mo Lo'u Tama (photograph: Steven Rhall, 2009)

Figure 5: Ribka Tahir wearing The Social Studio clothing and Mana Couture adornment (photograph: Andrew Wuttke, 2011)

who struggle the most with this model of learning tend to be creative people, who often need more engagement and stimulus and activity in order to get ideas firing. Also, education in the West tends to place importance on competition and results, which is alienating for anyone whose understanding of the world relates to community, exchange and sharing rather than achievement and individual aspiration. A results-focused approach to learning also tends to marginalise those of us who lack confidence and especially those who may be naturally introverted.

At The Social Studio, we try to create an environment for learning that is supportive, collaborative and relevant to life. We learn through practice, through sharing ideas and skills, and through an exchange of ideas. Measuring a pattern is a fantastic way to develop mathematical skills without following a textbook. Conversation is a natural and effective way to develop language skills, along with being immersed in an environment where people are speaking and listening to each other. Perhaps most significantly, we place great importance and value on cultural knowledge, and appreciate that our staff and students bring a wealth of knowledge and wisdom to the table, which can enrich our enterprise and also our wider community. A big problem in the debate around migration is the idea that people need to change to become more “Australian”, which inevitably relates to an uncertain, conflicted and colonial Australian identity, and rarely accounts for the rich

e matua tino-u ile auala lenei, e iu ina o latou maua se tulaga alualu i luma ma o latou maua ni auala fou, ma e aafia tele i ni faatalanoaga ma ni a’oa’oga e mafai ai ona malosi le latou taumafai. E le gata ile na, o a’oa’oga i sisifo e tele ina latou faatauaina tauvaga ma ana faai’uga, ma e matua lelei tele mo se e malamalama ile lalolagi ma ana faiganuu faatasi ma le fetufaa’i ole iloa ua na maua. Ole faai’uga e faasaga tonu ile a’oa’oina ma mafai ai ona faaititia le toaititi o i latou e le o iai se talitonuga aemaise i latou e iai ni vaivaiga faa-le soifuaga.

Ole nofoaga ole TSS ua matou taumafai e faatupu se a’oa’oga e lagolagoina le olaga o aso uma, ma fetufaa’i ile olaga. Ua matou mauaina mai ile galuega faifai soo faatata ile olaga. Ua maua mai i faata’ita’iga ma le fetufaa’i o lagona ma le iloa ile faatalanoa o lagona. Ole fuaina ose faataatiaga, ose auala lelei e faamalasia ai le iloa faamatematika, e le tau mulimuli ise tusi. Ole talatalanoa ose auala e sili ona lelei e a’oa’o ai le gagana, ma e masani ona mapuna mai ai tulaga lelei ile tautala ma faalogo i leisi tagata. Ma e masani ona tatou ave iai le faamuamua ile tulaga faale-aganuu ma faatupuina ai le fiafia aemaise le lo tatou fiafia i se fesoasoani i e tatou galulue poo talavou a’oga, e faamalasia le tatou taumafaiga i totonu ole faiga-nuu. Ose faafitauli tele ua tula’i mai ole taalanoaga lea i tagata femalagaa’i ua maua se lagona ile fia avea ma “Ausetalia” ua tupu mai ai se faaletonu ma ua le maua ai se to’afilemu i lagona o tagata ua feeseesea’i ile tulaga faa-Ausetalia o loo tula’i mai ai se faaletonu i ona tapunuu ma

indigenous history of our country. We need to turn this idea around to consider how Australia can adapt and learn from the myriad histories, traditions and stories that contribute to our cultural fabric.

What are your thoughts on this, as an artist who identifies as both Australian and Samoan?

MTP: My thoughts about learning and teaching are very similar, in that I see it as an exchange that stretches our understanding of teacher and student responsibilities. The idea of either teaching or learning being more relevant than the other is unhelpful as well. There are many great stories of how people become teachers without really knowing it. The positive examples are when people see a need in their community and find the resources to meet it. I think a great teacher is also a great student and is someone who can understand the current context or reality of those in their care.

What I have learnt from the amazing mentors and colleagues in my life, is that doing work that inspires me to be a generous and compassionate human being is work worth doing and holding onto. My approach to making art is that it has always been about telling a story when it was ready to tell. I have not had any formal training in art school or art history, yet I am interested in how art is a tool for community building, and how weaving is a language for me to engage with and be part of my new home in Australia.

lona tala faasolopito ile tatou atunuu. Ua tatou fia feluia’ia le tulaga lenei ma o tatou mafaufau ile auala na faatino ai e Ausetalia ma o latou sa’ilia ma su’esu’e le atunuu i o latou tala faasolopito, le tulaga i a latou aganuu faapea tala o loo mafai ona lagolagoina ai tala faale aganuu.

Ole a la se lagona ise atisi o loo lauiloa i Ausetalia ma Samoa?

MTP: O ou lagona ile a’oa’o male faailoa atu, e tai tutusa lava, ma o lea ua ou vaai ole faailoa atu ina ia malamalama ile faia’oga ma le tamaititi a’oga ma lona tulaga. Ole agaga moni, ole a’oa’o ma le faailoa atu e le tau faailoaina. E tele ni faamatalaga pe na faapefea i tagata na avea ma faia’oga ma malamalama iai. Ole faata’ita’iga lava pito i malosi, ole iloa lea ele faiga-nuu auala e maua ai le fesoasoani e mafai ai ona feiloai. Oute manatu ose faia’oga lelei ose tamaititi a’oga foi ma o se tasi e malamalama ile tulaga ma le malosi o loo iai i latou e manatu mai.

Ole mafaufau ua ou mauaina mai ia i latou o loo mata’ituina ma galulue i lo’u olaga, ole faia ose galuega e faatupu fiafia ma maua ai se loto fesoasoani ma le alofa i uso a tagata, ma e tatau ona taofi mau pea. O lo’u manatu ile faatinoina ose galuega, ole faamatalaina lea ose tala ua tatau ona faamatala. E le’i a’oa’oina a’u ise a’oga faapitoa o galuega faatino poo le tala faasalapito o galuega taulima, ae ua ou fiafia lava ile auala o loo faaogaina mo le faaleleia o faiganuu, aemaise le faaogaina ole gagana e fai ma se vaega e mafai ai ona fesootai, ile vaega fou o lo’u aiga fou i Ausetalia.

My work as a mother and a partner and being part of an extended family of leaders, orators, story tellers, musicians and artists has allowed me to not worry about competition and being driven by results. I am naturally a big ideas person who can hold on to a vision and chip away at it. I have learnt to have faith in timing, and that there is always someone close by who is willing to back you all the way. I was recently told by a dear friend that I am a person who sees life and situations as being a “cup that is half full”. I owe that mainly to the teachers and peers I have had outside the classroom!

GM: You always amaze me with your positive embrace of life’s complexity!! This is important because it’s too easy to slip into cynicism in contemporary culture, and this cynicism often equates to complacency. I like the idea of facing problems with excitement and being up for the challenge.

As you know, I’m interested in how the field of “design” has changed over time, particularly the change from being an aesthetic discipline, a decorative art, to a way of interacting with the world. We now design landscapes, social systems, communities and relations between people. Design influences us in our daily life from what we choose to eat at the supermarket through to the way we walk through public spaces. When you think of yourself as a designer, how do you define the scope and boundaries of your practice?

O la’u galue ose Tina poo se tasi o ta’ita’i ose aiga toatele, poo se failauga poo se tusitala, se tagata pese poo se atisi ua tupu ai so’u lagona e le popole e fai se tauvaga ma faamuamua sana faai’uga. Ua na o a’u ose tasi e maua ai ni mafaufauga malolosi, ma e taofiofi pea iai tusa pe mou malie ese atu. Ua ou a’oa’oina le tumau ole faatuatua ile taimi, ma e iai lava se tasi e latalata mai e fiafia e lagolago oe e oo lava ile i’uga. Sa ta’u mai foi e la’u uo pele e le’i mamao, o a’u e na ose tasi e vaai ile olaga ile taimi “e na ole afa iputi” ma ole na tulaga oute maua maia i faia’oga ma nisi sa o matou a’o’oga faatasi.

GM: Oute matua maofa ia te oe ma lou talitonu ile fesuisuia’i ole olaga!! Ose tulaga taua tele lenei ona e le faigofie le oo atu ise tulaga maua gofie ile faale-aganuu, ma ole nei tulaga e ona maua ai foi le talia ma le filemu. Oute fiafia lava ile mafaufau ole feagai ma faafitauli, ma le faatau-tutu ma lu’i tau e tula’i mai.

E pei lava ona e iloa, oute fia iloa atili pe faapea’i’i ona iai suiga ile taimi, aemaise lava suiga matagofie ma lona teuteuina ile auala o loo fesootai ai ma le lalolagi. Ole nei ua tatou faamatagofie le laueleele, le fesootaiga o tagata soifua ma faiganuu ma le va o tagata. Ole faataatiaga ua lima taitaina lo tatou olaga o aso uma, ile tatou filifiliga pe a tatou o ile faleoloa poo le ui atu foi i nofoaga taalaelae. A oo ane lou mafaufau o oe o se tasi o loo galue ile faaleleiina ose mea, e faapefea ona e fuaina le va tele ma tua’oi o lau galuega?

MTP: I think this question reveals some of the limitations of language when it comes to defining or explaining one’s work and practice. Design, and art, can encapsulate so many ideas and processes, that it can sometimes cross over and blur the boundaries, which can be a positive and liberating thing. I am particularly interested in, even slightly obsessed with, how design helps us to see and value each other and where we’re from. I think this is why I am passionate about architecture, fashion, textiles, public spaces and much more.

I think good design helps us to appreciate where we’re from, or what community we live in and what needs developing or protecting. I get disheartened when design is used to manipulate our perceptions of ourselves and each other, so that we end up feeling less worthy, less beautiful and more inadequate. My approach to design is also determined by what’s important for me at the time. For example, fashion is such a simple way to talk about identity and culture as being important for so many Australians. It allows us to wrestle with issues like body image, colour and appropriation, which are always important issues and not dealt with very well in the Australian fashion industry. I am also interested in public and retail spaces, and how people are reflected in these spaces. I am interested in how we can make people still love fashion and style, but care about how it makes people feel and the craft that goes into constructing a garment.

Powerful and relevant design is that which makes us want to

MTP: Oute manatu ole fesili e iai ona tua’oi ile gagana ile tulaga e faamalalamaina ai le tagata ma lana galuega fai. Ole faataatiaga ma galuega taulima e ono fautua mai ile tele o faiga ma le faagasologa, ma e iai taimi e tulai mai ai se nenefu i lona ta’otoga, ae ono aveva ma tulaga lelei mulimuli ane. Oute matua naunau lava i tulaga nei ma e fia vaai foi i tulaga o lona faataatiaga ma lona taua ile mea e tatou te omai ai. Oute manatu ole ala lena o lo’u faapelepele tele i lona faataatiaga, lona foliga mai, ma ona tulaga uma i avanoa o loo iai ma le tele o isi tulaga.

Oute manatu e fesoasoani se faiga lelei e tatou te fiafia ai ile mea na o tatou omai ai, ma le faiganuu o loo nonofo ai nei ma vaega e tatau ona faaleleia. Oute matua faanoanoa lava pe a ou iloa o loo taumafai se tasi e faasese a tatou galuega taulima ile faamoemoe, e tupu ai so tatou manatu, ua leai so tatou aoga, ua leai se matagofie. O lo’u mafaufau i galuega taulima, e maua ai lo’u lagona poo le a le mea e taua ia te a’u ile na lava taimi. Ole faata’ita’iga, o galuega taulima ose auala faigofie lea o loo faailoa atu ai le taua o au aganuu ile toatele o Ausetalia. E nate aumaia le mafaufau e tatou te taafifili ai ma faaletonu ile faaletino, le lanu ma le faapolopolo, o ni tulaga o loo sili ona ave iai le faamuamua a le toatele o Ausetalia e ui e le o lelei lona faataatiaga. Oute fiafia foi ile tulaga ole faatau atu ma le nonofo ai o tagata i nei nofoaga, oute fiafia pe a faapefea ona maua se auala e faatupuina ai le fiafia ile fesuisuia’i o galuega taulima, ae manatu tele ile faalogona ma

challenge how we can do things better and treat each other better. Did the exhibition, *Mis-Design*, which you developed and curated, help you gain insight into how design is interpreted and used in some communities across Melbourne?

GM: Exhibitions are strange things in a way, because they attempt to control, define and frame creative output. For me, this illustrates one of the core problematics of “design”. In design there is a tension between plan and process, between the idea of what will be created, and then the reality of how things develop, materialise and evolve. In *Mis-Design* I tried to be transparent about this problem in curating; I wanted to show that curators struggle with the relationship between the exhibition plan or design, and the reality of the artistic process. Artists are often the ones who suffer most, trying to convert their ideas into a particular format and please the expectations of curators and funders and buyers. What gets lost, too easily, is the space for the unpredictability of creativity. Rather than determining what the artists could and would produce, in *Mis-Design* I wanted to establish a framework for you to be playful, to really test out your ideas, and also to be critical or irreverent. It frustrates me that artistic activity is often over-determined, over-planned and very often “designed” to serve particular interests – the curator, the gallery or institution, the funders – and often broader social and political interests come into play. Most

lagona o tagata ile faiga o la'e.

Ole malosi ma le lelei o galuega taulima e faatupuina ai lo tatou mana'o e lu'itau mea ia faaleleia, ma ia faapena foi ona fai faaleleia tagata ia sili atu. Sa ia se lelei ole nei faalauiloa, le *Mis-Design* lea sa e faaolaolaina ma faamatala, e fesoasoani ia iloa ai totonu ose galuega, ma faalliuina ina ia aoga i faiganuu ile salafa o Melepona.

GM: O faaaliga e iai ni ona itu tauvalevale, talu ai e taumafai e pulea, faalauiloa ma affi tulaga ole taumafai i fafo. Mo a'u, o loo faailoa atu ai le ta'ele ole faamoemoe o galuega taulima. Ile galuega, e iai le popole ile va ole fuafua ma le faagaioioi, ile manatu ele mautu. Ile *Mis-Design* oute taumafai ina ia galuega malosi le au faamatala'upu e tusa ole fuafuaga, oute fia faailoa ia i latou le soosoo tau'au ole fuafua ma le faatino ma lona faatinoga ile faagasologa. O atisi lava e tele ina afaina i lo latou taumafai ina ia faatino a latou taumafaiga e faamalieina ai le faataatiaga a e faamatala, ma e faatupeina ma e faatau. Ae tele ai foi ni mea e leiloa ise taimi laititi ao taumafai le faatinoga. Ile taumafai ina ia manino le fuafuaga ale atisi ole a taumafai iai, ma o totonu ole *Mis-Design* oute fia faata'oto se faataatiaga e mafai ona e taalo ai i totonu, e matua tofotofoina ai lou mafaufau ma lelei ona faagasolo. E tele so'u faaletonu ile iloa lea ua taumafai malosi le atisi e faamalosia ma fuafua galuega ina ia mafai ona faamalieina ai le au faamatala, le nofoaga ole faamoemoe ma e maua ai tupe, e faalateleina ai le fuafuaga ma

of the time we don't think too much about this; we focus instead on the end product, the work presented in a given space. Similarly, when we encounter a retail product on a shelf, our focus is diverted away from its production. We engage with the object itself, its price, the logistics of how we might purchase it and so on, which means that we easily ignore the process that went into making the product: its manufacture, its design, its history. This helps explain the prevalence of exploitation in industries around the world. It's not that consumers want people to be exploited in the process of manufacturing; most of the time we simply don't think about it. And so with *Mis-Design* I wanted the artists, audience and institutions involved to think about process, to allow artists to create new works without a particular outcome, and for those involved to experience moments of spontaneity and unpredictability in a design context.

So I guess one of the exciting things about all this, as a curator, was that I had no idea of exactly what was going to happen! This allowed me to have an openness and sense of excitement about the work, which enabled me to think differently, and to see the environment through a new lens. I think cultural diversity, at its core, relates to this openness and willingness to see the world from different perspectives, to learn from others, to let go of expectations and assumptions and to understand that there are many ways of being. Your project with the Pacific Women's Weaving Circle, where you created a territory for

ua oo mai ai i totonu. Ole tele o taimi e tatou te le mafaufau malosi ai ile nei tulaga, ae tatou te mafaufau ile faai'uga ole taumafai, i sina taimi e tuuina atu. O se isi o taimi e tatou te faafeagai ai ma le vaai i galuega o loo i luga o fata, peitai o ta mafaufau o loo i seisi vaega ole gaosiina. E tatou te faafeagai lava ma le nei tulaga, o lona tau, ma o tatou mafaufau pe faapefea ona tatou faatauina mai, ona ave'eseina ai lea o lagona, pe sa faapefea ona fausia, le gaosiaina, lona faataatiaga ma lona faamaatalaga. E fesoasoani tele le tulaga lenei ile tau faamalamalamaina ole nei vaega ile lalolagi. E le faapea ona ole mana'o o i latou o loo faaogaina e faavalea tagata poo e e fausia, ole tele lava o taimi e tatou tele manatunatu iai. Ole tulaga la lena oute mana'o ai ile *Mis-Design* ma ona atisi ma i latou o loo maimoaina ma e e aafia i lona faagaioina, ina ia avanoa atisi e amataina ni galuega fou e aunoa ma se tilotilo i lona i'uga, ma o i latou o loo mafaufau ile faatinoina ma maua le poto masani ile tele o taimi iloga ma le le mautinoa o leisi fuafuaga faataatia.

O lea la oute manatu o se tasi o taimi sili ona faafiafiaina se faamatala, o le le iloa lea ole tulaga ole a faafeagai ma le mea ole a tupu ! Ole tulaga e mafai ai ona ou vaai lautele ma maua ai le mitamita e uiga ile galuega, e mafai ai ona vaai ile galuega ma mafaufau ai ini lagona e ese mai, ma vaai totoa ise vaaiga fou. Oute manatu ole taua ole eseese o aganuu ma lona tulaga tupito, e mafai ai ona vaai ile lalolagi lautele ma ona itu eseese, ma malamalama ai mai

making and gifting within a local fashion boutique called Alphaville, taught me that design and commerce can provide spaces for giving, sharing and exchanging experiences and ideas. You also showed me the power of simply occupying a space, of being in a given place at a given time. What I loved most was the way you made everyone feel so welcome, even in a transactional retail space.

To me, design has the potential to help us conceive of, and shape, our environment. If we want our society to represent us in all our diversity, and to enable enriched and engaged lives, then I believe we need to understand the role of design in contemporary life and engage with it in a thoughtful and considered way.

isi, ma aveese atu ai lagona ma manatu ae malamalama ile tele o auala o tagata soifua. O la outou galuega ole fale-lalaga o tamaitai ole Pasefika ua faaigoaina ole Alphaville, ua a'oa'o mai ia te a'u, o galuega taulima ma galuega faa-pisinisi e mafai ona maua avanoa, le fefaasooa'i. Le fetufaa'i o iloa ma le poto masani. Ua outou faailoa mai foi ia te a'u le faaaogaina ole taimi i soose taimi ma soose avanoa. Ole tulaga e sili ona ou fiafia iai ole auala ua outou faafiafiaina ai le toatele ma maua ai se lagona mafanafana, e oo lava ise vaega o fai ai se faataua'iga.

Ia te a'u, ole fuafua, e iai le mafai e fesoasoani ai e faataunuu ma faaleleia lona si'osi'omaga. Afai e tatou te mafafau ile nonofo faatasi e ta'u atu le eseese o tatou atunuu, ina ia mafai ona faaleleia ma faamatagofie o tatou olaga, oute talitonu, e tataua ona tatou malamalama i galuega taulima ma ona faataatiaga ile olaga ma le manatu taua, ia mafai ona aloa'ia.

Engaging Children as Cultural Citizens: Reflections on the ArtPlay and South Kids Partnership

Robert Brown and Simon Spain

“People think about how deep the stone goes to the bottom of the water. I think the wave is more important”.

Creative encounters between artists and children can broaden cultural awareness, community engagement and identity construction. The comment above was made by Heri Dono, a South Project artist, following a puppetry workshop undertaken with a group of primary school students at a community arts facility called ArtPlay. Dono's priority was not for children to become technically skilled puppeteers. Instead he hoped the experience would promote positive attitudes and broader understandings about art, artists, and the children's own capacities to create art. Such an aspiration is reflected in a five-year partnership between South Kids and ArtPlay, one that has connected children to the beliefs and practices of South Project artists. When interpreted through the frame of "cultural citizenship", the outcomes of this partnership, both for children and for artists, can be understood further in relation to social, cultural and political dimensions. With reference to one ArtPlay/South Kids program entitled "Walka Accessories", this paper reflects on how children can be enabled as

Involucrando a los Niños como Ciudadanos Culturales. Reflexiones sobre la Asociación entre ArtPlay y South Kids

Robert Brown y Simon Spain

“La gente piensa en que tan profundo cae la piedra para llegar al fondo del agua. Yo pienso que la ola es más importante”.

Encuentros creativos entre artistas y niños pueden ampliar la conciencia de culturas, participación comunitaria y la construcción de la identidad. El comentario que aparece más arriba fue hecho por Heri Dono, un artista del *South Project*, después de un taller de manejo de marionetas en una instalación comunitaria de arte llamada *ArtPlay (JuegoArte)*. La prioridad de Dono no era transformar a los niños en titiriteros expertos. Él quería promover actitudes positivas y conocimientos más amplios sobre el arte y la capacidad propia de los niños para crear arte. Tal aspiración se ve reflejada en la asociación de cinco años entre los *South Kids (los Niños del sur)* y *ArtPlay*, una alianza que ha conectado niños a las creencias y prácticas de artistas del *South Project*. Cuando se interpreta los resultados - para ambos los niños y los artistas - de esta asociación a través de los ojos de la "ciudadanía cultural", estos se pueden entender mejor en términos de sus dimensiones sociales, culturales y políticas. Con referencia a un

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cultural citizens, through creative, communicative and community-building arts experiences.

Origins of the Partnership

In response to the changing profile of the city as it extended from a place of business to a place of residence and recreation, the Melbourne City Council wanted to actively engage children in artistic, creative and cultural development. Stemming from this position it aspired to become a UNICEF child-friendly city,¹ an ambition that instigated the development of a permanent community arts facility, ArtPlay. Open to children aged from three to twelve years, the facility offers diverse artist-led programs involving multiple art forms and serves a broad community including, artists, parents, guardians and teachers.

The South Kids Project, forming part of The South Project, aimed to engage children aged between seven and twelve years with local and international artists from the southern hemisphere. The mission for the organisation states that:

South Kids emanated out of the idea that children should also have the opportunity to experience the creative energies of the south, first hand. South Kids activities include workshops, exchanges and talks with international and local artists about what artists do and the influences that determine their own work

programa de *ArtPlay / South Kids* titulado *Accesorios Walka (Walka Accessories)*, este trabajo reflexiona sobre cómo se puede procurar la participación de los niños como ciudadanos culturales, a través de experiencias artísticas creativas, comunicativas y forjadoras de lazos comunitarios.

Los orígenes de la Asociación

En respuesta al perfil cambiante de la ciudad mientras ésta evolucionaba de un lugar de negocios a un sitio de residencia y recreación, la Alcaldía Municipal de la Ciudad de Melbourne quería procurar de manera proactiva la participación de los niños en el desarrollo artístico, creativo y cultural. El desarrollo del plan fue inspirado por el deseo de ser una ciudad UNICEF adaptada para niños¹; una ambición que promovió la creación de una institución comunitaria permanente de arte, *ArtPlay*. Abierta a niños de tres a doce años de edad, la institución ofrece diversos programas dirigidos por artistas que utilizan múltiples formas de arte y que le brindan servicios a una amplia parte de la comunidad incluyendo artistas, padres, tutores y maestros. *The South Kids Project (El Proyecto de Los Niños del Sur)*, que forma parte del *South Project*, tenía como su propósito principal atraer a niños entre siete y doce años con artistas locales e internacionales del hemisferio sur. La misión de la organización dice:

practices. This long-term project enables primary school children to explore their sense of identity, creating their own conversations about place and space.²

In 2004-2009 ArtPlay, in partnership with the South Kids Project, engaged several school groups in long-term exchanges with South Project artists. Central to this partnership was a shared belief in the transformative value of arts-based cultural learning for children, in particular through artist-led programs. For ArtPlay, the partnership extended the diversity of artists working at the community facility; it also expanded the participation of school groups from diverse areas across Melbourne. On the other hand, South Kids, through the work of the program coordinator Nadia Maini Craig, had established strong relations with schools and artists but lacked access to the custom-designed arts facilities available at ArtPlay. Importantly the partnership enabled the South Kids to be undertaken in a “third space” where artists and children were able to engage in studio-based artistic processes, not bound by established school conventions.

A significant characteristic of this program was the long-term investment of schools, recruited on the basis that they would participate in a series of programs (two per year) undertaken both in schools and at ArtPlay. Teachers supported the program for many reasons, but in particular they noted the opportunity it provided

El proyecto *South Kids* nació de la idea que los niños también deben tener la oportunidad de experimentar las energías creativas del sur de primera mano. Las actividades incluyen: talleres, intercambios y charlas con artistas locales e internacionales sobre lo que hacen los artistas y las influencias que determinan sus métodos de trabajo. Este proyecto a largo-plazo le permite a los niños explorar su sentido de identidad y a la misma vez crear sus propias conversaciones sobre lugar y espacio.²

Entre 2004 y 2009 la colaboración entre *ArtPlay* y *South Kids* dirigieron intercambios de larga duración entre varios grupos escolares y artistas del *South Project*. Fundamental a esta colaboración era la creencia compartida en el valor transformativo del aprendizaje cultural para niños basado en las artes, en particular por medio de los programas dirigidos por artistas. Para *ArtPlay*, la asociación con *South Kids* logró ampliar la diversidad de artistas trabajando en la institución comunitaria; también expandió la participación de grupos escolares de zonas diversas a lo largo de Melbourne. Por otro lado, *South Kids*, con el trabajo de la coordinadora del programa, Nadia Maini Craig, había establecido fuertes lazos con escuelas y artistas sin embargo carecían de acceso a la infraestructura diseñada específicamente para el arte que tienen a su disposición en *ArtPlay*. Era de gran importancia que la asociación le brindaba al *South Kids* la posibilidad de desarrollar sus

Figure 1: Traditional Hills Hoist, Melbourne 2007

Figure 2: Hills hoist silver ring by South Kids visiting artists WALKA (Chile), Melbourne 2007

Figure 3: South Kids at Walka workshop at ArtPlay, Melbourne 2007

to challenge narrow views about art and others. As one teacher commented, coming to ArtPlay encouraged children to “venture outside their community group, their cultural group”. This value resonates with the goals of The South Project, which aimed to generate dialogue and cross-cultural exchange through collaborative arts projects. In particular such an exchange, between child and adult artists, provided an opportunity to “investigate the means by which people, with different cultural histories and practices can form patterns of communication and establish lines of contact across their differences”.³ Communication across differences is a key construct within cultural citizenship, a concept that provides a useful framework with which to investigate and interrogate the personal and social outcomes for children stemming from the ArtPlay and South Kids partnership.

Cultural Citizenship

The landmark international statement, *The Agenda 21 for Culture*, indicates the significance of cities as sites for “cultural invention” and “dialogue between identity and diversity and individual and group”.⁴ Such invention and dialogue requires engaged citizenship and the development of an “artistic culture”, one that supports a society’s ability to reflect on the past, make sense of the present and project into the future. The symbiotic relationship between the arts and culture

is widely acknowledged in government arts and cultural policies, and linked to broad goals including the promotion of community well-being, rural revitalisation, social inclusion, cultural diversity and active citizenship.⁵ Indeed, both directly and indirectly, arts and culture reports and policies have alluded to the concept of cultural citizenship. The influential Australia Council-funded report, *Australians and the Arts*,⁶ which undertook an extensive survey of Australians’ attitudes to the arts, notes that “cultural citizenship” should be considered a core component of everyday life. This report argues for the rights of all Australians to enjoy the creative and artistic output of others and feel welcome to be creative and artistic themselves, regardless of their background and circumstances. It also draws attention to the valuable role that artists and educators play in the lives of young people as cultural citizens.

This call for an expanded vision of citizenship, inclusive of cultural dimensions, has generated two conceptions of cultural citizenship. A sociological approach stresses the centrality of culture for an adequate understanding of citizenship. Another conception, informed by political theory, seeks to bridge citizenship with diversity. As Gerard Delanty states, “It is in essence a question as to whether cultural citizenship addresses the ‘new’ cultural needs of the individual as a global citizen, or the inclusion of excluded groups”.⁷ From Delanty’s perspective, the sociological approach provides a “more far reaching model for

talleres en un “tercer espacio” donde los artistas y los niños podían dedicarse a procesos artísticos localizados en estudios, sin límites impuestos por los convencionalismos establecidos por las escuelas

Una característica importante de éste programa fué la inversión a largo-plazo de escuelas con la condición que participaran en una serie de programas (dos al año) emprendidos ambos en escuelas y en las instalaciones de *ArtPlay*. Varios maestros estaban a favor del programa por varias razones, pero especialmente observaron la oportunidad que el programa brindaría para cuestionar opiniones limitadas sobre arte y “los otros”. Según un maestro, ir a *ArtPlay* animaba a los niños, “a aventurar fuera de su grupo comunitario, de su grupo cultural”. Éste valor resonaba con las metas del *South Project* que tenía como propósito generar diálogo e intercambio intercultural a través de proyectos de arte colaborativos. Tal intercambio, entre niños y artistas mayores, representaba una oportunidad para “investigar los medios por los cuales la gente con diferentes historias y prácticas pueden establecer patrones de comunicación y líneas de contacto que trascienden sus diferencias”.³ Este tipo de comunicación es un concepto clave para la ciudadanía cultural, un concepto que provee una marca útil con la cual se puede investigar e interrogar los resultados - personales y sociales - de los niños que provienen de la colaboración entre *ArtPlay* y *South Kids*.

La Ciudadanía Cultural

La relevante declaración internacional, de la *Agenda 21 para La Cultura (The Agenda 21 for Culture)*, subraya la importancia que tienen las ciudades como sitios para la “intervención cultural” y el “diálogo entre la identidad, la diversidad, el individuo y el grupo”.⁴ Dicho tipo de intervención y diálogo requieren de una ciudadanía involucrada y el desarrollo de una “cultura artística”, una que apoya la habilidad de una sociedad de reflexionar sobre el pasado, comprender el presente y proyectarse al futuro. La relación simbiótica entre las artes y la cultura es ampliamente reconocida en las políticas artísticas y culturales del gobierno, y está vinculada con metas amplias que incluyen: la promoción del bienestar comunitario, la revitalización rural, la inclusión social, la diversidad social y la ciudadanía activa.⁵ En efecto, reportajes y políticas de arte y cultura han aludido al concepto de ciudadanía cultural de manera directa e indirecta. El informe influyente financiado por el Consejo Australiano (*The Australia Council*) titulado, “Los Australianos y las Artes” (*Australians and the Arts*)⁶ que realizó una encuesta extensa sobre actitudes australianas hacia las artes, nota que la “ciudadanía cultural” debe de ser considerada un componente principal de la vida cotidiana. Este estudio argumenta a favor del derecho de todos los australianos a disfrutar la producción creativa y artística de los demás y de sentirse libres de ser creativos y artísticos sin importar su origen y sus circunstancias. También se hace notar el

democratic citizenship”, though it faces the challenge of bringing “about inclusion in the sphere of identity and belonging”.⁸

Not afforded the same cultural opportunities and entitlements as adults, children could be considered both an “excluded group” and individuals whose capacities to engage as citizens are circumscribed by the perceived limitations of their age. Re-conceptualisations of children, informed by rights-based discourses and a turn from dominant developmental frameworks to the “sociologies of childhood”,⁹ have engendered a complex and dynamic view of the nexus between children, the arts, culture and citizenship. Children are now acknowledged as current rather than future active participants, and as competent interpreters of the world.¹⁰ This transformative view of children, moving from a dependent and deficit perspective to one where they are considered capable and entitled, underpins a conception of children as cultural citizens.

A prominent writer linked to the sociological approach, Nick Stevenson views cultural citizenship as the struggle for a “communicative society”, one in which participants are able to identify the “self” and “other”, as well as understand the concept of dominant cultures.¹¹ To do so requires interpretative, reflective and creative capacities with which to drive a perpetual process of self-creation, both individually and as a society. Put another way, individuals and groups need “mechanisms of translation” and “cultural techniques”

papel valioso que desempeñan los artistas y educadores en las vidas de los jóvenes como ciudadanos culturales.

Este llamado para una visión amplificada de ciudadanía, incluyendo las dimensiones culturales, ha generado dos concepciones de la ciudadanía cultural. El enfoque sociológico enfatiza la centralidad e la importancia de la cultura para obtener un entendimiento adecuado de la ciudadanía. Otra noción, informada por la teoría política, intenta abarcar la ciudadanía con la diversidad. Como expone Gerard Delanty, “Es esencialmente una cuestión sobre si el concepto de ciudadanía cultural trata las necesidades ‘nuevas’ del individuo como ciudadano del mundo, o la inclusión de grupos excluidos.”⁷ Desde la perspectiva de Delanty, el enfoque sociológico provee un “modelo de gran alcance para la ciudadanía democrática”, aunque se tiene que enfrentar al desafío de “ocasionar inclusión en el ámbito de identidad y pertenencia”.⁸

No se les da las mismas oportunidades a los niños que a los adultos y entonces estos pueden ser considerados como un “grupo excluido” y como individuos cuya capacidad de involucrarse como ciudadanos está restringido por los límites percibidos de su edad. Re-conceptualizaciones de los niños, informadas por discursos basados en los derechos y un cambio de los marcos dominantes del desarrollo a las “sociologías de la niñez”,⁹ han engendrado una opinión compleja y dinámica del nexo entre los niños, las artes, la cultura y la

in order to participate fully and creatively in cultural activities.¹²

In summary, to realise the rights and responsibilities of cultural citizenship individuals need opportunities to:

- > access diverse cultural knowledge,
- > express and create personal and shared identities,
- > develop and use a variety of cultural techniques,
- > reflect critically on inclusion and exclusion, and
- > connect the “self” with the “other” in a global community.

Essentially, to be, to become and to belong as cultural citizens, children require opportunities for diverse cultural experiences. These should, ideally, promote agency, decision-making and ownership through community-building activities that involve creative, communicative and critical processes, all of which arguably can be supported through the arts.

Cultural citizenship is a broadly encompassing concept, one that makes reference to the opportunities that both artists and children have to provide input to organisation practices and governance, and the responsibilities that stem from such engagement. This paper explores cultural citizenship primarily from the perspective of the child engaged in practical artist-led workshops. To do so, the following discussion explores one particular artist-led program called “Walka Accessories”.

ciudadanía. Ahora se reconoce a los niños como participantes activos en la actualidad, no en el futuro, y como intérpretes competentes del mundo.¹⁰ Esta idea transformativa sobre los niños, la cual ha cambiado de una perspectiva dependiente y deficiente a una donde se les considera capaces y con derechos, respalda una concepción de los niños como ciudadanos culturales.

Un escritor prominente que está vinculado con el enfoque sociológico, Nick Stevenson, ve la ciudadanía cultural como la lucha por una “sociedad comunicativa”: una en que los participantes pueden identificar “el yo” y “el otro” además de entender el concepto de culturas dominantes.¹¹ Para lograr éste objetivo se necesita capacidades interpretativas, reflexivas y creativas para empujar el proceso perpetuo de auto-creación como individuos y como una sociedad. Es decir, los individuos y los grupos necesitan “mecanismos de traducción” y “técnicas culturales” para poder participar enteramente y creativamente en actividades culturales.¹² En resumen, para darse cuenta de los derechos y responsabilidades asociados con la ciudadanía cultural, los individuos necesitan oportunidades de:

- > Acceder al conocimiento cultural diverso,
- > Expresar y crear identidades personales y compartidas,
- > Desarrollar y utilizar una variedad de técnicas culturales,
- > Reflexionar, de manera crítica, sobre la inclusión y la exclusión, y
- > Conectar “el yo” con “el otro” en una comunidad global.

Walka Accessories Case Story

The Walka Accessories program involved twenty-two young people aged ten-to-twelve years (thirteen boys and nine girls) and their teachers in two four-hour workshops spaced three weeks apart. The students engaged in the workshop attended an outer-suburban Melbourne school that offered limited diverse cultural encounters. Led by two international Chile-born South Project artists, Ricardo Pulgar and Claudia Betancourt, these workshops focused on the design and construction of both individual and group jewellery making activities using recycled materials. Throughout the two four-hour-workshops, the young people were supported by two teachers and South Kids program coordinator Nadia Maini Craig. The following narrative provides an indication of the workshop content, processes and interactions.

The first workshop begins with Ricardo working quickly through a slideshow of significant local symbols noted in Melbourne city environment including the Hills Hoist (Australian rotary clothes-line), bikes, green shopping bags and travel cards. After this the children look at a collection of jewellery and design sketches created by Ricardo and Claudia in response to these local Melbourne symbols (figs. 1 and 2). One student states, “Ohh sweet!”

Stimulated by positive responses to the artist-created jewellery

Ricardo asks, “Can you collaborate?” and the children reply, “yeah!” Moving to the covered table Ricardo reveals a wide array of recycled materials including, lids, rings, rubber, computer keyboards and film reels (fig. 3). Ricardo says “feel free to touch, pick up – do whatever you want”. One girl immediately responds, “I’ve got an idea for what I want to make. Can I go back and start sketching?” “Sure”, says Ricardo. The children excitedly collect and explore the materials. Claudia stations herself at a table with a hot glue gun providing advice about joining techniques and construction. Ricardo roves around to help children resolve “design problems” with questions such as, “do you think there’s something here we can use to make a cylinder?” and “if that’s too hard, what should we do?” The children respond with their “solutions” and go on to create several pieces of jewellery made from re-cycled materials (fig. 4).

A week later the students return with further ideas for “concepts, collections and collaboration”. Ricardo presents a slideshow of professional jewellery to stimulate the students to consider “what is a collection?” The children respond with interest and move to work in small groups first to draw their plans and then to developing jewellery that will form jewellery collections using re-cycled materials. Throughout the workshop students explore the same creative design process as that of the artists (fig.

Fundamentalmente, para ser, involucrarse, y pertenecer como ciudadanos culturales, los niños requieren oportunidades de tener experiencias culturales variadas. En una situación ideal, estas experiencias deberían promover la agencia, la toma de decisiones, y el sentimiento de posesión a través de actividades que forjan lazos comunitarios que suponen procesos creativos, comunicativos y críticos; todos procesos que, discutiblemente, se puede apoyar a través de las artes.

La ciudadanía cultural es un concepto ampliamente envolvente, uno que hace referencia a las oportunidades que ambos los artistas y los niños tienen de aportar a las prácticas y la gobernanza de las organizaciones, y las responsabilidades que provienen de tal intercambio. Esta investigación explora la ciudadanía cultural principalmente desde la perspectiva del niño involucrado en talleres prácticos dirigidos por artistas. Para ello, el siguiente análisis examina un programa conducido por artistas llamado “Complementos Walka” (“Walka Accessories”).

Caso práctico de Complementos Walka

El programa de Complementos Walka incluyó a 22 jóvenes entre las edades de 10 a 12 años (13 chicos y 9 chicas) a sus maestros. Participaron en dos talleres de cuatro horas cada uno separados por un periodo de tres semanas. Los estudiantes que participaban en el

taller asistían a una escuela en las afueras de Melbourne que ofrecía oportunidades limitadas para encuentros culturales diversos. Dirigidos por dos artistas internacionales nacidos en Chile del *South Project*, Ricardo Pulgar y Claudia Betancourt, éstos talleres se enfocaban en actividades de diseño y creación de joyería usando materiales reciclados. Durante los talleres, dos maestros y la coordinadora de los programas del *South Project*, Nadia Maini Craig, apoyaban a los jóvenes. El siguiente relato da una indicación del contenido, procesos e interacciones de los talleres:

El primer taller empieza con Ricardo mostrando rápidamente en una presentación símbolos locales significativos encontrados en los alrededores de la ciudad de Melbourne incluyendo: el *Hills Hoist* (tipo de tendedero australiano rotatorio), bicicletas, bolsas de compras color verde y tarjetas de transporte. Después, los estudiantes ven una colección de joyas y bosquejos de diseños hechos por Ricardo y Claudio en respuesta a estos símbolos locales de Melbourne (figs. 1 y 2). Un estudiante dice, “¡Guau, que guay!”

Animado por las reacciones positivas de los niños a las joyas creadas por los artistas, Ricardo les pregunta, “¿ Pueden colaborar?” y los niños responden, “¡Sí!” Acercándose a la mesa cubierta, Ricardo revela un despliegue amplio de materiales reciclados entre ellos: tapas, anillos, goma, teclados

5). As the artist Ricardo noted, the aim was to “show the kids how we create, how we think”. The different themes the children chose included “bling”, motorbikes, music and magic. The atmosphere is social and playful with students worked happily on their jewellery making. The two part program climaxes with students presenting their collections in a “catwalk parade” to a cheering audience (fig. 6). Several weeks later several students re-presented their jewellery collections as part of the South Project symposium (Melbourne, 2008).

Re-connecting the Self with the Other in a global community. Direct Encounters with the cultures of the artist

The principle of inclusion rather than exclusion, fundamental to the notion of cultural citizenship,¹³ was partly realised in the workshops through the opportunity for young people to access artistic and cultural experiences not otherwise available to them. Significantly, such cultural exchange was focused on the personal beliefs and practices of the artists, rather than through indirect and abstract studies of how artists work. Whilst the two artists’ Chilean backgrounds were acknowledged in the jewellery making workshops, a more complex encounter with the artists’ cultures was experienced through communications between the protagonists – communications that referred back to the complex intermix of international and popular

de ordenadores y carretes de película (fig.3). Ricardo dice: “sientanse libres de tocar, agarrar – hacer lo que les dé la gana”. De inmediato, una niña responde: “Tengo una idea sobre lo que quiero hacer, ¿Puedo volver y hacer un bosquejo?” “Por supuesto”, dice Ricardo. Entusiasmados los niños recogen y exploran los materiales. Claudia se sienta en una mesa con una pistola de goma dando consejos sobre técnicas de pegado y construcción. Ricardo recorre el salón ayudando a los niños a resolver “problemas de diseño” haciéndoles preguntas como: “¿Piensas que hay algo aquí que podamos usar para construir un cilindro?” y “si eso es muy difícil, ¿qué debemos de hacer?” Los niños responden con sus “soluciones” y prosiguen con la creación de varias piezas de joyería hechas de materiales reciclados (fig. 4).

Una semana más tarde los estudiantes vuelven con más ideas en cuanto a “conceptos, colecciones y colaboraciones.” Ricardo muestra una presentación de diapositivas de joyería profesional para incitar a los estudiantes a considerar, “¿qué es una colección?” Los niños responden con entusiasmo y empiezan a trabajar en grupos pequeños, en primer lugar para dibujar sus planos y después para diseñar joyería que formará parte de las colecciones de joyería hechas con materiales reciclados. Durante el taller los estudiantes exploran el mismo proceso

cultures rather than any particular ethnic tradition. Both artists had lived and worked in several countries and, as a result, were able to draw from multiple cultural contexts. In relation to his interactions with the students, Ricardo, when interviewed, commented, “You’re sharing your culture because you are your culture. But which culture you are bringing with you or carrying in your backpack, it’s difficult to say”.

Encounters with the artists offered opportunities for students to explore both different and shared identities. Ricardo and Claudia exhibited their interests in art and design, ranging from views on international contemporary jewellery to personal tastes in clothing. According to one student, “Everything has been really cool, even Ricardo’s jacket”. Throughout this workshop the students confidently engaged with the artists in conversations based on individual interests ranging from Dr Strange to punk culture, and from dance to sport. Rather than being simply inducted into established “high” culture, the students were engaged in a process that supported their interests and abilities to interpret and create things through personally relevant visual symbols. In doing so, the content of this program gave significance to popular and contemporary visual culture in personal and group identity formation for young people.¹⁴ It also provided insight into forms of global or “cosmopolitan” culture that, modelled by the artists, were made accessible to young people.¹⁵

creativo de diseño que los artistas (fig. 5). Como dijo el artista Ricardo, el objetivo principal era, “mostrarles a los niños como creamos, como ensamos”. Los niños escogieron temas diferentes incluyendo: el “blín” (bling) , motocicletas, música y la magia. El ambiente es social y divertido y los estudiantes trabajan en sus joyas tranquilamente . El momento culminante del programa de dos partes se marca con la presentación hecha por los niños al estilo “pasarela” de las colecciones de joyería, acompañados de una audiencia animada (fig. 6). Unas semanas después varios estudiantes presentan sus colecciones como parte del simposio del *South Project* (Melbourne, 2008).

Re-conectando “el Yo” con “el Otro” en una comunidad global. Encuentros directos con las culturas del artista.

El principio de inclusión en vez de exclusión, fundamental en la noción de la ciudadanía cultural,¹³ se realizó parcialmente en los talleres a través de la oportunidad que tenían los jóvenes de acceder experiencias creativas y artísticas que no hubieran sido posibles si no fuera por los talleres. De gran importancia, el intercambio cultural de este tipo estaba enfocado en las creencias y prácticas de trabajo de los artistas más que en estudios abstractos e indirectos sobre como los artistas trabajan. Mientras se reconocieron los orígenes chilenos de los artistas en los talleres de joyería, se experimentó un



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Co-creation and identity construction

Throughout the workshop the students were encouraged to voice their ideas and “solutions” and think further about research strategies, including as Ricardo noted by “discussing, planning, sketching and collaborating”. Through these strategies, based on the artists’ own creative processes, students generated their own individual and group artworks. As one of their teachers later suggested, this experience was valuable in that it assisted the students to “learn about themselves as learners” by working with others.

The emphasis given by the Walka Accessories artists to creative process and dialogue created an open, social and productive working environment, one in which the students demonstrated a strong sense of ownership and control. As one student reflected:

I think it’s the best one (ArtPlay workshop) we’ve done. I really like Ricardo and Claudia. They’re very supportive and give you lots of advice. I learnt how to relate things to each other. I like doing the designing the best – creatively using the materials. They never say they don’t like what you are doing. They always keep giving advice to make it better and stuff instead of giving you a whole different idea.

This comment links with the artists’ intentions which were to act as a “bridge” and to give the children the “power to choose” rather than

direct the students to a pre-determined artistic result. The young people were thus actively engaged in both the creation and expression of personal and shared identities.

Developing cultural techniques and connecting with others

Treated as citizens, the students were required to engage with cultural techniques and a democratic process of decision-making that ensured they could respect, negotiate with and accommodate the diverse views of others.¹⁶ Through direct and personal interactions with artists, the students were immersed in a supportive environment, one that promoted an awareness of and respect for difference, and a connectedness with others.

The right to access and create cultural knowledge also brings with it the expectation for young people to act as responsible citizens.¹⁷ This sense of responsibility was indicated through artist and child interactions that extended beyond explorations of the artistry of jewellery making, to critical reflections on the obligations and responsibilities that circumscribe the artists’ cultural practices, including a commitment to recycling as an environmentally sound practice. Whilst the Walka Accessories workshops did not engage explicitly with social or political justice issues, the practices adopted by the artists did challenge limiting and negative views. For example, when designing their group jewellery collections, the students

encuentro más complejo con las culturas de los artistas a través de comunicaciones entre los protagonistas. Estas comunicaciones hacían referencia a la combinación compleja de culturas internacionales y populares más que referencia a alguna tradición étnica. Los dos artistas habían vivido y trabajado en varios países y como resultado, eran capaces de tomar inspiración de múltiples contextos culturales. En relación a las interacciones con los estudiantes, Ricardo, cuando le entrevistaron, dijo, “Estás compartiendo tu cultura porque tú eres tu cultura. Pero cuál cultura llevas contigo o tienes en tu mochila, es difícil de decir”.

Los encuentros con los artistas les brindaban a los estudiantes oportunidades para explorar identidades distintas y similares. Ricardo y Claudia expusieron sus intereses en arte y diseño, abarcando desde sus opiniones sobre joyería internacional contemporánea hasta sus gustos personales de ropa. Según un estudiante, “Todo ha sido muy guay. Hasta la chaqueta de Ricardo.” Durante este taller los estudiantes han participado en conversaciones con los artistas con confianza y han hablado de sus intereses como individuos desde *Dr Strange* a la cultura punk, y desde el baile hasta los deportes. Más que iniciarles simplemente a la cultura “alta”, involucraron a los estudiantes en un proceso que apoyaba sus intereses y habilidades de interpretar y crear utilizando símbolos que eran personalmente relevantes. Al hacer eso, el contenido de este programa dio importancia a la cultura

popular y contemporánea visual en la formación de la identidad grupal para los jóvenes.¹⁴ También proporcionó perspicacia sobre las formas de la cultura global o “cosmopolita” que, modelada por los artistas, fue disponible para los estudiantes.¹⁵

Co-creación y la Construcción de Identidad

Durante el taller, se animaba a los estudiantes a expresar sus ideas y “soluciones” y a pensar más en las estrategias de investigación, incluyendo, como dijo Ricardo, “conversaciones, planificación, bosquejos, y colaboración.” Utilizando estas estrategias, basadas en los propios procesos creativos de los artistas, los estudiantes crearon sus propias obras de arte trabajando de forma individual y en grupos. Como uno de sus maestros sugirió más tarde, esta experiencia fue valiosa para los estudiantes ya que les ayudó a, “aprender sobre ellos mismos como aprendices” a través de trabajar con otras personas.

El énfasis que los artistas de Accesorios Walka pusieron en el proceso creativo y el dialogo creó un ambiente laboral abierto, social y productivo, uno en que los estudiantes mostraron un sentido fuerte de propiedad y control. Según reflexionó un estudiante:

Creo que es el mejor (taller de *ArtPlay*) que hemos hecho. Claudia y Ricardo me caen muy bien. Nos apoyan mucho y nos dan muchos consejos. He aprendido como relacionar unas cosas con otras. Lo que más me gusta hacer es diseñar -

Figure 4: South Kids graduate 2007

Figure 5: Visiting artist Claudia Betancourt during a South Kids workshop, Melbourne 2007

Figure 6: South Kids Catwalk with new creations of recycled wearable art, ArtPlay, Melbourne 2007

commonly aligned their views with those proposed by other students. One outcome of this was the development of potentially limiting and discriminatory themes linked to gender. These pre-established and peer-reinforced views also at times limited the aesthetic preferences students adopted in their jewellery making. To avoid such stereotyping, both artists actively encouraged students to respect the views of others and to extend their own interests beyond the perceived safety of narrow, socially constructed norms. This is a small but practical example of how artists can have an impact on young people's capacities for agency.

The focus on a common non-assessed goal, namely to create a collection of jewellery, drew the children's attention to a common pursuit, one that engendered a form of group cohesion and mutual respect. Throughout the workshop, the informal atmosphere supported positive social relations, connectedness and a sense of ownership of the physical space. The children were actively supportive of each other's work, as evidenced by the celebratory atmosphere of the culminating catwalk presentation of the jewellery, a ceremony that brought together children, artists and teachers in a shared celebration focused on cultural expression.

usar los materiales creativamente. Nunca dicen que no les gusta lo que estás haciendo. Siempre siguen dándote consejos sobre cómo mejorarlo y cosas por el estilo en vez de darte una idea completamente diferente.

Este comentario conecta con las intenciones de los artistas de : actuar como un "puente" y darle a los niños el "poder de elección" más que dirigir a los estudiantes a un resultado artístico pre-determinado. Entonces, los jóvenes estaban activamente involucrados en tanto la creación como la expresión de identidades personales y compartidas.

Desarrollando técnicas culturales y conectando con los otros

Tratados como ciudadanos, los estudiantes se veían obligados a involucrarse en técnicas culturales y en un proceso democrático de toma de decisiones que garantizaba que pudieran respetar, negociar y adaptarse a incluir las opiniones diversas de los demás.¹⁶ A través de interacciones personales y directas con los artistas, los estudiantes estuvieron inmersos en un ambiente compasivo, uno que promocionaba una consciencia de las diferencias y el respeto hacia estas, y una conectividad con otras personas.

El derecho de acceder y crear conocimiento cultural también trae con ello la expectativa que los estudiantes se comporten como ciudadanos responsables.¹⁷ Este sentido de responsabilidad fue

Conclusion

Reflecting on the practices of the ArtPlay-South Kids partnership in relation to cultural citizenship has drawn attention to a number of values and outcomes associated with art making. These extend beyond simple enjoyment and aesthetic expression, so as to encompass the creative and critical capacities necessary for young people to engage in a "communicative society".¹⁸ From this position, arts-based learning is inextricably linked with cultural learning.¹⁹ Both centre on personal and social goals that not only enable young people to feel good about themselves, but to "function well in society".²⁰ As highlighted by the Walka Accessories workshops, individual and shared identities were explored and deepened through layered encounters with difference centred on ethnicity, popular culture and cosmopolitanism. Enabled as artists, the young students created, co-created, negotiated and collaborated with others, and in doing so engaged directly with cultural techniques integral to civic life. The ambition for the South Kids project was to bridge cultural differences and expose children to local and global perspectives, through the words and actions of South Project artists. ArtPlay was attuned to this aspiration, committed to programs that prioritised individual creation and process-orientated arts experiences, which ultimately helped children to feel confident to express their views and contribute to discussion and negotiated decision-making. Aligned through a

señalado en la forma de interactuar entre los artistas y los niños que sobrepasaron las exploraciones de la práctica de joyería, a reflexiones críticas sobre las obligaciones y responsabilidades que limitan las prácticas culturales de los artistas, por ejemplo, el compromiso a reciclar como una práctica ecológica. Mientras los talleres de Accesorios Walka no se involucraron de manera explícita con asuntos sociales o de justicia política, las prácticas adoptadas por los artistas cuestionaban opiniones limitadas y negativas. Por ejemplo, cuando los estudiantes diseñaban sus colecciones, normalmente alineaban sus opiniones con las que otros estudiantes proponían. Un resultado de esa alineación fue el desarrollo de temas vinculados a los géneros sexuales que potencialmente podrían haber sido restrictivos y discriminatorios. A veces éstas opiniones pre-establecidas y reafirmadas por los coetáneos limitaron las preferencias estéticas que los estudiantes adoptaron en sus creaciones de joyería. Para evitar tal generalización, ambos artistas animaron a los estudiantes a respetar las opiniones de los demás y ampliar sus propios intereses por encima de la seguridad percibida de normas socialmente construidas. Éste es un ejemplo pequeño pero sin embargo útil que demuestra como los artistas pueden tener un efecto sobre la capacidad de los jóvenes en cuanto a la agencia.

El enfoque hacia una meta común no-evaluada, es decir el crear una colección de joyería, atrajo el interés de los niños hacia lograr

shared belief in the communicative power of the arts, and the capacity of children to “make their lives” and engage critically with the lives of others, the ArtPlay/South Kids partnership has enabled children to be and to belong as cultural citizens. The message stemming from this partnership is that if artists seek personal, social and political engagement and transformation, they would do well to explore their work with children.

Acknowledgements

Elements of this paper have been drawn from research funded by the Australian Research Council (Project No: LP0775023) in conjunction with its partner organisations the City of Melbourne and the Australian Council for the Arts. This study has been undertaken by a team of researchers including Professor John O’Toole, Dr Neryl Jeanneret, Robert Brown, with support from Simon Spain the Creative Producer of ArtPlay. The authors wish to acknowledge the parents, children, artists and arts workers who participated in this research. Further details of the study can be found at <http://www.edfac.unimelb.edu.au/ace/research/artplay.html>

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una actividad en común; la tal cual engendró una forma de cohesión colectiva y un respeto mutuo. A lo largo del taller, el ambiente informal respaldaba las relaciones sociales, la conectividad y un sentido de propiedad sobre el espacio físico. Los niños apoyaban el trabajo de los demás de manera activa, tal y como se hizo evidente al culminar con el ambiente festivo de la pasarela en la que mostraron la joyería. Esta ceremonia unió a los niños, los artistas y los maestros en una celebración compartida de la expresión cultural.

Conclusión

Reflexionando sobre las prácticas de la colaboración *ArtPlay/South Kids* en relación con la ciudadanía cultural le ha llamado la atención a múltiples valores y resultados asociados con la creación del arte. Estos se extienden por encima de la diversión sencilla y la expresión estética para incluir las capacidades creativas y críticas necesarias para que los jóvenes se involucren en una “sociedad comunicativa”.¹⁸ Desde esta posición, el aprendizaje basado en las artes está inextricablemente vinculado con el aprendizaje cultural.¹⁹ Los dos se centran en metas personales y sociales que no solo posibilitan los jóvenes de sentirse bien sobre ellos mismos, sino también de “funcionar bien en la sociedad.”²⁰ Como los talleres de Accesorios Walka subrayan, se exploraron las identidades individuales y compartidas y éstas se profundizaron a través de encuentros

estratificados con la diferencia. Estos encuentros se centraron en la etnicidad, la cultura popular y el cosmopolitismo. Posibilitados como artistas, los estudiantes jóvenes crearon, co-crearon, negociaron y colaboraron con otras personas, y al hacer eso, se involucraron directamente en las técnicas culturales esenciales para la vida cívica. La ambición para *South Kids* fue de formar un puente entre las diferencias culturales y exponer a los niños a perspectivas locales y globales, a través de las palabras y las acciones de los artistas del *South Project*. *ArtPlay* estaba en sintonía con esta aspiración, y también comprometida a los programas que priorizaron la creación individual. Las experiencias artísticas orientadas al proceso les ayudaron a los niños a tener confianza en expresar sus opiniones y contribuir a la discusión y la toma de decisiones negociadas. Alineada por la creencia compartida en el poder transformativo de las artes, la capacidad de los niños de “hacer sus vidas” y de involucrarse con las vidas de los demás, la colaboración entre *ArtPlay/South Kids* les ha dado a los niños la posibilidad de ser y pertenecer como ciudadanos culturales. El mensaje que proviene de esta colaboración es que si los artistas buscan la participación y la transformación a nivel personal, social y político, harían bien en explorar su trabajo con los niños.

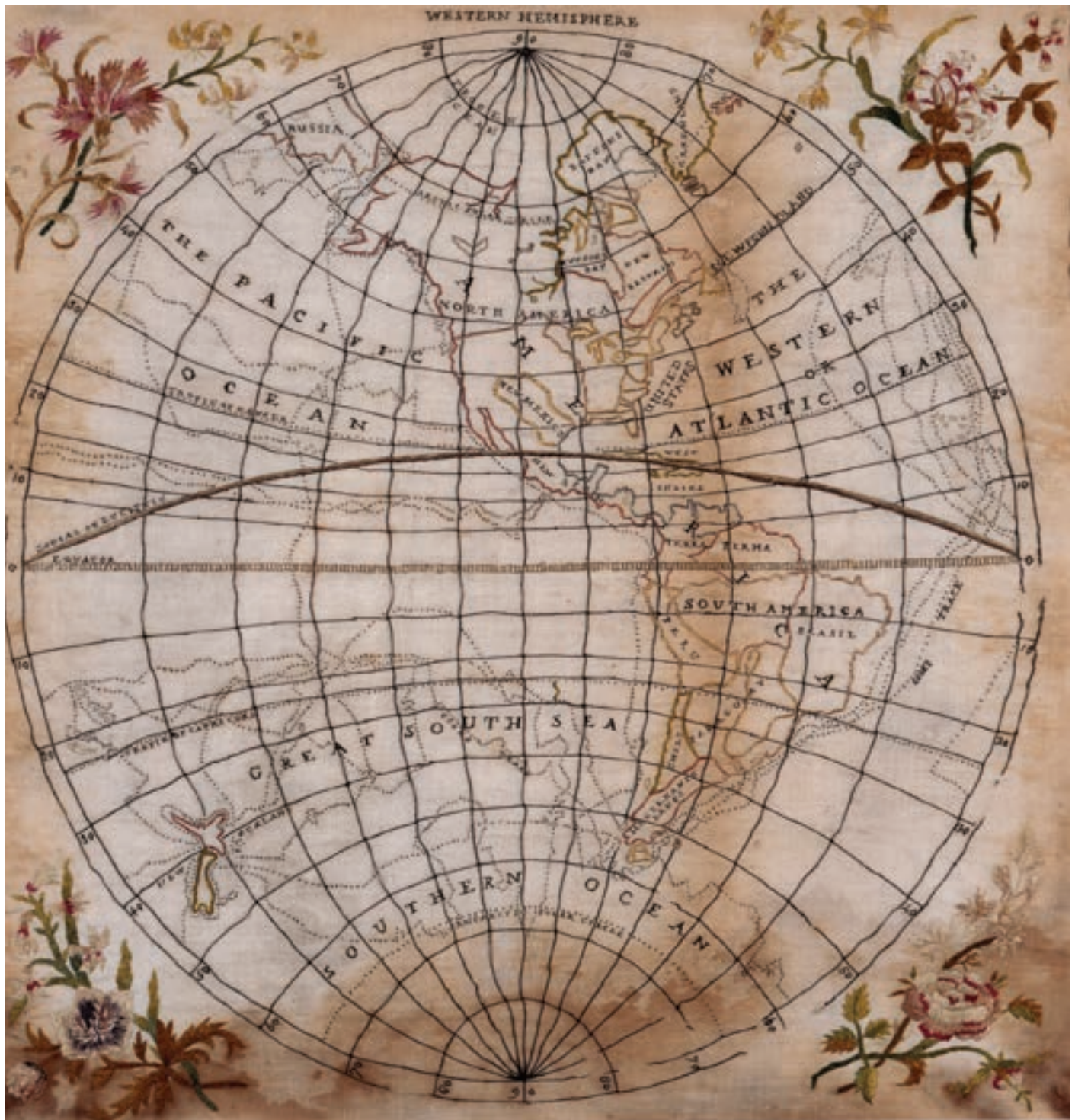
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Agradecimientos

Se han apoyado elementos de éste análisis utilizando investigaciones financiadas por el Consejo Australiano de Investigación (*The Australian Research Council*, Proyecto No.: LP0775023) conjuntamente con sus organizaciones socias: la Ciudad de Melbourne (*The City of Melbourne*) y el Consejo Australiano para las Artes (*The Australian Council for the Arts*). Este estudio ha sido realizado por un equipo de investigadores incluyendo: Profesor John O'Toole, Dr Neryl Jeanneret, Robert Brown, con el apoyo de Simon Spain, el Director Creativo de *ArtPlay*. Los autores quieren reconocer a los padres, niños, artistas y trabajadores de arte que participaron en esta investigación.

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1

The Cook Map Sampler: A Widow's Embroidered Response to Her Husband's Voyages of Discovery

Vivien Caughley

The *Cook Map Sampler*, an embroidered map sampler of the western hemisphere now in the collection of the Australian National Maritime Museum in Sydney, has long been attributed to Elizabeth Cook, the Captain's widow, even though her name as its stitcher appears nowhere on the cloth.¹ The tracks of all three of Cook's Voyages of Discovery through the Pacific are represented on it in stitch.

Elizabeth Cook's reputation as an embroiderer is well-established. Two unfinished embroidered waistcoat fronts in the collection of Sydney's Mitchell Library, on Pacific *tapa* cloth which her husband reputedly sourced on his second voyage, have also long been attributed to her hand despite the similar absence of a stitched signature.² Much has been made in the official Cook legacies of the work of the male artists who travelled with Cook and who both imaged and imagined the Pacific.³ No European women physically accompanied Cook to the southern New World, but this did not preclude his wife from either travelling with him in her imagination or expressing her own understandings of his discoveries in her own ways. A hand-embroidered map of the Pacific, attributed to the widow of the

El Dechado del Mapa de Cook: La Respuesta Bordada de una Viuda a las Travesías de su Esposo

Vivien Caughley

El dechado del mapa de Cook es un mapa bordado del hemisferio occidental que ahora hace parte de la colección del Museo Marítimo Nacional Australiano en Sídney. Su autoría ha sido atribuida por mucho tiempo a Elizabeth Cook, la viuda del Capitán, aunque su nombre no aparece en ningún lado como la bordadora de la tela.¹ Todos los tres recorridos hechos por Cook en sus travesías de descubrimiento están representados en su puntada.

La reputación de Elizabeth Cook como bordadora está muy bien establecida. La parte delantera de dos chalecos bordados (sin acabar) coleccionados en la Biblioteca Mitchell en Sídney están hechos de tela *tapa* que, según se dice, su esposo la suministró en su segunda travesía. Éstas prendas también han sido atribuidas a la mano de ella a pesar de que su firma bordada está similarmente ausente.² Mucho se ha reconocido en el legado oficial de Cook acerca de artistas masculinos que viajaron con Cook y que representaron e imaginaron el Pacífico.³ Ninguna mujer europea físicamente acompañó a Cook en su travesía al Nuevo Mundo del sur, sin embargo, esto no descarta la posibilidad de que su esposa viajó con él en su imaginación o de que

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Figure 1: Embroidered map on linen depicting the voyages of Captain James Cook in the Western Hemisphere, by Elizabeth Cook. undated (after 1780?), Collection of the Australian Maritime Museum, Darling Harbour, Sydney. Reproduced courtesy of the Museum.

man credited with its mapping for posterity, therefore warrants serious consideration.

Map samplers are maps printed onto cloth by map publishers or drawn and stitched to delineate cartographical features, with space surrounding the maps for printed and embroidered ornamentation. They were especially popular between 1770 and 1820, and are generally understood as educational lessons presented through the medium of stitching. For a woman with means sufficient to work such large objects, map samplers combined studies in geography and accomplishment in embroidery. They constitute some of the earliest known mass-produced and commercially pre-printed cloths specifically for needlework, providing an important mix of global geographic knowledge and technological advances in the world of maps and their publication, while identifying women who embroider as a new market for such goods. The samplers represent some of the earliest-known representations of New Zealand and the South Pacific in a European woman's handcrafted world.

The *Cook Map Sampler* in many ways defines the history of this craft. It provides important cartographic and historical parallels to the official Cook narrative, yet with equally important points of difference to render its stitcher worthy of note and the sampler itself as the benchmark of its type. Classifications within the group of map samplers depend on manufacturers' choices of printed map outlines,

stitchers' individual signatures and the embroidered ornamentation provided by the manufacturer and selected by the stitcher. The embroidered, intertwined floral representations in the four corners of the *Cook Map Sampler* depict flowers from European gardens. These depictions can be found on other double hemispherical map samplers (currently-known examples date back to 1784).⁴ However, this is the only known example of all four of these floral corners appearing on a single hemisphere sampler. A matching eastern hemisphere sampler may exist, as hemispherical samplers were known to be printed and sold as pairs, but no provenance currently exists for such a sampler.

While the *Cook Map Sampler* displays the tracks of Cook's three historic Pacific voyages of discovery, it names as "COOKS TRACK" (sic) only that taken by the Endeavour down both the east coast of South America in 1768 and through the Great South Sea. The other stitched but unnamed tracks on the sampler are those of English Admiral Lord Anson, whose journey through the Pacific via South America included the mid-18th century capture and plunder of the Spanish Galleons (whose itineraries are also tracked on the sampler),⁵ and Frenchman Louis Antoine de Bougainville, Cook's contemporary. (Both these circumnavigators were also at the forefront of English popular imagination in 1770.) This map was probably first printed on cardstock for the English market when Bougainville's journal was translated and published there in 1772, and retooled and printed on silk

ella exprese sus entendimientos personales de los descubrimientos en su propia manera. Un mapa del Pacífico bordado a mano, cuya autoría está atribuida a la viuda de un hombre acreditado por su cartografía para la posteridad, requiere y justifica una seria reconsideración.

Mapas dechados son mapas impresos en tela por editores de cartografía o dibujados y cosidos para delimitar características geográficas en donde el espacio envolviendo el mapa es reservado para ornamentaciones impresas y bordadas. Estos fueron populares especialmente entre los años de 1770 y 1820; también son entendidos como lecciones educacionales presentados a través del medio de costura. Para una mujer con los suficientes recursos para trabajar en objetos tan grandes como estos, los mapas dechados lograban combinar los estudios de geografía y la destreza en la práctica del dechado. Constituyen una de las primeras telas en ser conocidas como producciones en masa y comercializaciones pre-impresas especialmente para ser trabajos bordados; su material provee una mezcla importante de conocimientos geográficos globales y los avances tecnológicos en el mundo de los mapas y su publicación, mientras que logra identificar a los mujeres que bordan como un nuevo mercado para estos bienes. Los dechados retratan una de las representaciones más antiguas de Nueva Zelanda y el Pacífico Sur en el mundo del bordado por parte de mujeres europeas.

En muchas maneras, el dechado de Cook logra definir la historia

de este oficio. Este provee paralelos históricos y de cartografía a la narrativa oficial de Cook sin devaluar los puntos de diferencia que habilitan una rendición: primero al merecido bordador y segundo al dechado en sí como el punto de referencia de su tipo. Clasificaciones dentro del grupo de dechados dependen en las decisiones hechas por el fabricante sobre los contornos en los mapas impresos, la firma individual de la cosedora, y las ornamentaciones bordadas proveídas por el fabricante y elegidas por la costurera. Las costuras entrelazadas en las cuatro esquinas del dechado de Cook son representaciones florales de plantas provenientes de jardines europeos. Estos arreglos pueden ser encontrados en otros dechados que representan dos hemisferios - ejemplos actualmente reconocidos existen desde 1784.⁴ Sin embargo, este es el único ejemplo donde las cuatro esquinas de un dechado hemisférico tiene estos adornos florales. Puede que exista un dechado del hemisferio oriental que combine, ya que se conoce que los dechados hemisféricos eran impresos y vendidos en pareja, pero en este momento no existe una procedencia para tal dechado.

Mientras que el dechado de Cook expone los recorridos de las tres travesías de descubrimiento hechas por Cook en el Pacífico, las rutas nombradas COOKS TRACK (sic) fueron ésas tomadas en el barco Endeavour por la costa oriental de Sur América en 1768 y a través del Gran Mar del Sur. Los otros recorridos en el dechado que están cosidos (pero sin nombre) son los del Almirante Inglés, Lord Anson -

thereafter.⁶

The *Cook Map Sampler*, while retaining pre-1768 names for the oceans (such as “Great South Sea” and “Southern Ocean”), omits the speculative lines that were retained and stitched on the other double hemisphere samplers of 1784. These omissions take account of Cook’s reasoning that *Terra Australis Incognita* did not exist, and also suggests newly acquired understandings about the possible existence of a North-West Passage, which Cook was attempting to locate on his final voyage. Curiously, the western coast of Bering Strait, through which Cook twice sailed between July and October 1778, and which he consistently referred to as “Asia”, is named “Russia” on the *Cook Map Sampler*. Equally significantly, the *Cook Map Sampler* recorded the collective name of the states on the east coast of America as “United States”, left unnamed on the other 1784 samplers. The name “United States” was first used in the Declaration of Independence of 4 July 1776, and was ratified at the Treaty of Paris eight years later.

The strongest confirmation, at least cartographically, that this sampler may have been Elizabeth Cook’s work can be found in its depiction of the northern Pacific. The Alaskan coastline on the two 1784 double hemisphere maps was erroneously stitched with what Glyn Williams describes as a “bloated Alaskan peninsula”.⁷ This misshapen coastline was first charted and published thirty years earlier, and was discredited by Cook himself in 1778. On the *Cook Map*

Sampler, the Alaskan coastline is depicted in a similar way to Cook’s charts from 1778, which were published posthumously with his final journal in 1784. If the “new” depiction of the Alaskan peninsula on the *Cook Map Sampler* represented a personal intervention by Elizabeth Cook, then this provides likely confirmation of both a purpose for the sampler’s creation – the correction of an error she may have considered a contributing factor to her late husband’s death – and a correspondence of profound significance.

The journal of David Samwell, surgeon on the *Discovery* during Cook’s third voyage, provides a possible clue to this alteration. On “Monday Oct’ 19th 1778”, in Unalaska, Samwell concluded his journal entry with a summary of the day’s events.

Captin Cook drew up a summary Account of our Transactions since we left England & the Discoveries we had made & committed them to [the care of Greg. Ismiloff], to be transmitted by the first opportunity the ensuing Summer to Kamtchatka & from thence by Land through Russia to England, for Lord Sandwich the 1st Lord of the Admiralty, with a Letter for Mrs Cook.⁸

Cook, in his journal, added: I intrusted (sic) a letter to the Admiralty in which was inclosed (sic) a chart of all the Northern coasts I had Visited.⁹

Other shipboard journals confirmed the official events. This was the last day, indeed the only day, in which Cook was recorded as writing

cuya travesía a través del Pacífico vía Sur América incluyó la captura y saqueamiento de los Galeones españoles a mediados del siglo XVIII (cuyos itinerarios también están delineados en el dechado)⁵ - y la del francés Louis Antoine de Bougainville, contemporáneo de Cook. (Ambos circunnavegadores estaban en la vanguardia de la imaginación popular de Inglaterra en 1770). Este mapa fue probablemente impreso primero sobre cartulina para el mercado inglés cuando el diario de Bougainville fue traducido y publicado en 1772, y luego reformado e impreso en ceda a partir de este momento.⁶

Mientras que el dechado de Cook retiene nombres utilizados previo al año de 1768 (como el “Gran Mar del Sur” o el “Océano Sureño”), éste logra omitir las líneas especulativas que fueron mantenidas y cosidas en los otros dechados con dos hemisferios de 1784. Estas exclusiones justifican los razonamientos de Cook sobre la inexistencia de *Terra Australis Incognita* y también sugieren la adquisición de nuevos entendimientos sobre la posible existencia de un canal Norte-Occidente que el Capitán mismo estaba tratando de encontrar en su último viaje. Curiosamente, la costa occidental del Estrecho de Bering - por la cual Cook navegó dos veces entre julio y octubre de 1778 - es constantemente referida por él como “Asia”, y aparece como “Russia” en el dechado de Cook. De manera igualmente significativa, el dechado de Cook documentó la colección de estados en la costa oriental de América como los “Estados Unidos”; este detalle

siendo dejado sin nombre en los otros dechados de 1784. El nombre “Estados Unidos” fue utilizado por primera vez en la Declaración de Independencia del 4 de julio de 1776 y luego fue ratificado en el Tratado de París ocho años después.

La confirmación más fuerte (por lo menos en términos de cartografía) que nos podría indicar que estos trabajos realmente fueron hechos por Elizabeth Cook puede ser encontrada en la representación del Pacífico norte. La costa de Alaska fue erróneamente cosida en dos de los dechados doble-hemisféricos de 1784 en donde Glyn Williams los describe como una “península alaskaña hinchada”.⁷ El litoral deforme fue documentado en gráficas y publicado treinta años atrás y luego fue desacreditado por el mismo Cook en 1778. La forma en que la costa alaskaña está representada en el dechado de Cook es bastante similar a sus gráficos de 1778, cuyos contenidos fueron publicados póstumamente con su travesía final en 1784. Si la “nueva” representación de la península alaskaña en el dechado de Cook demuestra una intervención personal de Elizabeth Cook, esto logra proveernos una probable confirmación, tanto del propósito de crear un dechado - la corrección de un error que ella posiblemente considero luego de la muerte de su esposo - como la de una correspondencia de profunda importancia.

El diario del cirujano a bordo del barco *Discovery* en la tercera travesía de Cook, David Samwell, brinda una pequeña pista de esta

and sending a letter to his employers, the Admiralty, since the end of November 1776 when the expedition left the Cape of Good Hope. Samwell's journal records the only observation of the parallel and unofficial existence of Cook's last letter to his wife.

There are two extant copies of Cook's last official Summary Account, one unsigned that reached Sandwich on 10 January 1780 and the other, signed, which arrived nearly two months later.¹⁰ Lord Sandwich, First Lord of the Admiralty, and Joseph Banks, President of the Royal Society and Cook's fellow traveller on the Endeavour, knew of Cook's death in January 1780. It is unclear on which date Mrs Cook received her last letter from her husband, but regardless of whether it was in January or March, she too would have known that her husband was deceased when the letter reached her and was read for the first time.

The letter's full contents remain unknown and unknowable, yet questions abound. Did Cook outline his disappointment of not yet successfully accomplishing the Admiralty's mission, and his somewhat dashed hopes for success in the future? Did he tell her about his discovery of new islands he had named "Sandwich Islands", and to which he would be returning? Did he mention the stores and provisions onboard the vessels? Did he sketch and name the discrepancies between the confusing Alaskan charts with which he was sent out, which he may have shared at home before the voyage, and his newly-

alteración. Estando en Unalaska el 19 de octubre de 1778, Samwell concluye su diario de entrada con el resumen de los eventos ocurridos ese día.

El Capitán Cook redactó un resumen donde informaba nuestras transacciones desde que partimos de Inglaterra y los descubrimientos que habíamos hecho. Éstos fueron consignados [al cuidado de Greg. Ismiloff] para ser transmitidos cuanto antes en el subsiguiente verano a Kamtchatka y luego por tierra a través de Russia hacia Inglaterra, para el Lord Sandwich, Primer Lord del Almirantazgo, con una carta para la Señora Cook.⁸

Cook, en su diario, añadió: Yo encomendé (sic) una carta para el Almirantazgo en donde estaba sellado un gráfico con todas las costas norteñas que he visitado.⁹

Otros diarios a bordo confirmaron la oficialidad de los eventos. Éste fue el último día, inclusive el único día, en el que Cook fue visto escribiendo y mandando una carta a sus empleadores - el Almirantazgo - desde el final de noviembre de 1776 cuando la expedición partió del cabo de Buena Esperanza. Las anotaciones del diario de Samwell son las únicas observaciones no oficiales y paralelas de las últimas cartas que Cook le escribió a su esposa.

Todavía existen dos copias exactas de los últimos resúmenes monetarios hechos por Cook: uno sin ser firmado y entregado al Lord Sandwich el 10 de enero de 1780, y otro firmado cuya entrega ocurrió

charted coastline? Did he speak of his fellow travellers at all? All this was discussed in his recorded summary account for the Admiralty. Logic suggests he may have repeated himself, probably less formally, to her.

Scholars have also noted Cook's apparently altered temperament on his last voyage.¹¹ If Cook had somehow also communicated this state, how would his wife have received and understood it? With the wisdom of hindsight, how would she then have acted? Did these final words also include private words of love, support and encouragement for herself and their sons? Was her last letter subsequently recorded on cloth? Unfortunately, we will never be able to know any of the answers with certainty.

What is known is that Elizabeth Cook was one of several women with whom many of the travellers had close personal connections, and whose concurrent and subsequent hand-recorded and worked observations revealed seeds of change. Harriet Blosset, who believed herself to be Joseph Banks' intended during his absence on the Endeavour, embroidered waistcoats.¹² On 17 December 1771, after the return of the Endeavour, gentlewoman Mary Delany visited Banks "to see some of the fruits of his travels",¹³ and soon thereafter began her ground-breaking "*Flora Delanica*", a series of nearly one thousand botanical collages of exquisite accuracy, including "*Philadelphus Aromaticus Solander*", subtitled "*New Zeland (sic) Tea*", a plant

dos meses después.¹⁰ El Lord Sandwich, Primer Lord del Almirantazgo, y Joseph Banks, Presidente de la Sociedad Real y compañero de viaje de Cook en el Endeavour, supieron de la muerte del Capitán en enero de 1780. No está muy claro la fecha exacta en que la Señora Cook recibió la última carta de su esposo, pero sin importar si la noticia le llegó en enero o marzo, ella también se habría enterado que su esposo había fallecido cuando la carta le llegó y fue leída por primera vez.

El contenido entero de la última carta se mantiene desconocido e inescrutable, sin embargo, las preguntas sólo abundan. ¿Será que el Capitán Cook enfatizó su decepción en la inhabilidad de lograr la misión del Almirantazgo exitosamente y sus infructuosas esperanzas hacia el futuro? ¿Será que le contó sobre el descubrimiento de un grupo de islas nuevas llamadas las "Islas Sandwich" a las cuales el mismo volvería? ¿Será que dibujó y nombró las discrepancias entre las confusas gráficas alaskañas, con el cual él partió y que pudo haber compartido con sus navegantes en casa antes de haber zarpado, y las nuevas representaciones litorales? ¿Habló de sus compañeros navegantes del todo? Todas estas preguntas fueron discutidas en su documentado resumen de información para el Almirantazgo. La lógica sugiere que posiblemente todo esto haya sido repetido en su carta a ella, aunque probablemente de una manera menos formal.

Varios investigadores han notado un temperamento aparentemente alterado en su última travesía.¹¹ Si Cook habría comunicado tal estado

collected by Banks.¹⁴ English society doyenne Hester Thrale “created a sensation”, it was claimed,¹⁵ by using *tapa* collected from Huahine by Jem Burney, who travelled on the second and third voyages, to fashion “an authentically styled South Sea island dress”.¹⁶ Writing to Jem’s sister, writer Fanny Burney, Thrale explained how the *tapa* was trimmed “with greb (sic) skins and gold to the value of sixty pounds”.¹⁷ After 1779, other women’s voices broadened the call for change. Evangelical reformer and Cook eulogiser, Hannah More,¹⁸ spoke forthrightly of the need to expand and extend education for women “beyond the limits of the sampler”.¹⁹ By 1788, English women began travelling to Cook’s newly-charted Pacific world.²⁰

These profound cultural changes for English women, all of which happened within two decades of the departure of the *Endeavour*, obscured life-defining and ongoing personal changes in the life of Elizabeth Cook. When news of her husband’s death finally reached Britain, she seemingly accepted her loss, having his will probated within a fortnight.²¹ Privately, she laid down her needle and mourned with her family. Her husband’s waistcoat, fashionably embroidered with English garden flowers, remained unfinished, a poignant symbol of unfulfilled dreams and tragic loss. Eventually she took up her needle again, with the sampler revealing her depth of private, traumatic grief and mourning.

Mourning samplers as a group commemorate specific people, often

family members, with the deceased identified by name. Sometimes the stitcher’s name and the date of creation are also included. Read in this light, the *Cook Map Sampler* displays some personal family additions.

The stitched place-name “Newfoundland” speaks clearly of her husband. His naval career there between 1762 and 1768 included the surveying of the island, the charting of the coastline and the observation of a solar eclipse for the Royal Society in London. All of this was training for what was to come later.²² The births of three, and early deaths of two, of their six children occurred during his Newfoundland years.

The second addition of significance was “West Indies”. On 5 October 1780, as the vessels of the third Cook voyage arrived home, Mrs Cook learned that her second son, sixteen-year-old naval Midshipman Nathaniel, was one of thousands who died at sea in a hurricane in the West Indies and his body would never be recovered.²³ Thus this date assumed dual personal significance in naval and maritime tragedy, another anguished moment of loss.

The place where the tracks of the third voyage intersect in the northern Pacific, given no name on the sampler, would be known for the next half-century as the “Sandwich Islands”, the name Cook gave them.²⁴ They were also known as “Owhyhee”, the native name as heard and recorded by Cook,²⁵ or, according to many European map publishers, simply “the place where Captain Cook was killed”. For

de alguna manera, ¿cómo será que su esposa lo habría recibido y entendido? ¿Como sería su reacción mediante la sabia calidad de la retrospectiva? ¿Será que éstas últimas oraciones incluyeron palabras privadas de amor, apoyo y ánimo para ella y sus hijos? ¿Fue su última carta subsecuentemente escrita en tela? Desafortunadamente nunca podremos contestar ninguna de estas preguntas con certeza.

Lo que sí se sabe es que Elizabeth Cook fue una de las varias mujeres con las que muchos navegantes tuvieron conexiones personales, y cuyas escrituras y observaciones de manera concurrente y subsecuente revelaron las semillas del cambio. La Señora Harriet Blosset, quien creyó ser la substituta de Joseph Banks mientras estaba ausente del barco *Endeavour*, también bordeaba chalecos.¹² Luego de que el *Endeavour* había regresado el 17 de diciembre de 1771, la dama Mary Delany visitó a Banks “para ver algunas de las frutas de sus viajes”¹³ para luego comenzar su innovadora obra titulada *Flora Delanica*: una serie de casi mil collages botánicos de una delicadeza y exquisitez absoluta incluyendo la pieza *Philadelphus Aromaticus Solander*, subtitulada *New Zeland (sic) Tea*, ésta siendo una planta coleccionada por Banks.¹⁴ La gran dama inglesa, Hester Thrale, “creó una sensación absoluta” (fue dicho)¹⁵ al usar tela *tapa* recolectada por Jem Burney en Huahine - quien viajó con Cook en su segunda y tercera travesía - para confeccionar “una estilización auténtica de los vestidos del Mar del Sur”.¹⁶ Al comunicarse

con la hermana de Burney (la escritora Fanny Burney), Thrale explicó como la *tapa* fue recortada “con pieles de greb (sic) y oro valorizadas en sesenta libras”.¹⁷ Después de 1779, la voz de muchas otras mujeres expandieron la necesidad del cambio. La reformista evangelista y elogiadora de Cook, Hannah More,¹⁸ habló francamente sobre la necesidad de expandir y extender la educación para mujeres “más allá de los límites del dechado”.¹⁹ Para el año de 1788, las mujeres inglesas ya estaban viajando al mundo del Pacífico recientemente trazado por el Capitán Cook.²⁰

Estos cambios culturales tan profundos para las mujeres inglesas - todos ocurriendo dentro de los dos años de la partida del *Endeavour* - obscurecieron tanto importantísimos cambios de vida como remodelaciones recurrentes en la vida de Elizabeth Cook. Al llegar la noticia a Inglaterra del fallecimiento de su esposo, la Señora Cook aparentemente aceptó su pérdida y decidió aprobar su testamento en menos de dos semanas.²¹ Descansó su mano, bajó la aguja, y experimentó el lamento con su familia. El chaleco de su esposo, adornado de manera soberbiamente elegante con bordados de flores inglesas, permaneció sin terminar: una señal enternecedora que refleja sueños sin realizar y pérdidas trágicas. Eventualmente volvió a recoger la aguja, a retomar el oficio, para adoptar el dechado como un revelador profundo de su tristeza privadamente traumática.

Los dechados de luto conmemoran a personas específicas,

Elizabeth Cook, no name was needed here. This was her husband's burial place. Cook's journals record that her husband's remains were committed to the deep there on 21 February 1779, while his ship, the *Resolution*, was still at anchor.²⁶

The *Cook Map Sampler*, read as a mourning sampler, provided a private visual representation, not only of her husband's unbroken naval career outside Britain from the time of their marriage until death parted them, but also of the two family burial grounds at sea which she could not visit. The embroidered English garden flowers in the four corners, "the Cook flowers", in this instance may have conceptually represented the flowers placed at these gravesites by a widow and mother.

In her widowed world, the artistic images imagined, understood and inherently trusted by Elizabeth Cook were not those that travellers either brought home with them or subsequently remembered. They were the maps charted by her late husband. The embroidered map sampler simultaneously reflected *his* mapped world, the culmination of *his* monumental career, and *her* personal commemoration of their marriage and his death, in *her* accomplished fashion. There was no need to include her embroidered signature details in the cloth. She embroidered for herself alone.

Elizabeth Cook's death in 1835 was observed half a world away by *The Sydney Herald*, which published details of the bequests covering the maintenance costs for the Cook family burial site where

usualmente a miembros familiares, al identificar a los fallecidos con sus nombres personales. Existen telas donde el nombre de la bordadora y la fecha en que el dechado fue terminado está incluido. Si el dechado de Cook es interpretado con estas características en mente, sus adiciones personalmente filiales pueden ser vistas.

La etiqueta bordada con el nombre "Newfoundland" habla claramente de su esposo. Su carrera naval en este lugar, entre 1762 y 1768, incluyó una inspección general de la isla, la diagramación de la costa, y la observación de un eclipse solar para la Sociedad Real en Londres. Todas estas acciones sirvieron como entrenamiento para lo que le seguía.²² El nacimiento de tres y la muerte prematura de dos, de sus seis hijos, ocurrieron en sus años de estadía en Newfoundland.

La segunda adición importante fue la de "West Indies" (las Antillas). Cuando los barcos de la tercera travesía de Cook llegaron a casa el 5 de octubre de 1780, la Señora Cook se enteró que su segundo hijo Nathaniel, guardiamarina naval de 16 años, había sido uno de los miles de marineros que murieron en las Antillas gracias a un huracán. Peor aún, su cuerpo nunca sería recuperado ni encontrado.²³ Es así que ésta fecha asumió un doble significado personal en la tragedia naval y marítima: otro angustioso momento de pérdida.

El punto en el que las rutas de la tercera travesía se cruzan en el Pacífico norte – sin ser nombrado en el dechado – sería conocido por los siguientes 50 años como las "Islas Sandwich", asignado

her remains and those of two of her sons would rest.²⁷ By 1835, the world for European women had been transformed. Northern women had lived in the South Pacific region for nearly fifty years, and both indigenous women and those of European descent born in the South Pacific had been using the medium of embroidery to communicate for and between themselves and across oceans for much of that time.

The *Cook Map Sampler*, an undated personal adaptation of a commercially available hemispherical silk map, overtly and simultaneously commemorated with pride the public and global achievements of Elizabeth Cook's late husband and the private widowed world endured at the time of its creation. Today it demonstrates that embroidery is capable of containing and communicating global, artistic and emotional messages of profound intensity and endurance, and provides a permanent reminder that creative expressions of traumatic grief and mourning, while reflecting the culture and fashion of their age, can be timeless.

propriadamente por el Capitán Cook.²⁴ Éstas también eran conocidas como "Owhyhee" el cual era el nombre nativo que Cook escuchó y documentó;²⁵ o también referido por muchos editores europeos de mapas simplemente como "el lugar donde mataron al Capitán Cook". Ningún nombre era necesario en este lugar para Elizabeth Cook. Éste era el lugar donde enterraron a su esposo. Los diarios de Cook registran que sus restos fueron arrojados al mar mientras que su barco *Resolution* estaba anclado el 21 de febrero de 1779.²⁶

Si el dechado de Cook es interpretado como una representación visual de luto personal, no solo se puede entender la indómita carrera naval que su esposo tuvo fuera de Inglaterra desde que se casaron hasta que la muerte los separó, sino que también se puede ver los dos lugares donde sus familiares fueron enterrados en el mar y que ella misma no pudo visitar. Las flores de jardín bordeadas en las cuatro esquinas – conocidas como las "flores de Cook" – pueden representar de manera conceptual las flores que una viuda o una madre pondría en la tumba de un ser querido.

En su mundo como viuda, las imágenes artísticas imaginadas, entendidas e intrínsecamente fiadas por Elizabeth Cook no fueron exactamente las que los viajeros y turistas llevaron a sus casas ni recordaron subsecuentemente. Éstos fueron los mapas dibujados por su esposo en sus últimos años. El mapa dechado reflejaba simultáneamente la esquematización de Cook, la culminación de su

1. Sampler, Elizabeth Cook (attributed), Australian National Maritime Museum, Sydney; 00004991; SLNSW/Mitchell Library/ M1 120/1779/1, Provenance with image of sampler: "Tyrrells/ A Relic of Captain Cook/ A chart of the Western Hemisphere, embroidered in silk by/ Mrs Cook, wife of the great circumnavigator./ This is a most interesting relic, as it shows how Mrs Cook/ followed the navigator's track around the Western Hemisphere,/ including New Zealand. It came from the home of Mrs Cook at/ Clapham where she lived for many years after Cook's death./ The original frame is preserved, and the whole now enclosed/ in a glazed hanging case. Size 14"x17½". Price £100.
2. SLNSW R198 Waistcoat.
3. Bernard Smith *Imagining the Pacific in the Wake of the Cook Voyages* (Melbourne: Melbourne University Press, 1992): ix. "To image" is to construct an image with the object present, "to imagine" is to construct an image while not in direct sensory contact with the object.
4. Sampler, Mary Mullins 1784, Private Collection, USA; Sampler, Martha Gibbons, 1784, Private Collection, USA. These are double hemisphere samplers with the same stitched flowers and printed cartographic features, suggesting a similar commercial source.
5. 20 June 1743; Lord Anson (1697-1762) became First Lord of the Admiralty after his return to England; Louis-Antoine de Bougainville (1729-1811).
6. Bougainville's narrative's charts excluded hemispherical maps; "Magelhanic Lands" in South America on the Cook Map Sampler, translated from French "Terre Magellanique", suggesting the possible source of the map.
7. Glyn Williams, *Voyages of Delusion: The Search for the Northwest Passage in the Age of Reason* (London: HarperCollins, 2002): 291.
8. John Cawte Beaglehole, *The Voyage of the Resolution and Discovery 1776-1780* (Cambridge: The Hakluyt Society and Cambridge University Press, 1967), hereafter Cook Jnl 3, 1141. All spellings, capitalisation and punctuation can be found in the original.
9. Cook Jnl 3, 457.
10. Cook Jnl 3, 1533.
11. Cook Jnl 3, cviii; e.g. Beaglehole: "is it possible that, just as an unexpected strain on his mind was beginning to affect his attitude to the human situation, so, in relation to unexpected geographical possibilities, he was beginning to experience a certain tiredness?"
12. J.C. Beaglehole, *The "Endeavour" Journal of Joseph Banks 1768-1771: Vol. 1* (Sydney: The Trustees of the Public Library of New South Wales, 1962): 54.
13. Mark Laird and Alicia Weisberg-Roberts (eds.) *Mrs Delany and Her Circle* (New Haven: Yale University Press, 2009): 161.
14. Trustees of the British Museum/Prints & Drawings Registration number: 1897 0505.661/ British Mary Delany Vol.07 P111a/"Philadelphus Aromaticus Solander", subtitled "New Zeland Tea".
15. Thomas Blake Clark *Omai First Polynesian Ambassador to England; the true story of his voyage there in 1774 with Captain Cook; of how he was feted by Fanny Burney, approved by Samuel Johnson, entertained by Mrs. Thrale & Lord Sandwich, and painted by Sir Joshua Reynolds* (Honolulu: University of Hawaii Press, 1969): 70.
16. Clark, *Omai*, 70. Huahine is one of the Society Islands, about 130 kilometres northwest of Tahiti, visited by Cook on all three of his Pacific voyages.
17. Clark, *Omai*, 70; "A Day in the New York Crystal Palace and how to make the most of it: being a popular companion to the 'Official Catalogue', and a guide to all the objects of special interest in the New York Exhibition of the Industry of All Nations" (New York: G P Putnam & Co, 1853): 146, available at http://www26.us.archive.org/stream/dayinnewyorkcrys00rich/dayinnewyorkcrys00rich_djvu.txt. Accessed 10/07/2012.
18. "O Cook! Thy gentle mind/Thy love of arts, thy love of humankind": from *Slavery: A Poem* by Hannah More (1745-1833), first published 1788, quoted in Andrew Kippis *et al*, *A Narrative of the Voyages Around the World Performed by Captain James Cook with an account of his life* (New York: Leavitt & Allen, 1853).
19. "Coelebs in Search of a Wife", cited in *The Works of Hannah More* (New York, Harper Brothers, 1843): 330: "to regret the vulgar system of education which rounded the little circle of female acquirements within the limits of the sampler and the receipt book".
20. 222 females, including 188 convicts, 1788 New South Wales census.
21. <http://www.captaincooksociety.com/ccsu41102.htm>, accessed 01/03/2012. Will proved 24/01/1780.
22. J.C. Beaglehole, *The Life of Captain James Cook* (Stanford: Stanford University Press, 1974): 60-98.

carrera naval monumental, y la conmemoración personal de la Señora Cook frente al matrimonio y muerte de su esposo consumado a través de su propio estilo artístico. Era innecesario que bordeara su firma en la tela. Ella bordaba para ella misma.

La muerte de Elizabeth Cook en el año de 1835 fue observada al otro lado del mundo por El Heraldo de Sídney (*The Sydney Herald*) quien publicó detalles del legado que cubre el mantenimiento del lugar donde la familia Cook está enterrada y dos de los espacios donde sus hijos descansarían.²⁷ El mundo para las mujeres europeas había experimentado una gran transformación hacia 1835. Mujeres norteamericanas habían vivido en la región del Pacífico Sur por casi 50 años, y ambas mujeres indígenas y de descendencia europea nacidas en el Pacífico Sur habían estado usando la técnica del bordado para comunicarse entre ellas y a través de los océanos, por mayoría de este tiempo.

El dechado de Cook, una adaptación personal (sin fecha de creación) de un mapa hemisférico de seda disponible comercialmente, logró abiertamente y simultáneamente conmemorar con orgullo los logros tanto públicos como globales del esposo difunto de Elizabeth Cook y el mundo privado del luto que su creadora sobrellevó en el momento de su creación. Ésta logra demostrar que la técnica del bordado es capaz de contener y comunicar mensajes globales, artísticos y emocionales de intensidad profunda y duradera. También provee un recordatorio permanente para las expresiones creativas que

nacen de lutos dolorosos y traumáticos que a la misma vez reflejan la cultura y la moda del momento, y así resultando en algo eterno.

1. Muestreo, Elizabeth Cook (atribuido), Museo nacional marítimo de Australia, Sídney; 00004991; SLNSW/Mitchell Library/ M1 120/1779/1, Proveniencia con imagen de muestreador: "Tyrrells/ Una reliquia del C apitán Cook/ Un gráfico del Hemisferio Occidental, bordado en seda por / Sra. Cook, esposa del gran circunnavegador./ Esta es una reliquia más interesante, que muestra cómo Sra. Cook / siguió la pista del navegador alrededor del Hemisferio Occidental, / incluyendo Nueva Zelanda. Venía de la casa de la Sra. Cook en / Clapham donde ella vivía durante muchos años después de la muerte de Cook. / El marco original se conserva, y el conjunto ahora incluido / en caso vidriada colgante. Tamaño 14 "x17 ½". Precio £ 100.
2. SLNSW R198 Chaleco.
3. Bernard Smith *Imagining the Pacific in the Wake of the Cook Voyages* (Melbourne: Melbourne University Press, 1992): ix. "Imaginar" es construir una imagen con el objeto presente, "imaginar" es la construcción de una imagen cuando no está en contacto sensorial directo con el objeto.
4. Muestreo, Mary Mullins 1784, Colección privada, EE.UU.; Muestreo, Martha Gibbons, 1784, Colección privada, EE.UU.. Estas son muestreos de doble hemisferio con las mismas flores cosidas y características cartográficas impresas, lo que sugiere un origen comercial similar.
5. 20 de junio 1743; Lord Anson (1697-1762) se convirtió en primer Lord del Almirantazgo después de su regreso a Inglaterra; Louis-Antoine de Bougainville (1729-1811).
6. Los gráficos narrativos de Bougainville excluyeron los mapas hemisféricos; "Tierras Magellanas" en Suramérica en el dechado del mapa de Cook, traducido del francés "Terre Magellanique", lo que sugiere el posible origen del mapa.
7. Glyn Williams, *Voyages of Delusion: The Search for the Northwest Passage in the Age of Reason* (Londres: HarperCollins, 2002): 291.
8. John Cawte Beaglehole, *The Voyage of the Resolution and Discovery 1776-1780* (Cambridge: The Hakluyt Society y Cambridge University Press, 1967), en lo sucesivo Cook Jnl 3, 1141. Toda la ortografía, uso de mayúsculas y puntuación se pueden

23. John Robson, *Captain Cook's War and Peace: The Royal Navy Years 1755-1768* (Barnsley: Seaforth Publishing, 2009): 124. When Cook left for his third voyage in 1776, he left behind a wife and three sons. On 5 October 1780 Mrs Cook was a widow with two remaining sons.
24. Cook Jnl 3, 278.
25. Cook Jnl 3, 604.
26. Cook Jnl 3, 567.
27. Sydney Herald (NSW), 1/10/1835, 2. Her youngest son died of natural causes in December 1793, her eldest son died in suspicious circumstances in January 1794. Mrs Cook was a widow for fifty-six years and outlived her six children by forty-one years. The family memorial burial site is in Cambridge, England.

encontrar en el original.

9. Cook Jnl 3, 457.
10. Cook Jnl 3, 1533.
11. Cook Jnl 3, cviii; p.e. Beaglehole: "Es posible que, así como una cepa inesperada en su mente estaba empezando a afectar su actitud frente a la situación humana, por lo que, en relación con inesperadas posibilidades geográficas, empezaba a experimentar un cierto cansancio?"
12. J.C. Beaglehole, *The "Endeavour" Journal of Joseph Banks 1768-1771: Vol. 1* (Sidney: The Trustees of the Public Library of New South Wales, 1962): 54.
13. Mark Laird y Alicia Weisberg-Roberts (eds.) *Mrs Delany and Her Circle* (New Haven: Yale University Press, 2009): 161.
14. Trustees of the British Museum (Consejeros del Museo Británico) Número de registro, Grabados & Dibujos: 1897 0505.661/British Mary Delany Vol.07 PIIIIa/ "Philadelphus Aromaticus Solander", subtítulo "New Zealand Tea".
15. Thomas Blake Clark *Omai First Polynesian Ambassador to England; the true story of his voyage there in 1774 with Captain Cook; of how he was feted by Fanny Burney, approved by Samuel Johnson, entertained by Mrs. Thrale & Lord Sandwich, and painted by Sir Joshua Reynolds - Omai primer embajador polinesio en Inglaterra; la verdadera historia de su viaje allí en 1774 con el capitán Cook, de cómo fue agasajado por Fanny Burney, aprobado por Samuel Johnson, entretenido por la Sra. Thrale y el Señor Sandwich, y pintado por Sir Joshua Reynolds* (Honolulu: University of Hawaii Press, 1969): 70.
16. Clark, *Omai*, 70. Huahine es una de las Islas de la Sociedad, a unos 130 kilómetros al noroeste de Tahití, visitada por Cook en sus tres viajes en el Pacífico.
17. Clark, *Omai*, 70; "Un día en el Palacio de cristal de Nueva York y cómo sacar el máximo partido de ello: ser un compañero popular para el "Catálogo Oficial", y una guía de todos los objetos de interés especial en la Exposición de la Industria de Todas las Naciones en Nueva York" (Nueva York: G P Putnam & Co, 1853): 146, disponible al http://www26.us.archive.org/stream/dayinnewyorkcrys00rich/dayinnewyorkcrys00rich_djvu.txt. Visto el 10 de julio 2012.
18. "¡O Cook! Tu mente gentil / Tu amor por las artes, tu amor por la humanidad": de *Slavery: A Poem* by Hannah More (1745-1833), publicado por primera vez en 1788, citado por

Andrew Kippis et al, *A Narrative of the Voyages Around the World Performed by Captain James Cook with an account of his life* (Nueva York: Leavitt & Allen, 1853).

19. "Coelebs in Search of a Wife", citado por *The Works of Hannah More* (Nueva York, Harper Brothers, 1843): 330: "Lamentamos el sistema de educación vulgar que rodeaba el pequeño círculo de adquisiciones femeninas dentro de los límites de la toma de muestras y el talonario de recibos".
20. 222 mujeres, entre ellos 188 presos, censo del 1788 de Nueva Gales del Sur.
21. <http://www.captaincooksociety.com/ccsu41102.htm>, visto el 1 de marzo 2012. Testamento probado 24/01/1780.
22. J.C. Beaglehole, *The Life of Captain James Cook - La vida del Capitán James Cook* (Stanford: Stanford University Press, 1974): 60-98.
23. John Robson, *Captain Cook's War and Peace: The Royal Navy Years 1755-1768* (Barnsley: Seaforth Publishing, 2009): 124. Cuando Cook partió en 1776 (tercer viaje), dejó atrás a su esposa y tres hijos. El 5 de octubre de 1780 la señora Cook era una viuda con dos hijos restantes.
24. Cook Jnl 3, 278.
25. Cook Jnl 3, 604.
26. Cook Jnl 3, 567.
27. Sydney Herald (Nueva Gales del Sur), 1/10/1835, 2. Su hijo menor murió de causas naturales en diciembre de 1793, su hijo mayor murió en circunstancias sospechosas en enero de 1794. Sra. Cook era una viuda de cincuenta y seis años y sobrevivió a sus seis hijos por cuarenta y un años. El sitio de entierro conmemorativo de la familia se encuentra en Cambridge, Inglaterra.



1

Engaging Through Collections: Exploring South-South Discourses between Objects, People and Places in a Museum Collection

Siobhan Campbell

This contribution describes the complex history of intercultural exchange that unfolds in a collection of Balinese paintings, the Forge Collection, at the Australian Museum in Sydney. I will describe how this exchange can be viewed in a number of ways. Firstly, the collection's paintings are a historical record of South-South exchange documenting regional linkages around the South. Secondly, the collection represents a specific instance of South-South exchange in the form of collaboration between the collector and the artists who produced these paintings. Thirdly, the collection has the potential to facilitate artistic and creative dialogues in a contemporary context, and here I will refer to how Balinese artists today have articulated the notion of the South.

The Forge Collection consists of more than 160 paintings. Most come from the village of Kamasan in East Bali, Indonesia, the centre of the island's classical painting tradition. While a similar style of painting was once practised throughout Bali, Kamasan remains the only village on the island that continues to produce this work on a significant scale. Kamasan paintings are narrative works with roots in the

Dialog Melalui Koleksi Museum Menjelajahi Wacana Selatan-Selatan antara obyek, orang-orang dan tempat-tempat di dalam koleksi museum

Siobhan Campbell

Kontribusi ini menguraikan sejarah panjang dan berliku dari pertukaran antarbudaya yang dipaparkan dalam kumpulan berbagai lukisan Bali, Koleksi Forge, di Australian Museum di Sydney. Saya akan menjelaskan bagaimana pertukaran ini dapat diamati melalui beberapa cara. Pertama, lukisan-lukisan dari koleksi ini adalah catatan sejarah pertukaran Selatan-Selatan yang mendokumentasikan hubungan-hubungan regional di sekitar Selatan. Kedua, koleksi ini mewakili kejadian tertentu dari pertukaran Selatan-Selatan dalam bentuk kolaborasi antara kolektor dan para seniman yang menghasilkan lukisan-lukisan tersebut. Ketiga, koleksi ini berpotensi untuk memfasilitasi dialog-dialog artistik dan kreatif dalam konteks kontemporer, dan di sini saya akan menunjuk kepada bagaimana para seniman Bali saat ini mengartikulasikan pengartian tentang Selatan.

Koleksi Forge terdiri lebih dari 160 lukisan. Sebagian besar berasal dari desa Kamasan di Bali Timur, Indonesia, pusat tradisi lukisan klasik di pulau itu. Kendati gaya lukisan serupa pernah dibudayakan di seluruh Bali, Kamasan tetap satu-satunya desa di pulau itu yang terus

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Figure 1: E074168, The Forge Collection, Australian Museum, Sydney

shadow puppet theatre, and are believed to date to at least the time of Majapahit, the Hindu-Buddhist kingdom based on the neighbouring island of Java from the 14th century. No paintings from this period survive, although 19th century paintings encapsulate the intercultural history of this painting tradition (fig. 1).

This old Kamasan work was produced on barkcloth, possibly imported from the island of Sulawesi, and the colours used include black ink and vermillion red from China. The narrative depicted on the cloth is an episode from the Ramayana epic, part of a shared Hindu heritage that travelled from India and was adopted and renewed in various manifestations by the cultures of South-east Asia. The scene depicted here shows bridge building in quite a literal sense: the construction of a causeway between the mainland of India and Langka by an army of monkeys so as to rescue Sita, the wife of the hero Rama, who is held captive in the kingdom of demon-king Rahwana.

For more than one hundred years, this painting was used in a Balinese temple. During the last forty years, however, it has been housed in the Australian Museum. The story of the painting's physical journey from Bali to a museum in Australia relates to the course of Balinese history over the 20th century. Within a period of decades, Bali was colonised and then became a province of the independent Republic of Indonesia. Throughout these upheavals, the island was the focus of the tourism industry in the archipelago and it is no small irony

menghasilkan karya lukisan ini dalam skala yang berarti. Lukisan-lukisan Kamasan berupa karya-karya narasi yang berakar dari teater perwayangan, dan yang diyakini selama ini, setidaknya pada jaman Majapahit, kerajaan Hindu-Budha yang berbasis di pulau tetangga Jawa dari abad ke-14. Tidak ada lukisan-lukisan dari periode ini yang bertahan, akan tetapi lukisan-lukisan dari abad ke-19 telah merangkum sejarah antar-budaya dari tradisi lukisan ini (gbr. 1).

Karya lukisan tua Kamasan ini dibuat pada lembaran kulit pohon (*daluwang*), kemungkinan didatangkan dari Pulau Sulawesi, dan warna-warna yang digunakan diantaranya tinta hitam dan merah (*kinicu*) dari Cina. Cerita yang digambarkan adalah sebuah kisah kepahlawanan *Ramayana*, bagian dari warisan Hindu bersama, yang mengembara dari India dan kemudian disadur dan diperbaharui dalam beragam perwujudan oleh berbagai budaya di Asia Tenggara. Adegan yang digambarkan di sini menunjukkan pembangunan jembatan dalam arti yang cukup harafiah: pembangunan jalan lintas antara daratan India dan Langka yang dilakukan oleh segerombolan tentara kera yang bermaksud untuk menyelamatkan Sita, istri dari pahlawannya yaitu Rama, yang ditahan di kerajaan raja jahat Rahwana.

Selama lebih dari seratus tahun, lukisan ini digunakan di pura. Akan tetapi selama empat puluh tahun terakhir, lukisan ini telah bermukim di Australian Museum. Kisah perjalanan fisik lukisan ini dari Bali ke museum di Australia berkaitan dengan perjalanan sejarah

that foreigners were discovering paradise as the Balinese experienced war, civil conflict and economic deprivation.

The late anthropologist Anthony Forge (1929-1991) arrived in Kamasan in 1972 at a time when the burgeoning tourism industry looked poised to swallow Balinese culture. Forge took a different view and recognised that Balinese artists in Kamasan were adapting to new markets while continuing to produce work for their own temples. Committed as he was to the emergent academic discipline of visual anthropology, Forge was interested in how art could be understood from indigenous perspectives. He spent a year studying, collecting and documenting old and contemporary paintings from Kamasan.

Almost forty years later, I began investigating these paintings at the Australian Museum. I wanted to learn more about how and why this collection was assembled, to understand how relations developed between the collector and the creators of these paintings, and to explore how these so-called traditional artists were practising those traditions in a contemporary context. Collecting as a methodology is ethically complex, implying the potential for dislocation and appropriation. Although the artists were seemingly willing participants in the formation of this collection, I was prepared for potential resentment that contemporary residents might feel about their cultural heritage being stored, far away and out of reach, in an overseas repository.

Bali sekitar abad ke-20. Dalam beberapa dekade, Bali dijajah dan kemudian menjadi sebuah provinsi dari Negara Republik Indonesia yang merdeka. Sepanjang pergolakan ini, pulau Bali menjadi perhatian dari industri pariwisata di Nusantara dan bukanlah sekedar ironi kalau banyak orang asing mendapati surga di saat orang-orang Bali mengalami peperangan, pertentangan antar saudara dan kesulitan ekonomi.

Seorang antropolog Almarhum Anthony Forge (1929-1991) tiba di Kamasan pada tahun 1972, pada saat perkembangan industri pariwisata sepertinya siap untuk menelan kebudayaan Bali. Forge mempunyai pandangan yang berbeda dan mengenali bahwa para seniman Bali di Kamasan sedang beradaptasi ke pangsa pasar baru sambil terus menghasilkan karya untuk berbagai pura mereka sendiri. Berkomitmen terhadap munculnya bidang akademik antropologi visual, Forge tertarik pada bagaimana kesenian bisa dipahami dari berbagai pandangan budaya lokal. Dia menghabiskan waktu satu tahun untuk belajar, mengumpulkan dan mendokumentasikan lukisan-lukisan tua dan kontemporer dari Kamasan.

Hampir empat puluh tahun kemudian, saya mulai meneliti lukisan-lukisan ini di Australian Museum. Saya ingin mempelajari lebih lanjut tentang bagaimana dan mengapa koleksi ini disusun, untuk memahami bagaimana hubungan-hubungan antara kolektor dan para pencipta lukisan-lukisan ini bisa terbina, dan untuk menyelidiki

Figure 2: Artist Mangku Muriati

Figure 3: Mangku Mura and daughter Muriati, 1977 (Anthony Forge)



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The people of Kamasan were more finely tuned to ethnographic practice than my reservations gave them credit, and several artists have worked with foreign scholars and exhibited overseas. They praised Anthony Forge for generating interest in their art among overseas collectors, and many residents had a copy of the catalogue Forge produced with the Australian Museum in 1978.¹ One of the artists I worked with is Mangku Muriati (born 1966) (fig. 2). She appears as a child in one of the photographs taken by Forge, working alongside her father, Mangku Mura (1920-1999) (fig. 3).

Kamasan village is home to almost 4000 people with fifty percent of the population deriving some income from the art industry. While artist families once combined painting with farming the rice fields surrounding the village, now the most lucrative employment for young men is the cruise ship industry, and families aspire to send at least one son around the world on a liner. Other villagers are employed in the hotels, spas and resorts of the tourist centres, some residing permanently in the tourist centres while others commute daily along a recently upgraded dual-carriage bypass running up the east coast of Bali, funded in part by Australian government aid money. The road is travelled by trucks carrying rocks and gravel dug out from local riverbeds for building development, as well as the tourist buses that transport camera-wielding visitors to scenic rice field vistas that, though emblematic of Bali, are now absent from the bustling capital and tourist centres. From

the perspective of Kamasan, this road is conceived as leading in and out of the chaos associated with urbanisation, tourism and environmental degradation, which are concentrated in the geographical south of the island.

Mangku Muriati describes how this unregulated sprawl has extended from the southern parts of the island to threaten the sustainability of Bali's staple food. As a consequence of the green revolution, which introduced higher-yield rice varieties to the island during the 1970s, Balinese farmers have adapted the way they harvest and store their rice crops. The title of Muriati's painting *Dewi Sri* is taken from the name of the Balinese rice goddess, and relates how the twin offspring of the Hindu god Siwa become the rice plant and the finches who appear at harvest time (fig. 4). At harvest time, Balinese farmers conventionally prepare offerings to the deities in the form of an effigy made from the sheaths of the rice plant, and place it an altar in the granary. However, Balinese farmers often sell or commit their crops to a trader before harvest time. As a consequence, many farmers fail to make the correct offerings to the deities responsible for their rice supply. This work is a good example of how novel approaches to narrative and new stories can be pursued without being seen to break with tradition, because they are conceived within the parameters of traditional practice. That is, while the stories may push boundaries, the style of this painting adheres to strict proscriptions in terms of iconography.

bagaimanakah mereka yang disebut seniman-seniman tradisional membudayakan tradisi-tradisi tersebut dalam konteks kontemporer. Pengumpulan dari tinjauan metodologi, secara etis rumit, menyiratkan adanya kemungkinan akan dislokasi dan penyimpangan. Meskipun para seniman nampaknya adalah para peserta yang dengan sukarela bergabung dalam pembentukan koleksi ini, saya siap menghadapi kemungkinan akan kemarahan yang mungkin dirasakan oleh para penduduk sejaman tentang warisan budaya mereka yang disimpan, jauh sekali dan di luar jangkauan, di sebuah tempat penyimpanan di luar negeri.

Ternyata warga Kamasan jauh lebih mendalami praktek-praktek etnografis daripada yang saya bayangkan sebelumnya, dan beberapa seniman telah bekerja sama dengan sarjana asing dan berpameran di luar negeri. Mereka memuji Anthony Forge yang telah berhasil menarik minat kalangan kolektor di luar negeri terhadap bidang kesenian mereka, dan banyak dari warganya yang memiliki salinan katalog yang diproduksi Forge bersama dengan Australian Museum pada tahun 1978.¹ Salah satu seniwati yang bekerja dengan saya adalah Mangku Muriati (lahir tahun 1966) (gbr. 2). Dia muncul sebagai seorang anak di salah satu foto yang diambil oleh Forge, sedang bekerja bersama ayahnya, Mangku Mura (1920-1999) (gbr. 3).

Desa Kamasan memiliki jumlah penduduk hampir 4000 orang, dan lima puluh persen mendapatkan penghasilan dari industri kesenian.

Kendati para keluarga seniman pernah menggabungkan kegiatan melukis dengan mengelola sawah di sekitar desa, sekarang pekerjaan yang paling menguntungkan bagi para pemuda adalah industri kapal pesiar, dan banyak keluarga berkeinginan untuk mengirim anak laki-laki ke kapal pesiar untuk keliling dunia. Orang-orang desa lainnya dipekerjakan di hotel, spa dan tempat-tempat peristirahatan di pusat-pusat wisata, beberapa di antaranya tinggal secara permanen di pusat-pusat wisata, sementara yang lain pulang-pergi setiap hari melewati sepanjang jalan lintas dua arah yang baru diperbaiki menuju ke pantai timur Bali, dan yang didanai sebagian dari uang bantuan pemerintah Australia. Jalan ini dilalui oleh truk-truk yang mengangkut batu-batu dan kerikil yang digali dari dasar sungai setempat untuk pembangunan gedung, juga bis-bis pariwisata yang membawa para pengunjung sambil berkamera menuju ke pemandangan sawah yang indah, yang meskipun adalah simbol dari Bali, kini menghilang dari ramainya ibukota dan pusat-pusat wisata. Dari sudut pandang Kamasan, jalan ini diartikan sebagai jalan masuk dan keluarnya berbagai kekacauan yang terkait dengan urbanisasi, pariwisata dan keburukan lingkungan, yang dipusatkan di bagian geografis selatan dari pulau Bali.

Mangku Muriati menjelaskan tentang bagaimana kedudukan malang melintang yang tidak diatur ini meluas dari berbagai bagian selatan pulau untuk mengancam kelangsungan bahan pangan di Bali.

Figure 4: Mangku Muriati, *Dewi Sri*

Figure 5: Mangku Muriati, *Kanda Mpat*

Figure 6: Detail of Rangda and her attendants from E074213, The Forge Collection, Australian Museum, Sydney

The South not only refers to a geographical direction, but to an orientation in cosmic and social space. To Balinese, the *kaja-kelod* axis is important. Often translated as north and south, this axis is actually a variable direction, as orientation is measured according to the mountain Gunung Agung, the physical and spiritual centre of the island. For people in Kamasan, the direction *kaja* means towards the mountain, while *kelod* means away from the mountain and towards the sea. Far from binary opposites, both the mountains and the sea are spiritually charged places and sites for ritual purification, though the direction *kelod* is often considered to be lower and thus more impure. Mangku Muriati's painting *Kanda Mpat* shows how this orientation applies not only to the macro cosmos but also to the human body (fig. 5). Four siblings are born with every Balinese child and are present at birth in the placenta, amniotic fluid, blood and navel cord. These siblings are protectors and guardians, but can also cause harm if not given the appropriate offerings in daily life and at important rites of passage. Here the siblings are depicted in the manifestations they adopt outside the human body, including their animal and demonic forms (which correlate with the cardinal directions as well as with the syllables painted onto the cloth). Thus the *kelod* or southern point correlates with the colour red, the blood of childbirth and the spirit sibling Mrajapati, who resides in the liver of the body and has the form of fire.

Outside the body, the sibling Mrajapati lives in the graveyard, which

Sebagai akibat dari revolusi hijau, yang memperkenalkan beragam padi hasil-tinggi ke pulau ini sekitar tahun 1970-an, para petani Bali telah menyesuaikan cara mereka memanen dan menyimpan tanaman padinya. Judul lukisan, *Dewi Sri* diambil dari nama dewi padi orang Bali, dan mengisahkan bagaimana keturunan kembar dewa Siwa menjadi tanaman padi dan burung-burung pipit yang muncul pada saat panen (gbr. 4). Pada saat panen, petani Bali yang masih mengikuti adat mempersiapkan persembahan kepada para dewa dalam bentuk patung yang terbuat dari batangan daun tanaman padi, dan menempatkannya di sebuah sanggah di lumbung. Namun, petani Bali seringkali menjual atau menjanjikan hasil panennya kepada pedagang (*tengkulak*) sebelum waktu panen. Akibatnya, banyak petani gagal memberikan persembahan yang benar bagi para dewa yang bertanggung jawab untuk pasokan beras mereka. Karya ini merupakan contoh yang baik tentang bagaimana pendekatan unik terhadap narasi dan cerita-cerita baru dapat diwujudkan tanpa terlihat melanggar tradisi, karena karya-karya itu disusun dalam parameter budaya tradisional. Artinya, meskipun cerita-ceritanya dapat mendorong batas-batas yang ada, gaya lukisan-lukisan ini tetap mematuhi larangan-larangan ketat yang berkaitan dengan ikonografi.

Selatan tidak hanya menunjuk kepada arah geografis, tetapi kepada sebuah orientasi dalam kosmik dan ruang sosial. Bagi orang Bali, sumbu *kaja-kelod* dianggap penting. Seringkali diterjemahkan sebagai

is normally located on the *kelod* seaside of the village alongside the *pura dalem* or temple associated with death. The blood is also associated with the figure of Rangda, who appears in Kamasan paintings of the narrative Calon Arang with fire emanating from her joints, a long tongue, drooping breasts and long unkempt hair (fig. 6). This archetypal figure of evil in Balinese cosmology is of great interest to artist Ni Wayan Wally (born 1954), the grandniece of Pan Seken (1894-1984), another of Anthony Forge's collaborators (fig. 7). As Ni Wayan Wally goes through her version of this painting, she explains that it is too simplistic to equate the grotesque figure of Rangda with evil, because although she is associated with death and destruction she is not entirely malevolent. Rangda has the potential to protect people against evil spirits and is considered another manifestation of Durga, the wife of Siwa, the god of destruction and rebirth. This narrative painting appears in several of the temples associated with death to which the various residents of Kamasan village belong.

While paintings clearly resonate with lived religious practice for people in Kamasan, I suggest that they communicate only in limited ways to persons outside the community that produces and uses them. The mission of the anthropologist collector was to try to understand what meanings are given to paintings by the people who produce them and "interpret" these perspectives to persons outside that culture. In this, the Forge Collection reminds us that visual culture is no less

utara dan selatan, sumbu ini sebenarnya adalah petunjuk yang tidak tetap, karena orientasinya diukur berdasarkan gunung Gunung Agung, yang merupakan pusat fisik dan spiritual dari pulau itu. Bagi orang-orang di Kamasan, arah *kaja* berarti menuju ke gunung, sedangkan *kelod* berarti menjauh dari gunung dan menuju ke laut. Jauh dari maksud pasangan sebaliknya, pegunungan maupun lautan merupakan tempat-tempat dan lokasi yang punya pengaruh secara spiritual untuk ritual-ritual pemurnian, meskipun arah *kelod* seringkali dianggap lebih rendah oleh karena itu kurang murni. Lukisan Mangku Muriati *Kanda Mpat* memperlihatkan bagaimana orientasi ini tidak hanya berlaku untuk alam semesta makro tetapi juga untuk tubuh manusia (gbr. 5). Setiap anak Bali dilahirkan bersama dengan empat saudara (*kanda mpat*) yang hadir di saat kelahiran berupa plasenta (*ari-ari*), cairan amnio (*yeh nyom*), darah (*getih*) dan tali pusar (*lomas*). Saudara-saudara kandung ini adalah pelindung dan penjaga, tetapi juga dapat mengganggu jika tidak diberi persembahan yang tepat dalam kehidupan sehari-hari dan pada bagian upacara-upacara penting. Di sini para saudara kandung digambarkan dalam berbagai perwujudan di luar tubuh manusia yang mereka ambil, termasuk kendaraan hewannya (*wahana*) dan makhluk halus (*buta*), yang bertalian dengan arah mata angin serta dengan aksara yang dicatkan pada kain. Jadi *kelod* atau titik selatan mempunyai hubungan dengan warna merah, darah bersalin dan jiwa saudara kandung Mrajapati, yang berdiam di dalam

Figure 7: Artist Ni Wayan Wally working on her version of the Calon Arang painting

Figure 8: Artist Ni Wayan Wally and Siobhan Campbell discussing a work in progress



7



8

bound up in the problems of translation than other language systems. My own mode of research is necessarily engaged in the problems of how to collaborate and translate between cultures (fig. 8). Are my collections of commentaries and responses to the museum's holdings another layer of appropriation, with locally articulated meanings inscribed with my own interpretations?

They are, insofar as I have the final word, so to speak. In the spirit of recognising the way Kamasan artists depict their history of interaction with the collectors of their art, I end on a visual note with the detail of a recent work by artist Nyoman Kondra (born 1957), the older brother of Mangku Muriati. While artists rarely travel beyond the geographical limits of the island, their paintings undertake their own physical journeys. This is a detail from a long and narrow *ider-ider*, a cloth consisting of several scenes and normally hung around the eaves of pavilions in temples and family compounds. This work unites the family history of artist Mangku Mura with the popular story of Pan and Men Brayut. This story describes the plight of a poor Balinese couple with eighteen children, seen here in a painting dated to around 1900 and collected by Anthony Forge (fig. 9). Nyoman Kondra's painting features the artist as a young boy learning to paint with his father, getting married and then being visited by tourists who arrive in a large van and take photos of him as he explains his work. Finally, he prepares the mask and costume of the *barong*, a protective guardian of the village (fig. 10).

tubuh orang hidup dan memiliki bentuk api.

Di luar tubuh, Mrajapati sebagai saudara kandung tinggal di makam, yang biasanya terletak di bagian *kelod* desa berdampingan dengan *pura dalem* atau pura yang terkait dengan kematian. Darah juga dikaitkan dengan sosok Rangda, yang muncul dalam berbagai lukisan Kamasan yang menggambarkan Calon Arang dengan api yang muncul dari sendi-sendinya, lidah yang panjang, payudara yang terkulai dan rambut panjang acak-acakan (gbr. 6). Tipikal sosok jahat dalam kosmologi orang Bali inilah yang menarik bagi artis Ni Wayan Wally (lahir pada tahun 1954), cucu perempuan kemenakan dari Pan Seken (1894-1984), kolaborator lainnya dari Anthony Forge (gbr. 7). Saat Ni Wayan Wally mengungkapkan versinya akan lukisan ini, dia menjelaskan bahwa terlalu sederhana untuk menyamakan sosok aneh dari Rangda dengan kejahatan, karena meskipun dia dikaitkan dengan kematian dan kehancuran dia tidak sepenuhnya jahat. Rangda juga memiliki kemampuan untuk melindungi orang terhadap roh-roh jahat dan dianggap sebagai perwujudan lain dari dewi Durga, istri Siwa, dewa kehancuran. Lukisan naratif ini muncul di beberapa pura yang dikaitkan dengan kematian di mana berbagai warga desa Kamasan berada.

Menurut saya, meskipun lukisan-lukisan ini jelas sejalan dengan praktek keagamaan yang hidup bagi orang-orang di Kamasan, akan tetapi hanya mampu berkomunikasi secara terbatas kepada orang-

This work is particularly emblematic of the cross-cultural relations between Kamasan artists and Anthony Forge, and suggests something of the self-inquiry and introspection undergone by artists in pursuing dialogues with a foreign anthropologist. This is a way of looking at the Forge Collection as a space of shared South-South dialogue through which knowledge that the work is circulating amongst international networks of collectors and enthusiasts has enabled changes in the artists' self understanding. At the same time, this dialogue affirms the value of maintaining cultural heritage. For Kamasan artists it remains important that their practice is conceived and affirmed as "traditional" and, while their spoken statements accentuate the unchanging character and continuity of their art practice, historical and contemporary Kamasan works reveal that artists have always depicted the world around them. As the largest public collection outside Bali of Kamasan art assembled by a single collector, the Forge Collection is a repository of the locally bound practice of one South as it interacts with a global audience.

1. Anthony Forge, *Balinese traditional paintings: a selection from the Forge Collection of the Australian Museum* (Sydney: Australian Museum, 1978).

orang di luar komunitas yang memproduksi dan menggunakannya. Misi yang diupayakan kolektor Anthony Forge adalah menggali makna-makna yang diberikan terhadap lukisan-lukisan oleh orang-orang yang memproduksinya, kemudian "menafsirkan" berbagai pandangan tersebut kepada orang-orang di luar kebudayaan itu. Dalam hal ini, Koleksi Forge mengingatkan kita bahwa kebudayaan visual terikat dengan masalah penterjemahan. Soal penelitian saya sendiri juga menimbulkan banyak pertanyaan tentang bagaimana bekerja sama antarabudaya dan memberikan penafsiran (gbr. 8). Apakah komentar dan tanggapan yang saya kumpulkan terhadap lukisan yang tersimpan di museum merupakan bentuk lain dari pencurian, di mana kearifan dan nilai lokalnya dimanfaatkan untuk kepentingan karya ilmiah saya sendiri?

Memang demikian adanya. Akan tetapi, dalam semangat menghargai para seniman Kamasan dalam menggambarkan sejarah mereka dalam berinteraksi dengan para kolektor kesenian, saya mengakhirinya dengan catatan visual yaitu karya terbaru seniman Nyoman Kondra (lahir tahun 1957), kakak Mangku Muriati. Kendati para seniman jarang bepergian melebihi batas geografis pulaunya, lukisan-lukisan mereka melakukan perjalanan fisik tersendiri. Ini adalah detail dari lukisan panjang *ider-ider*, kain yang terdiri dari beberapa adegan dan biasanya digantung di sekitar gedong di pura dan di sanggah keluarga. Karya ini menyatukan riwayat keluarga seniman

Figure 9: Detail of the Pan and Men Brayut family from E074195, The Forge Collection, Australian Museum, Sydney

Figure 10: Detail from a painting by Nyoman Kondra depicting interactions between artist and visiting tourists



9



10

Mangu Mura dengan cerita populer *Pan dan Men Brayut*. Kisah ini menggambarkan penderitaan pasangan suami-istri Bali yang miskin dengan delapan belas anak, terlihat di sini dalam lukisan tertanggal sekitar tahun 1900an dan dibeli oleh Anthony Forge (gbr. 9). Lukisan Nyoman Kondra ini menampilkan seniman ini sebagai seorang anak muda yang belajar melukis dengan ayahnya, menikah dan kemudian dikunjungi oleh wisatawan yang tiba dengan sebuah van besar dan mengambil foto saat dia menjelaskan karyanya. Akhirnya, ia mempersiapkan topeng dan perlengkapan *barong*, wali pelindung desa (gbr. 10).

Karya ini terutama merupakan lambang dari berbagai hubungan lintas budaya antara para seniman Kamasan dan Anthony Forge, dan memberi kesan semacam pencarian jati diri dan introspeksi yang dialami para seniman dalam mengejar dialog-dialog dengan antropolog asing. Dengan demikian, Koleksi Forge menjadi ruang untuk melihat berbagai dialog Selatan-Selatan. Lewat pengetahuan bahwa karya tersebut beredar di antara jaringan kolektor dan penggemar internasional, telah memungkinkan adanya perubahan terhadap pemahaman diri para seniman. Pada saat yang sama, dialog ini menegaskan nilai untuk tetap mempertahankan warisan budaya. Bagi para seniman Kamasan tetaplah penting kalau budaya mereka dipahami dan dikukuhkan bersifat “tradisional” dan, kendati pernyataan yang diucapkan mereka menekankan karakter dan

kelangsungan dari praktek-praktek kesian mereka yang tidak berubah, karya-karya bersejarah dan kontemporer Kamasan mengungkapkan bahwa seniman selalu menggambarkan dunia di sekitar mereka. Sebagai koleksi kesenian Kamasan terbesar di luar Bali yang disusun oleh seorang kolektor tunggal, Koleksi Forge merupakan sebuah penyimpanan kearifan lokal; suatu pandangan dari Selatan yang berinteraksi dengan khalayak global.

1 Anthony Forge, *Balinese traditional paintings: a selection from the Forge Collection of the Australian Museum* (Sydney: Australian Museum, 1978).

The Landscape Writes and Rewrites Itself

Katharine Allard, Gabby O'Connor, Craig Stevens

The project presented on the following pages is a collaboration between a writer, an artist and an oceanographer. It is an exploration of shared and divergent methods, tales from the field, and the nature of images – all pointing towards a question framed in one sense as a challenge, and in another as an invitation:

How can we understand Antarctica?

As an idea: brought into existence to make the world balance.

As a smear: along the bottom of cylindrical map projections.

As a shape: charted by explorers who drew the coastlines in ink, attempting to fix the shifting perimeter.

As a body: pitted land masses joined under a thick frozen skin, with a heart and glacial arteries conveying ice from centre to edge.

As a target: centred on the pinpoint of the South.

As a series of superlatives: coldest, driest, windiest.

By comparison: ice shelves calving icebergs as big as small countries.

From a distance: without touching, with satellite and radar.

Over time: filling in the blanks with ever-increasing detail and complexity.

Repeatedly: through computer simulations cycling through change in an endless loop.

Mistakenly: when whiteout conditions, scattered sunlight and supernal mirages confuse the eye.

In a frame: the spread of the continent stretching far beyond our field of vision.

In false colour: spectra that distinguish form and mask the whiteness.

In the air: through the window of a plane, pushing back the landscape from above.

In a tent: on the ground, with just your team around.

Plotted: a profile of attributes mapped point against point, turning mathematical form into global function.

Sliced: into fine layers that reveal crystal structures when light is shone through.

Scored: by icebergs scraping a path along the seabed.

Subject to pockmarks: machines drilling into the snow.

As evidence: holding records of atmosphere trapped at the time.

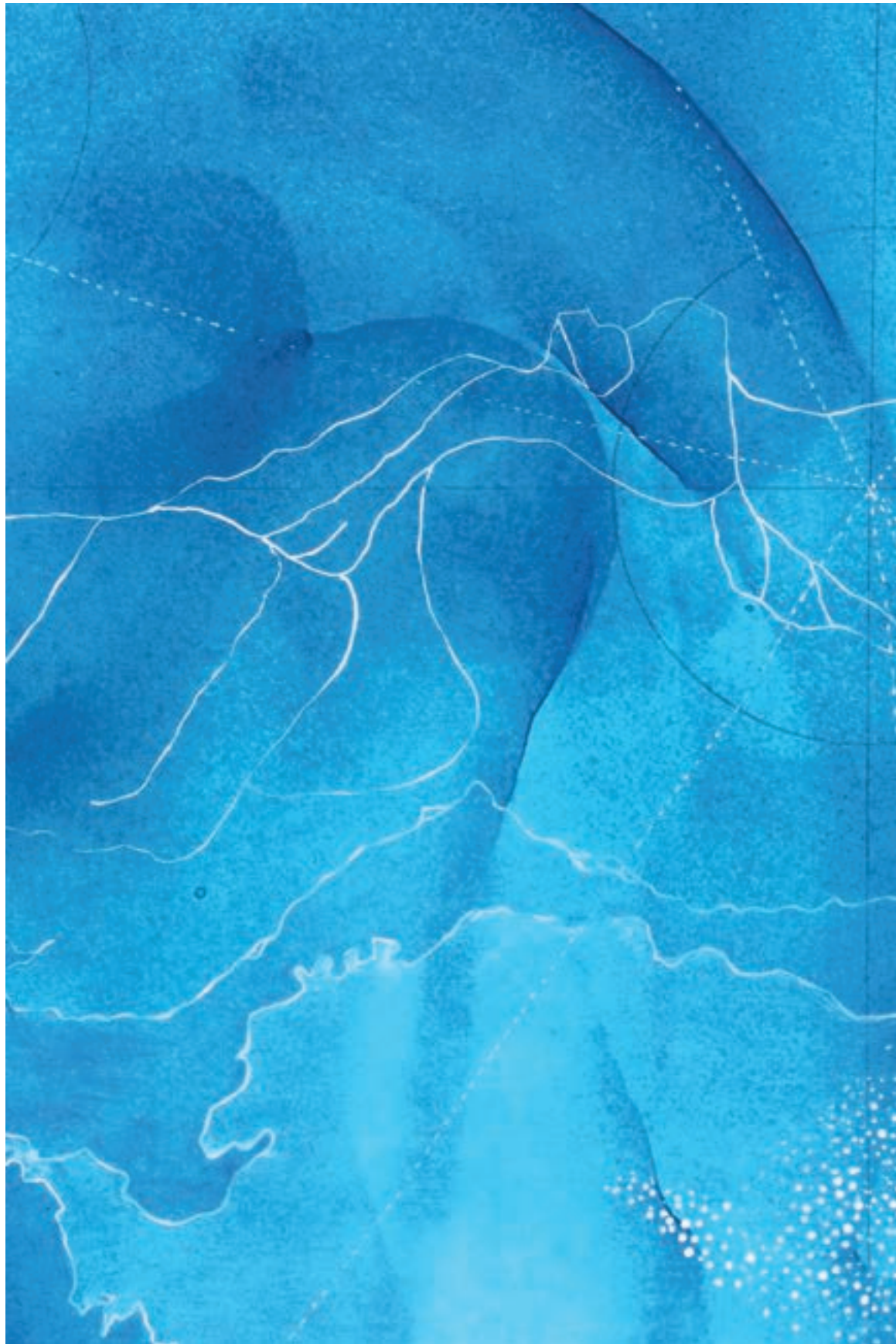
As a source: heavy water spreading along the seafloor through the world's oceans.

As a system: ice, sea and sky all part of the same equation.

As a reminder: of the world as a planet and our place on the globe.

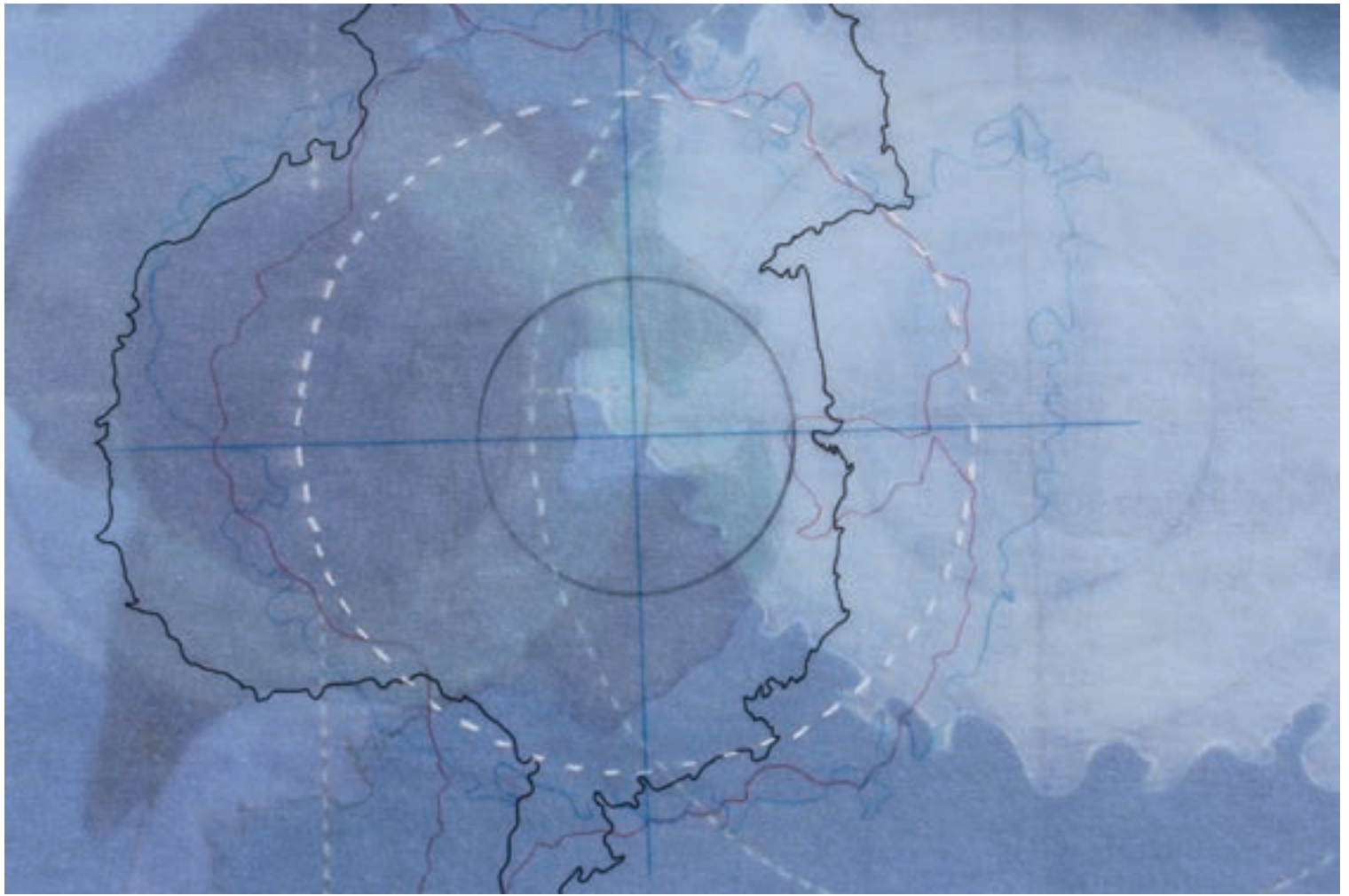
Piece by piece: building up a picture.

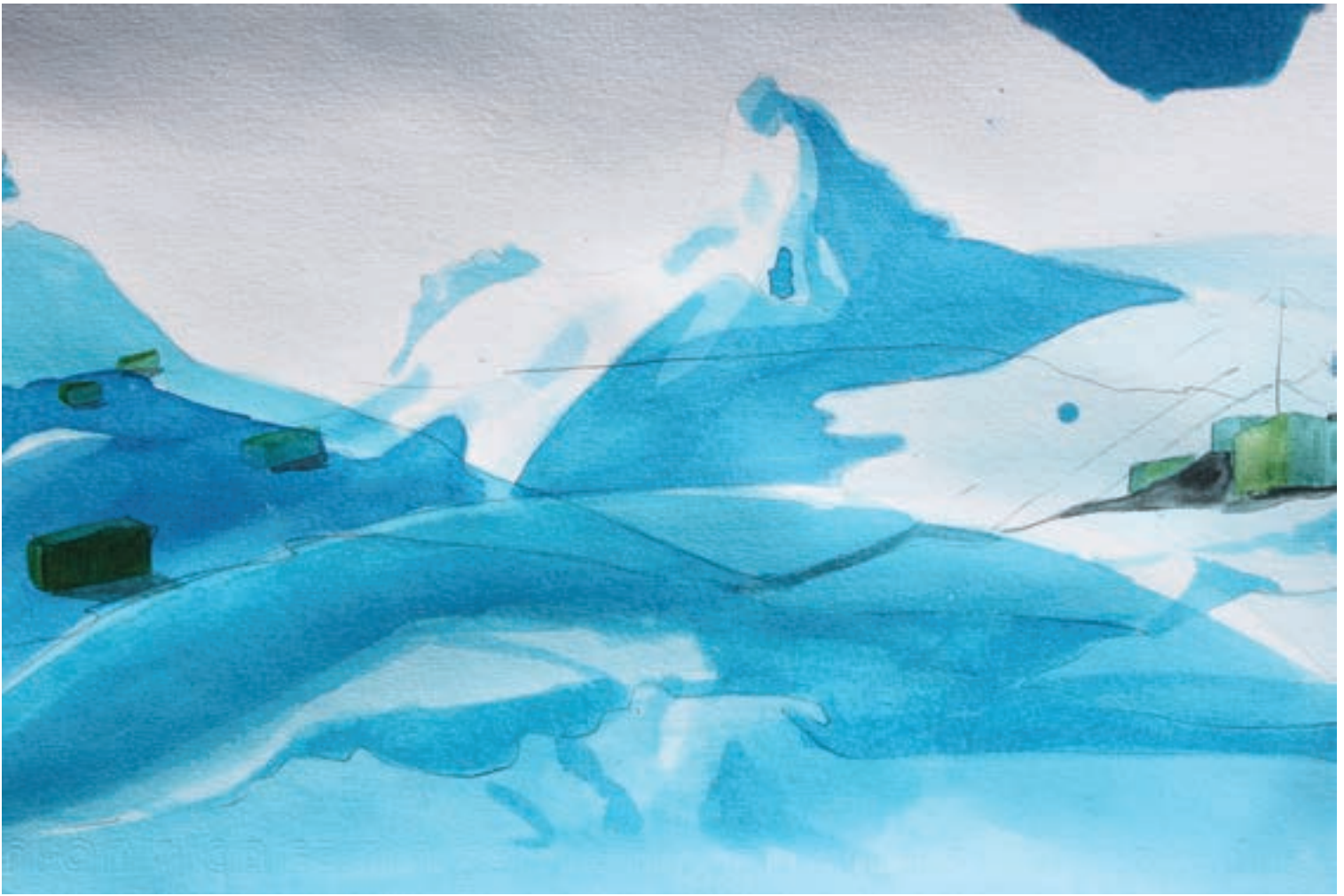
As yet unwritten: more to know.















Gathering 3

Santiago 2006

Page 158

Figure 1: Traditional Mapuche blessing by local Lonko at opening of Santiago Gathering at Centro Cultural Estación Mapocho, Santiago de Chile 2006

Figure 2: Brook Andrew, *Interviews*, 2006. Still from video (duration: 38 minutes), shown at the Santiago Gathering, Museo de Arte Contemporáneo, Santiago de Chile 2006

Figure 3: Brook Andrew, *Interviews*, 2006. Still from video (duration: 38 minutes), shown at the Santiago Gathering, Museo de Arte Contemporáneo, Santiago de Chile 2006

Page 159

Figure 4: Fiona Jack (NZ), part of *Transversa*, Installation at exterior of Cultural Centre, Matucana 100, Santiago de Chile 2006

Figure 5: Raquel Ormella, part of *Transversa* at Museo de Arte Contemporáneo, Santiago de Chile 2006

Page 168

Figure 6: Ash Keating, part of *Transversa* at Museo de Arte Contemporáneo, Santiago de Chile 2006.

Figure 7: Ash Keating, *Press Release*, staged in Santiago de Chile 2006

Figure 8: Participants at Santiago Gathering, Centro Cultural Estación Mapocho, Santiago de Chile 2006

Page 169

Figure 9: Celebrations on the streets of Santiago post elections, Santiago de Chile 2006

Figure 10: Tom Nicholson at the Santiago Gathering, Museo de Arte Contemporáneo, Santiago de Chile 2006

Figure 11: Daniela Berger, closing workshop at Santiago Gathering, Centro Cultural Estación Mapocho, Santiago de Chile 2006

Page 170

Figure 12: Celebrations on the streets of Santiago post elections, Santiago de Chile 2006

Figure 13: Elicura Chihualáf, Santiago Gathering, Universidad de Chile, Santiago de Chile 2006



1



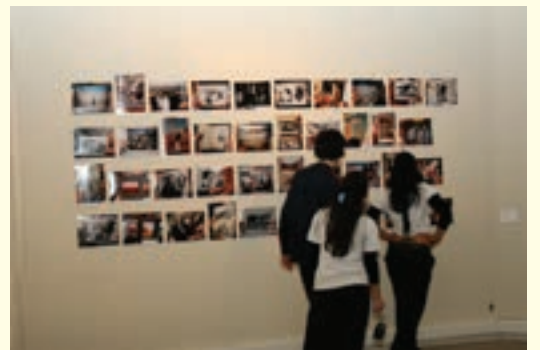
2



3



4



5

La Frontera: Defining “Norte Y Sur” in the Americas

Jesús Macarena-Ávila

Pilsen, Polvo and the Immigration Rights Movement

The metal wall cuts straight through the middle of the city, surrounded by a trench and “all clear zone”, a no-man’s land. Floodlights, armed soldiers, and high-tech tracing devices are all working overtime. Infrared night-vision scopes, low-light TV cameras, ground sensors, helicopters, and all-terrain vehicles move up and down the border all night. Armed militia and border guards stand at the ready. Inhabitants of the city call it the “iron curtain”. The town is Nogales, Arizona, and the wall is built by Americans. The guards work for the border patrol and US army. It’s flimsier than the wall [that] was in Cold War-era East Berlin, and there’s another big difference: this wall is meant to keep illegal immigrants out, rather than a captive population in.¹

In October 2006, the Bush Administration introduced legislation to partially fund the construction of a wall running along the border between the south-western states of Arizona, California, New Mexico and Texas and the northern Mexican states of Baja California, Chihuahua, Coahuila, Juarez, Nuevo Leon, Sonora and Tamaulipas. The so-called Secure Fence Act of 2006 – a.k.a. HR (House Resolution) 6061 – was passed by the US Congress on the 26th of October. The wall structure was initially proposed during Clinton’s Administration in 1994, under Operations “Gatekeeper” (in California), “Hold-the-Line” (in Texas) and “Safeguard” (in Arizona).

It was around the time of Congress proposing H.R. 6061 that I was invited to participate in The South Project’s gathering in Santiago, Chile.² In a panel discussion on the topic of exile, I delivered a lecture and PowerPoint presentation displaying images of the March 10th immigrant rights march (the “March 10th March”) in Chicago’s downtown area. I sought to demonstrate my activism as a curator and a visual artist, and my prior involvement with an alternative cultural space in Chicago called Polvo. I was part of Polvo’s founding collective from 1996 until 2006, along with co-founders Miguel Cortez and Elvia Rodríguez Ochoa. My contribution to Polvo focused on the development of its curatorial and community art projects. From the beginning, the three of us fused our coexisting networks and skills into one. I brought my experience as a community arts educator, my organising skills and my access to the network of activists, artists and writers – the majority of them artists of colour – I had met on my travels to Australia, South Africa and other countries. I linked my international network with Polvo’s curatorial projects, events and publications.

My collaborative experiences with Polvo took place in the largest Latin American immigrant community in Chicago, the Pilsen

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This text was originally written as a keynote presentation delivered at the third gathering of The South Project in Santiago in 2006, and updated in 2012 in light of more recent current affairs.

neighbourhood. Pilsen, in Chicago's Lower West Side area, initially had a large Czech community but, as early as the 1950s, it started to become a community of predominantly young Mexican immigrants.³ Nowadays, Spanish-speaking Pilsen residents know the area as "La Diesiocho" (Spanish for "eighteen") since its main street is 18th Street. Today, Pilsen is undergoing an aggressive transformation through urban gentrification.

Polvo's exhibits often engaged themes pertaining to immigrants and Latin America, and gained the attention of Pilsen's older generation of Latino/a activist circles. Veteran Pilsen-based cultural spaces Calles y Suenos and Polvo balanced community-based activism with cultural programming. These "grass roots" organisations had little to no funding; they were built with hard work and commitment.⁴

As I prepared to attend the South Project gathering in Chile, I was coordinating a number of Polvo projects, including an exhibit by South African artist Tracey Rose. That project linked Polvo's collaborative efforts with the School of the Art Institute of Chicago and Columbia College Chicago. Another project was an exhibit of new work by Michael Capapas, whom I had met during my residency with the Hydra Studios program at the Footscray Community Art Centre (FCAC) in suburban Melbourne.⁵ During my interactions with Australian-Asian/Pacific Islander artistic communities at FCAC, I had begun to see strong connections between immigrant experiences in Australia and those of immigrants to the US.

For instance, I was exposed to the work of playwright Tony Nguyen. In his statement for the production of *Chay Vông Vông: Running in Circles*, Nguyen described his Australian-Vietnamese experience in the following way: "As one of the new emerging communities in Australia, the Vietnamese people are under constant pressure to assimilate or integrate into this monoculture. We are asked to let go of the past. But to deny the past is also to deny the present – and people without a present have no future".⁶

The idea of "transnationalism" comes to mind when I think about Nguyen's work. Transnationalism functions for me as a mode of connection between different people around the world, and is an important concern for an artist and a community arts educator. Transnational networks amongst artists, critical thinkers and educators can implement new ways of approaching creativity and changing social attitudes. My transnational network has expanded my viewpoint within and beyond Chicago's art world. My experience as a cultural worker outside of Chicago's mainstream art circles laid stepping-stones between the arts and community. From my Australian experience in particular, I saw parallels between the uses and implications of geographic borders – between the coastlines of Australia and the northern and southern borders that divide the US from Canada and Mexico.

Border crossing experiences translate in different ways between Australia and the US. Many immigrants have braved the sea to arrive on the shores of Australia. Many deaths go unnoticed, similar to the

many undocumented deaths of people crossing the Mexico/US borders, or Caribbean islanders braving the sea to come to the US.⁷ My Mexican mother told me stories of her despair and fear when she was crossing the border. She wondered what was waiting for her in her pursuit of the American Dream as my father awaited her in Texas. They slept out on the range or spent nights at different homes until they reached their destination. My family experiences paralleled the stories I heard from Footscray's Vietnamese artists, of families waiting for loved ones to arrive in Australia. We shared our stories and found numerous connections, because migrants carry these stories close to their hearts. Stories reflect courage and determination to attain what most people strive for: a better life.

During the Bush and Obama Administrations, immigration reform became a hot topic both for the mainstream US media and for many immigrant communities, mostly from the Caribbean, Latin America and Mexico. As these Administrations continued their war in Iraq, they persecuted "illegal aliens" (clearly a patronising and inhumane label) or undocumented people by trying to secure US borders from possible "threats". The Administrations sanctioned the raiding and deportation of many undocumented workers, causing untold damage to working-class families, including those where the children have US citizenship by virtue of being born in the US. During the Obama Administration, Latina/o activists have continued to feel that the US government has not fully addressed the rights of immigrants properly. In fact, the Obama Administration has engaged in the largest raids of undocumented workers in US history. These raids have separated families and left entire communities in fear, prompting ongoing activism.

Chicago is sometimes known as the "city of broad shoulders" and has a long history of immigrant communities with large pockets of undocumented hardworking labourers. More than six months before the Santiago gathering and President Bush's signing of HR 6061, Chicago-based activists mobilised immigrants and undocumented workers, and with the participation of churches and social service organisations protested against the Bush Administration's raids. Their efforts advocated social change and human rights, sparking an intergenerational and international awareness about the raids in Chicago.

On 10 March 2006, these individuals and groups (predominantly Caribbean and Latin American communities) made history. Thousands of protesters, from professionals to blue-collar workers, participated in a historic event called the "March 10th March". It was the stepping-stone for a new movement, the "Immigrant Rights Movement", which continues in 2012 with Latina/o activists organising a multi-state protest in the US to bring the needs of immigrant communities to the Obama Administration's attention. The "March 10th March" was at the forefront of social politics and the media, led by figures like undocumented activist Elvira Arellano. Her protest was met with resistance from groups such as the Ku Klux Klan and the Minutemen.⁸ She refused to leave the US as an undocumented worker, instead

fighting for both her son Saul Aguirre (who is a US citizen by birth) and her own position as a hard worker in the US. In an article from 2006, she proclaimed that “President Bush has said he is in favor of legalization [of undocumented workers’ status in the US], and yet he is pursuing a relentless policy of raids, deportations, separation of families, and sanctions. This is hypocrisy”.⁹

Arellano, together with local social agencies like Centro Sin Fronteras, initiated hunger strikes in Pilsen. Arellano’s first hunger strike on behalf of undocumented mothers occurred on 18th Street and lasted one week. I volunteered to provide free community art workshops alongside Arellano, so as to attract pedestrians and onlookers to come and hear what she had to say and to support her cause. Since then, Arellano has been deported from Los Angeles to Mexico, where she is involved with human rights groups in helping people from undocumented communities who have been recently deported back to Mexico.

Arellano’s story touched thousands of Latin American immigrant households, both resident and undocumented, in the US. Her story represented values important to the ideal of the family, such as security and providing a worthy value system for her son. Her story redefined what it is to be an American in the new millennium. Her media presence and the work of other activists ultimately challenged the political stances of US conservative politicians. For instance, in a 2006 *Time* magazine interview, one such politician, Pat Buchanan, claimed that the “American” identity is in danger. For him, “we spoke the same language, had the same faith, laughed at the same comedians. We were one nationality. We’re ceasing to be that when you have hundreds of thousands of people who want to retain their own culture, their own language, their own loyalty. What do we have in common that makes us fellow Americans? Is it simply citizenship? Or is it blood, soil, history and heroes?”¹⁰ Buchanan has continued to state that old “American” values have disappeared due to recent social movements and their new strategies. But what exactly are the American values Buchanan speaks about?

For me, as a child of immigrant parents, Arellano’s story continues to be an inspiration to make contemporary art. Her actions are a form of relevant cultural production, especially in relation to immigration (a key theme throughout my artistic life in the US). This influence extends to my involvement in Polvo’s exhibitions and events, which have proven to be a powerful venue to incubate creative culture as a social agency. One such example was Michael Capapas’s 2006 exhibition. This was a rare opportunity to make connections between two countries through stories of immigration and how borders “operate” in Australia and the US. Through my network of arts education advocates and community activists, I reached out to a social service organisation, the Coalition of Arab, African, Asian, European and Latino Immigrants of Illinois (CAAAELII), because I hoped to collaborate with them on Capapas’s exhibit.¹¹ The new artwork that Capapas showed at Polvo focused on his immigrant experience in Australia, and also featured artwork by

Chicago’s immigrant communities as a feature of this collaborative process.

Examining Hemispheric Borders and Third Spaces

The term “third space” was developed by Homi Bhabha and made popular by postcolonial thinkers in the 1990s, widely influencing scholarly and artistic circles alike. In a ground-breaking interview, Bhabha described the “third space” as a new space of contradictions and ambiguities. This space allowed for new creations in thinking, brought about by one of its main elements: hybridity. Bhabha explained how hybridity operates: “for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom”.¹²

In 1987, a couple of years before the flourishing of Bhabha’s essays and his now famous scholarly work on hybridity and the “third space”, Gloria Anzaldúa published *Borderlands/La Frontera: The New Mestiza*. This book continues to influence many US Latino/a artists and intellectuals who delve into its pages to explore cultural, political, and spiritual borders. Through her outlook as a Chicana (a self-politicised term for a female Mexican-American), Anzaldúa’s ideology laid out a feminist, queer and womanist groundwork for looking at borders beyond nationalism or geography.¹³

Anzaldúa metaphorised the physical border between Mexico and the US as a “third space” in which cultural resistance is sustained. Coming from a different approach than other “hybridity” intellectuals like Bhabha and Robert Young, Anzaldúa initiated her theory from “[t]he actual physical borderland [of] the Texas-US Southwest/Mexican border. The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the south-west”, she argued. “In fact, the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy”.¹⁴

Anzaldúa’s “third space” formulates a healthy position to sustain identity and identities. My position as a man of colour – Latino, Chicagoan, Midwestern, artist and educator – means that “borders” are fluid spaces that can be stretched out inward and outward to transform into something positive. They are spaces to work out ideas. This fluidity allows me to exist amid dominant narratives and to maintain cultural or political practices so as to sustain my own space.

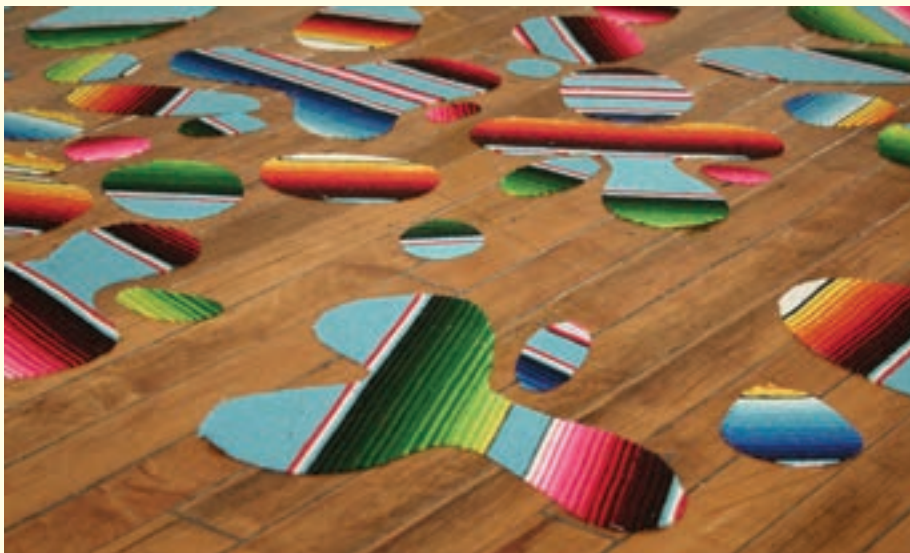
Similarly, Anzaldúa’s intellectual work embarked on bringing imagination together with a multitude of identities drawn from an existing social political landscape. Her cultural connections to the historical idea of “mestizaje”, the process of cultural and racial mixing, refer back to the colonial era (in fact, up to 1848) when what is now the US’s south-west was part of colonial Mexico. Mexico is home to



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many “mixed-race” populations, labelled “mestizo” since colonial times. Although the *mestiza/o* was a creation of both worlds, in such a society, a person’s skin colour contributes to her/his social position and privilege. It signifies particular connections to Western culture.

In order to divide and separate the region’s populations, more categories were created in the Spanish settlement. For example, if a *mestiza/o* married a European, they would produce a “*castiza/o*”. The *castiza/o* would have to marry a European to secure economic privilege and social ranking in the Spanish or “*criollo*” grouping. Historian Jonathan Israel has written extensively on “*mestizaje*”, explaining that “the government has no objection to the ordaining of ‘*castizos*’, the offspring of Spaniards by ‘*mestizas*’. Indeed, it is clear that the secular clergy in New Spain, which we have classified as ‘*creole*’, has in its veins a strain of Indian blood also and was really ‘*creole-castizo-mestizo*’”.¹⁵ As Israel points out, a government can control a person’s genetic heritage through an invented label.

Anzaldúa’s historical reference to the “*mestizaje*” opens up the idea of a “third space” in which many elements can co-exist fluidly. Her conceptualisation of the borderland continues to influence many Chicana feminist visual artists and writers within the US’s south-western region, as well as beyond. (Australian-based scholar Maureen Perkins, for instance, has also referenced Anzaldúa’s theoretical framework for studying mixed race identities.)¹⁶ For Anzaldúa, geographical borders, including the Mexico/US border, have evolved into cultural metaphors and sites of resistance in everyday life. As she advocates:

living on borders and in margins, keeping intact one’s shifting and multiple identity and integrity, is like trying to swim in a new element, an “alien” element. There is an exhilaration in being a participant in the further evolution of humankind, in being “worked” on. I have the sense that certain “faculties” – not just in me but in every border resident, colored or non-colored – and dormant areas of consciousness are being activated, awakened. Strange, huh? And yes, the “alien” element has become familiar – never comfortable, not with society’s clamor to uphold the old, to rejoin the flock, to go with the herd. No, not comfortable but home.¹⁷

Anzaldúa located her theory of feminist borderlands in “*Nepantla*”, a term derived from the ancient Mexican (or Aztec) Nahuatl language. This context roots her theory in the history of the Americas before European colonisation and the African diaspora – in Anzaldúa’s Mexican heritage and in the cultures of the Texas-Mexico borderlands. That theory was central to my own interest in concepts of borders and “third space”, or “*Nepantla*”, which I explored during my 2004 residency in Melbourne. It was at this time that I was introduced both to curator Carmen Grostal and to The South Project’s mission. My interests were piqued when I heard of the Project and its attempt to challenge and expand the territorial concepts of “North” and “South”.

As an artist, I started to feel that Anzaldúa’s notion of borderlands conjured a new spirit of enhancement and transformation. This became one of my themes at the South Project gathering in Chile, with my presentation covering the efforts of the “March 10th March”, Polvo’s immigrant-themed projects and Anzaldúa’s “*Nepantla*”. I spoke about the planned border “wall” funded through HR 6061 just weeks before I arrived in Santiago. I spoke of the 700 miles (close to 1150 kilometres) of fencing running between Mexican and US border states – a cultural insult to the Caribbean and to Latin America, and a direct insult to the populations of Caribbean and Latin American immigrants and undocumented workers in the US.

During my presentation, and in discussions afterwards with Chilean university students and other participants, I learnt that everyone agreed with me that this “wall” reconfirms the US as a dominant culture dictating its master narrative to others (fig. 1). Frustration and angry emotions were palpable during my presentation. I had anticipated this would happen, given my background as a child from a poor immigrant family that had braved the harsh conditions of crossing “*la frontera*” (as many Spanish speaking Latino/as in the US call the “border” with Mexico). But my family’s experience was not unique. To this day, the deaths of so many people from the Caribbean and Latin America – each one seeking the mythic “American Dream” – remain undocumented and continue to go unnoticed by the average “American” household.

La Frontera

In 2007, the Mexican government, along with Ministers from other Latin American countries, condemned HR 6061. That same year, some US border towns (including Laredo, Texas) expressed concerns about the wall’s impact on local economies built on the businesses at the borders. The towns’ politicians called on the US Congress to reconsider HR 6061 and its potentially devastating effects. In 2009, millions of US dollars were spent on a survey to see what the wall’s effects on the borderlands’ eco-systems would be. Later that year, Obama’s Administration called a halt to funding the borderlands’ “virtual fence” (that is, surveillance technology), which was supplementing the wall’s physical structure. In May of 2011, standing at the Texan borderline, President Obama announced that a majority of the fence was now completed.¹⁸

Right-wing groups in the US view the borderlands in different ways than do Anzaldúa or other advocates of Latin American affairs. Extremist groups such as the Minutemen feel that it’s their “American” right to secure the borders with or without the US government’s approval, by literally chasing border crossers as though hunting them for sport. These right-wing groups have begun to work against all protests supporting the Immigration Rights Movement. At the same time, new activist figures have emerged in the US championing immigrant rights, like Pulitzer Prize winning Filipino journalist Jose Antonio Vargas, who “came out” as an undocumented professional, and the “Dreamers”, thousands of undocumented students supporting the

Figure 1: During the South Project’s gathering, I documented stenciled graffiti expressing political views on Santiago’s city streets (photo credit: Jesús Macarena-Ávila)

Figure 2: *Punto de Regreso* is from my past installation work involving the idea of re-examining the border, referencing Mexican textile art forms and folk patterns (photo credit: Lucia A. Gomez)

Figure 3: Detail of *Punto de Regreso*, installation works inspired by concepts of the border and Anzaldúa’s theories (photo credit: Lucia A. Gomez)

DREAM Act (Development, Relief, and Education for Alien Minors). Their voices had a successful impact on social media, emphasising that these rights are not just limited to Caribbean/Latin American populations but are a global issue. Many of these immigrant rights activists and supporters went on to participate in the 2011 Occupy events that happened across the US.

The real significance of “nepantla”, the “third space” and transnationalism is that they can contest the notion of “Empire” governing contemporary life and theory. Some scholars have suggested that the US is an ageing imperialist component of Empire today. Since my graduate studies, I have examined and explored this notion of Empire developed by theorists such as Michael Hardt and Antonio Negri, who defined it as “a series of national and supranational organisms united under a single logic of rule... [a] new global form of sovereignty”.¹⁹ Issues of slavery, freedom and colonial racism reverberate within these histories, which have existed in the US since the discovery of the Americas. Examining and contesting Empire offers an opportunity to seek an alternative democracy through globalisation. But we cannot rely solely on theory to emphasise our argument. We also need creativity, which for me is based in artistic practice. Is it naïve for me to think that we could unite as a multitude against the dominant culture to address topics like HR 6061? The recent US Occupy events and elsewhere, and their historical roots in the protests supporting immigrants’ rights, perhaps gave us a glimpse of what this movement may look like.

Imaging a Fourth Space

We also need to find a “point of return”, one similar to what Anzaldúa asserted in her notion of “Nepantla” and the borderlands, in which there is something for us to hold on to, like roots, traditions or cultural identity. For me, this “point of return” can function similarly to a “third space”, or like an observation deck that looks out over a cultural field. Here, one can observe actions from all viewpoints and ideologies, in much the same way that people can roam the Internet’s different worlds from home. What this suggests to me is that perhaps what we need is actually a “fourth space” designed for reflection or introspection. This would be a personal space from which to leap into the “third space” between cultures, political languages, sexual pleasures and spiritual definitions – a space of ambiguity, dialogue and networks of contradiction. But this needs to be a real space, a space that is believable to our senses (sight, taste, etc.) but which has evolved from our imaginations. This “fourth space” can serve as a safe zone to anchor cultural roots while tapping artistic sources.

From 2006 to 2007, I produced an installation series called *Point of Return* or *Punto de Regreso*, which makes reference to 20th century Mexican art.²⁰ The series featured site-specific installations that examine cultural reclamation. My historical references were works like Diego Rivera’s 1915 painting *Zapatista Landscape*, which explored culture as linked to displacement, landscape and memory (fig. 2). Many

Chicano-identified or Mexican American artists, such as David Rosales, have written extensively on Rivera’s *Zapatista Landscape*. As Rosales says, “[t]his painting, painted in Europe in 1915, could be painted in California in 2000 and still be relevant to the concepts of assimilation and misplaced histories of Chicano peoples. This painting was done by a Mexican who is far from home and working within Western Art historical means, but expressing colonial concepts of aggression and survival within assimilation issues”.²¹ Since the late 1960s, Chicana/o artists in the US have focused their artwork on recuperating Mexican heritage. The legacy of Rivera’s artwork continues into the 21st century, especially through the reclamation of Rivera’s main motif of the “sarape”, a popular Mexican textile found in the composition of *Zapatista Landscape*. The sarape can thus be considered emblematic for Mexican communities, particularly those living in California and other parts of the US that were once Mexican territory.

In 2007, I mounted my *Punto de Regreso* series at two Mexican museums, the first in the state of Coahuila with Casa Purcell and the second at the Museo de las Culturas in San Luis Potosí. These installations involved fragmenting Mexican sarape textiles and then reconstructing them on the floor into cell- or membrane-like formations. My interest in globalisation led me to appropriate industrialised representations of a sarape – sarape “made in China” that bastardises its origins in ancient weaving traditions from the history of the Americas. Through historical references to fibre and textile art, concept and material intersect aesthetic concerns belonging to folk traditions, industrialised processes and popular art forms (fig. 3). I intuitively shape the sarape into different configurations. The forms I produce become nameless bodies, rich with manifold suggestions: globalisation, intuitive process, protective skin, etc. They became bodies that could be ignored or forgotten, constantly in transit and changing in my “fourth space”, as a point of return or *Punto de Regreso*.

I continue to make my work in relation to the most important topics that surround me, joining the other similarly creative communities that straddle the globe. I urge artists to re-examine their “borders” or “fronteras” so as to surpass the usual, limited definitions of geography and culture. But we should also be careful when creating a new “fourth space” that we retain what makes us different but still connected to our respective communities.

Ultimately, I believe that we, as artists, art administrators, cultural workers and educators, need to find something within borders to re-configure ideas and solutions. None of us can save the world by ourselves, but we can try to secure and sustain a creative space to allow thinking outside of master narratives. A newly transformed space can enable networks of information, ideas and art making while affirming humanist positions.

1. Quoted from an article that discusses the different periods in which the Clinton and Bush administrations focused on the Mexico/ US borders. See John Barry, "U.S.-Mexican Border: Can Good Fences Make Bad Neighbors?" (15 June 2000): http://speakout.com/activism/issue_briefs/1370b-1.html (accessed on 1 July 2012).
2. The conference took place at several spaces, such as the Museo de Arte Contemporaneo, the Universidad de Chile, and the Centro Cultural Mapocho during October 2006. I was invited as an individual artist to present a lecture and PowerPoint presentation, and displayed images of the "March 10th March" protest that had happened in Chicago's downtown area.
3. Pilsen has had a long tradition of community arts since the Czech community lived there. When its past residents moved out to their suburban homes, most of their deserted cultural spaces became sites of community-based programs and low-income artist studios, which resulted from the 1970s social movements within the present Mexican and Latina/o immigrant populations.
4. Since my days with Polvo's collective, I continue to do cultural production as INC. ("Instituto de Nuestra Cultura" or "Institute of our Culture"). Just recently, "Calles y Suenos" reinvented itself as "Calles y Suenos Chicago" where INC. mounted an exhibit of Spanish-speaking Caribbean, Latin American and US Latino/a artists entitled "Espacios Ocupados: Defining the 99%". Renowned artists such as Chile's Alfonso Fernandez and emerging artist Isabela Prado from Brazil participated at three grass-roots arts space venues in Chicago (January - June 2012). Its opening reception was at Pilsen's "Calles y Suenos Chicago".
5. My 2004 exhibit, "Invisible Flesh," was mounted during the months of October/ November at the Gabriel Gallery in FCAC. The exhibition followed two years of email conversations and preparations between Carmen Grostal, then director of FCAC's Gabriel Gallery, and me.
6. See Nguyen's statement for the Urban Theatre Project's playbill for the 1998 production of *Chay Vòng Vòng: Running in Circles* in Sydney, Australia.
7. Central Americans and Mexicans cross the Mexico/ US border in many different ways, for instance "coyotes" or human traffickers transport people illegally for profit. This is a very dangerous situation due to the harsh treatment and physical abuse of the prospective migrants.
8. Elvira Arellano has protested against the Bush Administration's immigration reforms since 2005, working with undocumented mothers in Chicago and with other organisations such as Centro Sin Fronteras. In 2006, she sought sanctuary at a storefront church in Chicago's Humboldt Park neighbourhood.
9. Elvira Arellano quoted by Erin Zaleski, "Immigration advocate refuses to appear for deportation", *Medill News* (Evanston: Northwestern University) (15 August 2006).
10. Pat Buchanan quoted by Jeff Chu, "10 Questions for Pat Buchanan", *Time* (20 August 2006).
11. In the spring of 2006, I led book-making workshops, with CAAAEII's staff, community leaders and youth. Their books were exhibited alongside Capapas's work at Polvo in December of 2006.
12. Homi K. Bhabha quoted in Jonathan Rutherford, "Third Space: Interview with Homi Bhabha", Jonathan Rutherford (ed.), *Identity: Community, Culture, Difference* (London: Lawrence & Wishart, 1990): 211.
13. Since Anzaldúa's death, her work continues to influence many artists and intellectuals, including "Womanist" groups, "Womanist" a term coined by African American writer Alice Walker to define women outside of white feminist ideologies.
14. Anzaldúa discusses identity politics and reworks the idea of cultures existing next to each other in the second edition of *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999; first edition published in 1987).
15. Jonathan Israel, *Race and Class in Politics in Colonial Mexico: 1610-1670* (Oxford: Oxford University Press, 1975): 11.
16. Maureen Perkins, "Visibly Different: Face, Place and Race in Australia," in Maureen Perkins (ed.), *Visibly Different: Face, Place and Race in Australia* (Bern: Peter Lang, 2007): 9-29.
17. Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, iii.
18. Obama's speech on immigration reform in El Paso was controversial with feelings that the fence was not completed, while others argued about the funding for further completion. This political commentary was posted on July of 2011, a month after the speech, by Politifact.com, an online project of the *Tampa Bay Times*: <http://www.politifact.com/truth-o-meter/statements/2011/may/16/barack-obama/obama-says-border-fence-now-basically-complete/> (accessed 22 July 2012).
19. Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2001): xii.
20. *Punto de Regreso* is not the exact Spanish translation for *Point of Return*, but it can "suggest" such ideas as Bhabha's hybridity and, of course, Anzaldúa's "Nepantla". Its meanings of "regression" and "return" can be turned into an opposite action of playing with two languages (English/ Spanish). I have been using almost all of my life as a mode of de-colonisation within my imagination.
21. David Rosales is a California-based visual artist with a MFA degree from Claremont University and BFA from San Francisco Art Institute. He has conducted research on the work of Mexican artist Diego Rivera, focusing on topics like displacement. See, for example, <http://www.elpayaso.com/articles/rivera09.htm> (accessed 15 November 2006).



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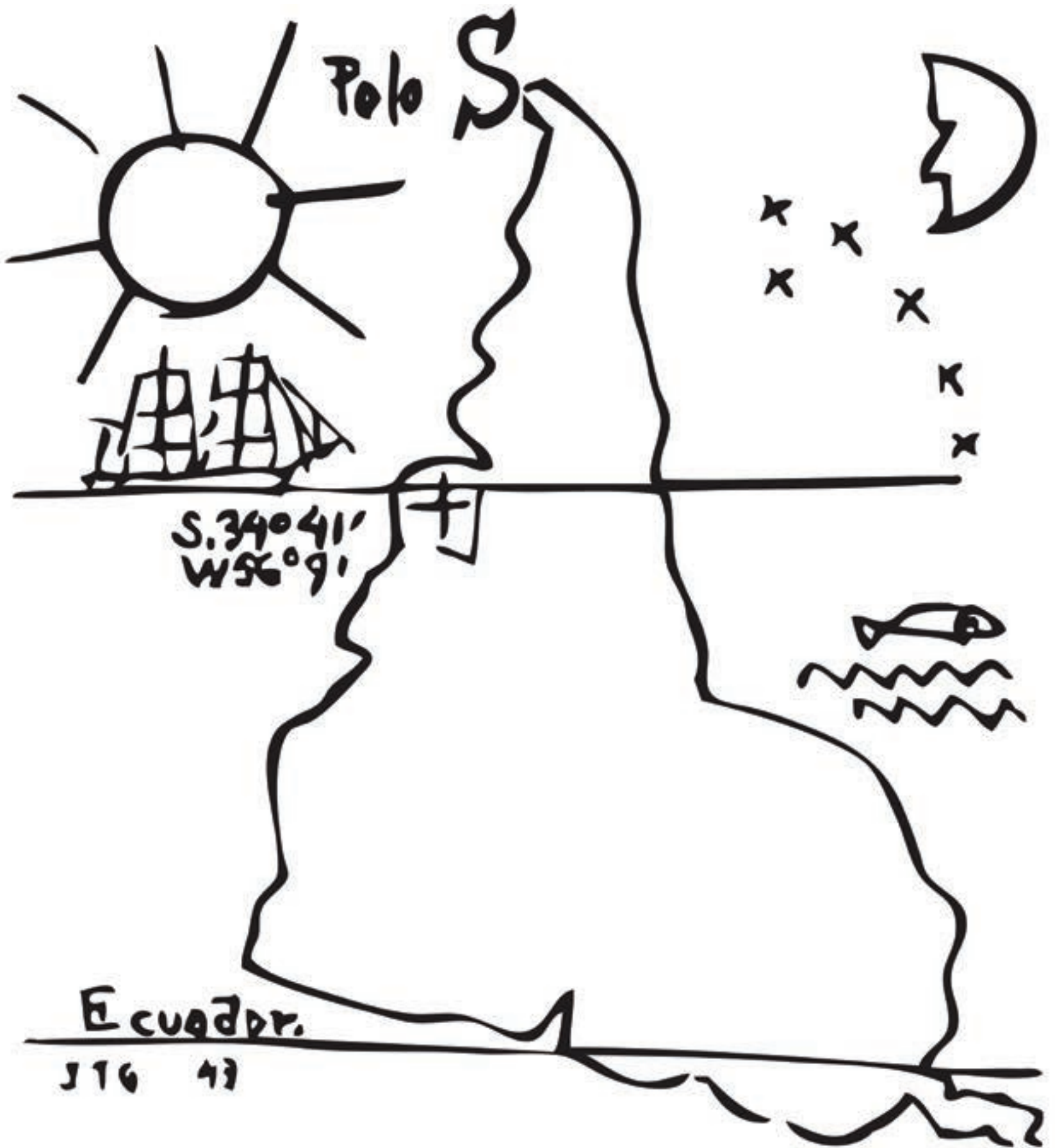


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América Invertida



Polo S

S. 34° 41'
W 96° 9'

Ecuador

516 43



EAST/WEST: JANUS-FACED

John Mateer

Seeing Joaquín Torres García's assertion of a kind of anti-America, an inversion, an upside-down mirror image, I find myself less sympathetic to it than I imagined I would be. Why? Because I don't think a Southern orientation is anything but an imaginary revolution, a reaction.

When I see the Equator at the bottom of that schematic map, I realise that any orientation of my experience begins horizontally not vertically, begins not North/South but East/West.

For me the Equator is less important than today's International Date Line – which affects instantaneous communication just because we need to sleep – and the historical and still politically controversial line of the Treaty of Tordesillas – because dreams are historical. (Just last night here in London on the news there was a report that an advert in Argentina shows one of their Olympic athletes training, in preparation for the London games, on the disputed Falkland Islands.)


Those two lines orientate me in the deep present. The Date Line places me in Time, and the Line of the Treaty places me in History: the former because the city in which I usually live, Perth, Western Australia, is in the same time-zone as those alleged future super-powers India and China, as well as the travel and financial hubs of Singapore (Asian trade) and Kuala Lumpur (Islamic banking); and the latter because most of my life – I was born in Johannesburg – has been spent on the Portuguese side of the Treaty line. Very few people, other than those with an interest in Western Australian history, realise that the border between what was called Westralia at the time of the Secessionist Movement and what the people of Perth call “the East”, all the non-western States of Australia, is a continuation of the Treaty line: that is, the anti-meridian.

But in the 21st Century it is naïve to think just in terms of geography, as if this is only dependant on maps. Borders are almost always militarised zones, and mobility is now electronic as well as physical.

Once, while in conversation with an historian in Iowa City, I brought up the question of what might be considered the boundary of the Indian Ocean region, a “line” usually drawn at the latitude of Cape Town – where my parents were born – and Perth. The historian said that he thought geography was now really a matter of where people travel and by what networks, and not the limits of place or space. Is it, then, a global concept?

Another historian, an Africanist, spoke with me at a forum in Melbourne after he had returned from a research trip to Somalia, where, among other events in his honour, a baby camel had been roasted. He explained that the then-President of Somalia's brother, who was living in Footscray, was in daily contact by phone with a range of leaders in the country of his birth. This trans-national contact was necessary because of Somalia's rapidly shifting political loyalties. There are geographies in geographies.

Still, for me those geographies are primarily East/West, Janus-faced, rather than North/South, or even South/South. But this kind of map-making won't help us explain how people actually live.



*meenamatta
walantanalingam*




Polo

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W 56° 9'

Ecuador.

576 43

 12



Ametelida, Valparaiso, Ciudad Abierta, escala 1/1

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Joaquín Torres García, *América Invertida*, 1943.
 Courtesy Museo Torres García, Montevideo,
 Uruguay.



Alicia Frankovich, *Human Trophies*, 2012.
 Performance as part of *...and they installed the office in the tavern*, organised by The Office (Berlin) and Le Bureau (Paris).
 Courtesy the artist.

This piece is a constructed situation, choreographed to allow for spontaneous actions to occur within controlled social parameters. The participants involved are non-professionals — here comprising curators and untrained bodies who are dressed distinctively. Oftentimes they will have only just met. The participants perform using a bank of JPG images as a “script”. They select one printed image each from this collection, drawn from the artist’s research archive spanning art historical periods from Renaissance sculpture to contemporary art and

dance. These images are a loose choreography from which spontaneous movement develops. The performers interpret and memorise their chosen gestures just moments before the performance begins, remodeling them in a series of lifted poses. In turn, each person is raised up like a trophy, maintaining their pose whilst being held aloft by the other performers. Each body and each repetition brings new meaning to these motifs as they are reperfomed in quick succession.



John Mateer, *East / West Janus-Faced*, 2012.
 Courtesy the author.

John Mateer is a writer and poet. He was on the steering committee of The South Project. He was the Australia Council’s Inaugural Art Writer in Residence at ACME Studios in London. He is the curator of *CONFIDENCE: Reorientation in Recent Art*, a show of artists from Australia, Malaysia, Indonesia, Singapore and Iran, for Perth Institute of Contemporary Arts (2013).



Jonathan Kimberley & puralia meenamatta (Jim Everett), *meenamatta walantanalinany : meenamatta map of unlandscape*, 2006.
 Courtesy the artists and Bett Gallery Hobart, Australia.

Considered to be the “Rosetta Stone” of Kimberley and Everett’s ongoing collaboration (they have been working together since 2005), this painting contains the entire hand-written opus integral to their series *meenamatta lena narla puellakanny : meenamatta water country discussion*. First exhibited in Hobart, Tasmania in 2006, the work is an intercultural discussion about world mapping and un-mapping, between conceptions of European Landscape and Plangermairrenner Country. The artists draw on

numerous references, including reconfigured medieval mappamundi and, as Everett says, “too many shared camps working in meenamatta country to count”. Kimberley describes their collaborative approach as “working exmodern”. Everett describes it as the “fact-reality of all-life”.



Heri Dono, *Untitled*, 2012.
 Courtesy the artist.

Heri Dono is an artist who lives and works in Yogyakarta, Indonesia.



Teresa Montero and Ximena Izquierdo, *Amereida, volumen primero*
Editorial Lambda, Santiago de Chile, 1967, 2012.
 Courtesy the artists and Isabel Fernández (photographer).

Fotografía tomada en las arenas de la Ciudad Abierta, Ritoque, Valparaíso, Chile.



Nat Thomas, *Untitled, Shell, Crab Hand*, 2012.
 Courtesy the artist.
 Photograph: Concentina Inserra.

I grew up in Queensland. Joh Bjelke Petersen was voted into power when I was fifteen months old. He ruled Queensland till I was twenty and a half. Joh’s ghost is the dominant political memory of my formative years. You can’t choose where you live when you’re a kid. I didn’t fully recognize the absurdity of a childhood spent in a police state, a state mockingly referred to as “The Deep South”, till I was safely out of there. Seven years in Europe. Living out of a backpack. Moving on is easy when you don’t have a lot to pack. It’s what I

think about when I look at shell crab hand. About the Big Pineapple, banana bending, Meter Maids on the Gold Coast, and Bjelke Blue, the smelly blue cheese named after Sir Joh.

Gathering 4

Johannesburg 2007

Page 182

Figure 1: Belle Primary School, Soweto, welcoming the South Project, 2007

Figure 2: Clifford Charles, Opening of the Johannesburg Gathering at Hector Pieterse Museum, Soweto 2007

Page 183

Figure 3: Johannesburg Gathering workshop, with Jeremy Wafer to the left, Johannesburg 2007

Figure 4: Clifford Charles and staff at the South African Crafts Council, Johannesburg 2007

Figure 5: Sharlene Khan and Bandile Gumbi (from the Dead Revolutionaries Club), Johannesburg 2007

Page 190

Figure 6: Elder from Kwazulu Natal, speaking at the Hector Pieterse Museum, Soweto 2007

Figure 7: Megan Evans and Maree Clarke, Weaving Workshop, South African Crafts Council, Johannesburg 2007

Figure 8: Participant at the Johannesburg Gathering 2007

Figure 9: Closing workshop at Drill Hall, City of Johannesburg 2007



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Johannesburg: A South-South Imbizo

Magdalena Moreno Mujica

Format versus dialogue?

Nearly five years into its journey criss-crossing the south, The South Project found itself disembarking at the southern cone of Africa, at Johannesburg, the home of the important scholar and activist, Mbulelo Mzamane. In 2004, at the very start of The South Project, Mzamane had played an instrumental role in setting the themes of our initiative. His keynote presentation, called “Of Minks and Men”, emphasised a shared space that both honours the people of the lands and waters across the south, and recognises the changing space we live in as cultural paths are connected, exchanged, and new forms of collaboration emerge. This thinking would prove absolutely central to the development of The South Project throughout its journeys across the south.

After the many complex learnings during its previous events (in Melbourne, Wellington and Santiago), The South Project had begun to understand that a gathering had to be owned by the local context. To succeed in its new temporary home, The South Project needed to be championed by a local speaker, someone guiding yet very grounded in the daily concerns of a local cultural context. By inviting a new guiding presence to the Project every year, we learnt to listen and appreciate that a gathering could take a variety of forms that did not have to

Johannesburgo: Un Imbizo Sur-Sur

Magdalena Moreno Mujica

Formato versus diálogo?

Hace cinco años dentro de la entrecruzada travesía del sur, *The South Project* se encontró desembarcando al extremo sur del cono Africano, en Johannesburgo, la casa del importante erudito y activista, Mbulelo Mzamane. En el 2004, en los primeros comienzos de *The South Project*, Mzamane había jugado un importante rol en ajustar los temas de nuestra iniciativa. Su fundamental presentación, llamada “De visiones a hombres”, enfatizó un espacio de intercambio que honró a ambos: las personas de las tierras y los océanos sureños. Además reconoció el espacio cambiante en el que vivimos y como los senderos culturales están conectados, intercambiados, dando lugar a nuevas formas de colaboración emergentes. Este pensamiento resultaría el eje central del desarrollo de *The South Project* a lo largo de su recorrido por el sur.

Después de muchos complejos aprendizajes durante los eventos previos, en Melbourne, Wellington y Santiago, *The South Project* había comenzado a entender que cualquier reunión debía darse en el contexto local. Para lograr hacer algo en su nueva y temporal morada, *The South Project* necesitaba ser liderado por un locutor local, un guía con conocimientos sobre las preocupaciones diarias del contexto cultural-local. Al invitar a una nueva presencia a guiar el proyecto

depend on an auditorium or the formality of audio-visual equipment, nor the traditional callings to country or reliance on particular age groups, for its success. What we learnt most of all was that a gathering, a discussion or an imbizo (to use the Zulu term) could take many distinct forms and engage many different people, but to work, it had to be thoroughly engaged and embedded in its current home.

The South-South imbizo in Johannesburg very quickly became the antithesis of the Project's launching pad in 2004, which was a heavily academic conference at the University of Melbourne. That first gathering – with all its conventional interventions, yet with full recognition and respect for the culturally diverse contexts of the south – had started bursting at the seams. The South Project was crying out for a new format of engagement, one that had to somehow start closely resembling the reality of cultural practices across the south, breaking away from traditional hierarchies of presentation and transfers of knowledge to create a mode of gathering more appropriate to southern contexts.

For this reason, the Johannesburg Gathering began with a celebration in Soweto at Belle Primary School. A choir of children welcomed The South Project to Johannesburg through song and dance. Over the past months, these children had taken part in South Kids, a program created for primary school children coming from all across the south, including the south of Chile, suburban Australia and now South Africa. Carrying

cada año, aprendimos a escuchar y apreciar que una reunión puede tomar diferentes formas que no dependen de un auditorio o formales equipos audio-visuales, ni de las tradicionales llamadas a países o delegar en un específico grupo demográfico, para que la idea triunfe. Lo que aprendimos sobre todo fue que una reunión, una discusión o un imbizo (para usar un término Zulu) puede adoptar varias estructuras e incluir muchos tipos de personas, y que a nivel de trabajo, debe estar comprometido e involucrado con su hogar actual.

El imbizo Sur-Sur en Johannesburgo rápidamente se transformó en la antítesis de la plataforma de lanzamiento del proyecto en el 2004, la cual fue una densa conferencia académica en la Universidad de Melbourne. El primer encuentro – con todas sus intervenciones convencionales, pero llenas de reconocimiento y respeto por las diversas realidades sureñas- había empezado al tope. *The South Project* demandaba un nuevo formato de participación, uno que de alguna manera copiara las verdaderas prácticas culturales sureñas, desligándose de las jerarquías tradicionales de presentación y transferencia de conocimientos, para así crear un modelo de participación más apropiado para los contextos del sur.

Por esta razón, la reunión de Johannesburgo comenzó con la celebración en Soweto en la escuela primaria Belle. Un coro de niños dio la bienvenida a *The South Project* en Johannesburgo por medio del canto y la danza. En meses anteriores, estos niños habían formado parte

its symbolic mascot, emu *Su-su* (a flightless bird from the south), the South Kids from the school dedicated an entire day to workshops with visiting artists on mask making, weaving and storytelling. They situated the south dialogues in the classroom and schoolyard, an apt environment to commence celebrations of what such a project hopes to communicate to younger generations, through inclusiveness and a sense of being part of a larger conversation. That evening, the gathering continued with an inaugural meeting across the road at the Hector Pieterse Museum, where we paid our respects to Hector Pieterse, a 12 year old boy who had died fighting alongside his peers for the freedom to learn his language at school during the apartheid regime.

As the imbizo unfolded, we encountered numerous faces familiar from our other journeys across the south – William Kentridge, Hlengiwe Dube, Jeremy Wafer and many more – each coming to the imbizo to bear witness to what had begun in Soweto and would continue over the following three days. This was a period when Johannesburg would guide us to what was relevant, what was real and what was really the stake of our south-south dialogues.

We were guided by our local coordinator, artist and activist Clifford Charles, and by the Dead Revolutionaries Club (Khwezi Gule, Fouad Asfour, Sharlene Khan and Bandile Gumbi) through workshops and think-tanks in Soweto and a jazz club in the township of Kliptown. From a weaving circle between Pinjarra fibre artists and weavers of

de los *Niños del Sur (South Kids)*, un programa creado para la escuela primaria a lo largo del sur, incluyendo el sur de Chile, un suburbio Australiano y ahora Sudáfrica. Cargando el símbolo de su mascota, emú *Su-su* (un pájaro sin alas del sur), los niños de la escuela *Niños del Sur*, dedicaron un día entero a talleres de elaboración de máscaras, bordado y cuenta cuentos, con artistas invitados. Situaron los diálogos del sur en el salón de clases y en el patio de recreo; un lugar acertado donde comenzar la celebración de lo que el proyecto esperaba y espera comunicar a los jóvenes, gracias a la inclusión y al sentido de sumarse a un extenso dialogo. Al final de la tarde, la actividad continuó con la reunión inaugural en el Museo Hector Pieterse (cruzando la cera), donde mostramos nuestro respeto por Hector Pieterse, un niño de 12 años que murió peleando junto a sus compañeros por la libertad de aprender su lengua en la escuela, durante el período del apartheid.

A medida que el imbizo se desplegó, nos encontramos con numerosas caras conocidas de nuestros otros viajes por el sur - William Kentridge, Dube Hlengiwe, Wafer Jeremy y muchos más - cada uno vino al imbizo a dar testimonio de lo que había comenzado en Soweto y continuaría durante los tres días siguientes. Este sería un período donde Johannesburgo nos guiaría hacia lo que era relevante, lo que era real y lo que se consideraba eran los fundamentos de nuestros diálogos Sur-Sur.

Fuimos guiados por nuestro coordinador local, el artista y activista

recycled telephone wires and polypropylene, to heated discussions about critical writing and performative space and place, the gathering morphed into intimate instances of exchange that were not defined by a format of expected exchange. There was no pre-set agenda of objectives, but simply an interest and respect to hear stories as they unfolded and a desire to create a common ground for dialogical exchange in its purest form.

One of the most memorable events took place at the Afrika Cultural Centre, a humble studio that was home to youth at risk. Here, a series of short performances placed us in the reality of post-apartheid Johannesburg. A group of adolescents who were born after apartheid narrated the diverse experiences of their lives through performance. Each performer bore the political, historical and cultural baggage of a community deeply wounded, trying to reconcile the past (even a past they did not live themselves, but which still affects everyday life in Soweto and other towns and cities in South Africa) with a way of living in a country that has not yet been able to heal. Benjy Francis, the Director of the Afrika Cultural Centre and the performers' dramaturge, presented us with the crude realities of an invisible, classist and cultural apartheid that continues to haunt contemporary South Africa. Little did we expect that we would be graced with the eloquent presence of the First Lady, Mrs Zaneli Mbeki, who listened to the stories and committed to help the centre (which was about to close due to eviction

Clifford Charles, y por el *Dead Revolutionaries Club* (Khwezi Gule, Fouad Asfour, Sharlene Khan and Bandile Gumbi) a los talleres, grupos de reflexión en Soweto y a un club de Jazz en el municipio de Kliptown. Del círculo de bordado de la fibra Pinjarra y tejedores de cables de teléfonos reciclados y polipropileno, a las acaloradas discusiones sobre escritura crítica y representación del espacio y lugar. El encuentro se transformó en íntimos instantes de participación que no habían sido definidos bajo un formato de intercambio esperado. No había ninguna agenda estipulada con objetivos preestablecidos, sino simplemente un interés y respeto por escuchar las historias de otros, tal como se presentaban y, el deseo de crear un espacio común para el diálogo en su forma más pura.

Uno de los momentos más memorables tomó lugar en el Centro Cultural Afrika, un modesto estudio que fue el hogar de jóvenes en riesgo. Aquí, una serie de representaciones y actuaciones nos ubicó en la realidad de Johannesburgo post-apartheid. Un grupo de adolescentes nacidos después del apartheid narraron sus diversas experiencias por medios de la representación. Cada actor cargó el equipaje político, histórico y cultural de una comunidad profundamente herida, intentando reconciliarse con el pasado (aunque no fueron ellos quienes lo vivieron, pero aún continúa afectando su cotidianidad en Soweto y otros pueblos y ciudades del Sudáfrica) en un país que no ha sido capaz de sanar. Benjy Francis, el director del Centro Cultural Afrika y actores

from its premises). In this way, although the cultural and artistic contexts of South Africa were heavily politically charged, The South Project as a new international initiative had the ability to validate and bring to public and political attention important projects, like the Afrika Cultural Centre, that were either lying dormant or were being seriously threatened.

Five years later, we can now ask ourselves: what worked in the Johannesburg imbizo? A number of very critical discussions took place that might not have found a voice or a venue without the framework of the event. I'm thinking especially of the frank but generous discussion between South African performance artist Tracey Rose and Italo-Australian Domenico de Clario, which emphasised the stillness of time, the moment of intimate engagement and the need to listen deeply as core modes of south-south dialogue. But we can also acknowledge some of the limitations of the imbizo. There was not a strong sense of time monitoring, such that some scheduled events took longer than expected while others did not take place at all. For people unused to either the organic structure of an imbizo or the diverse interests of The South Project, the program might have seemed hard to follow. But did this affect people's ability to participate? Not at all. On the contrary, it provided a space where each participant and project had an important viewpoint to share, and where sitting down for a meal, as well as cooking, making and listening – really listening – made each journey to

de teatro, nos presentaron la cruda realidad de un invisible, clasista y cultural apartheid que sigue persiguiendo a la actual Sudáfrica. Cuando menos lo esperábamos, fuimos sorprendidos por la grata presencia de la primera dama, Doña Zaneli Mbeki, quien escuchó las historias y se comprometió a ayudar al centro (el cual estaba a punto de cerrar debido al desalojo). De esta manera, aunque el contexto artístico y cultural de Sudáfrica fue altamente político, *The South Project* como una nueva iniciativa internacional tuvo la habilidad de validar y brindar proyectos importantes a la atención pública y política, como el Centro Cultural Afrika, que estaba cayendo en desuso y estaba siendo seriamente amenazado.

Cinco años después, podemos ahora preguntarnos: ¿qué funcionó en el imbizo en Johannesburgo? El conjunto de importantes discusiones que se suscitaron no hubieran podido encontrar una voz o un lugar fuera del marco del evento. Especialmente pienso que la franca pero generosa discusión entre la actriz sudafricana Tracey Rose y el actor italo-australiano Domenico de Clario, quienes enfatizaron sobre la calma del tiempo, el momento de íntima participación y la necesidad de escuchar profundamente, sirvió de modelo integral en el dialogo entre el sur-sur. Además es primordial reconocer algunas de las debilidades del imbizo: no hubo un fuerte sentido de monitoreo, ya que alguno de los eventos tomaron más tiempo de lo esperado mientras otros no se dieron a lugar. Para personas no acostumbradas bien sea a las estructuras

the imbizo worthwhile.

The Johannesburg event is truly impossible to summarise, even after five years. What it did best was set a new tone for future projects and gatherings, because it brought The South Project's raison d'être into stark relief. It ensured that the Project properly reflected on why it had come into being and who it was for, while making us all very aware that it could not leave behind a lethargic trace of spoken but broken promises. The greatest legacy of the Johannesburg imbizo, though, was its capacity to produce a space for deep reflection about the true meaning of dialogue: a space that recurred throughout the discussions with artists, curators, writers and performers from Johannesburg and beyond, which William Isaacs calls the art of thinking together.¹

1. William Isaac, *Dialogue and the Art of Thinking Together* (New York City: Doubleday, 1999).

orgánicas del imbizo o diversos intereses de *The South Project*, el programa pudiera haber parecido difícil de seguir. Pero, ¿afectó esto la capacidad de participación? Para nada. Por el contrario, esto proveyó un espacio donde participante-proyecto tuvieron un importante punto de intercambio y donde se sentaron a comer, cocinaron, hicieron y escucharon – realmente escuchar- haciendo el viaje del imbizo una experiencia que valiera la pena.

El evento de Johannesburgo es verdaderamente imposible de resumir, incluso después de cinco años. Lo que mejor hizo fue sentar las bases de futuros proyectos y reuniones, porque dio el deber ser y centro de atención sobre *The South Project*. Aseguró que el proyecto reflejara adecuadamente el por qué había llegado a ser y para quién era, al mismo tiempo que nos hacía consciente que no podía dejar un rastro letárgico de discursos y promesas sin cumplir. El mayor legado del imbizo de Johannesburgo, fue su capacidad de generar un espacio para la reflexión profunda sobre el verdadero sentido del dialogo: un espacio que se produjo a lo largo de las discusiones con artistas, curadores, escritores y actores de Johannesburgo y más allá, el cual William Isaacs llama el arte de pensar juntos.¹

1. William Isaac, *Dialogue and the Art of Thinking Together* (New York City: Doubleday, 1999).



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Nuestro Sitio: Artistas de América del Sur

Beatriz Bustos Oyanedel

Cuatrocientas lenguas coexisten, junto a la española y portuguesa, y son éstas lenguas, testimonios de las diferentes poéticas que permean silentemente el cotidiano, en nuestro continente habitado por más de quinientos millones de personas.

En América del Sur, un territorio diverso en cuanto a su geografía, sus etnias y lenguas, cuyos constantes cambios socioculturales se desarrollan de modos y en ritmos diferentes, cohabitan las dinámicas de las grandes ciudades, marcadas por el vértigo del “desarrollo” y el impacto en que sus habitantes experimentan el crono, con aquellas pequeñas comunidades cuyo diario vivir esta marcado por la subsistencia, y experimentan el tiempo de manera orgánica con la naturaleza.

Nos cautiva, la riqueza de la producción manual, llevada a cabo por miembros de pequeñas comunidades, en donde el diseño ancestral, cargado de simbolismos, se produce con nuevos materiales de la era industrial, utilizando para ello, técnicas textiles, alfareras y tallados, sorprendiéndonos tanto por su belleza visual, como por la integración en estos procesos de producción de dinámicas que nos hablan de una forma de vida presente, en la cual, la celebración compartida, los ritos

Our Site: South American Artists

Beatriz Bustos Oyanedel

There are four hundred languages that coexist in South America, a subtle testimony to that which circulates and permeates the everyday life of a continent inhabited by five hundred million people. Diversity, geographically as well as ethnologically and linguistically, characterises this land, creating a continual contrast, a powerful social and cultural transformation: the evolution of the big cities, marked by development, and the impact on its inhabitants, on time and space, often confrontational, and at the same time fusing with those who inhabit the small towns and whose very existence is defined by nature.

We are captivated by the richness of man-made products, created by members of the small communities maintaining their ancestral designs, laden with symbolism, but using new materials representative of an industrial age. The traditional techniques of textile manufacturing, pottery-making and carving surprise us with their beauty and harmony and the interaction of contemporary methods of production along with the ritualistic and the metaphysical.

The towns and villages have been re-established on land once inhabited by ancient civilisations that were gifted with their own thoughts, ideas and beliefs, as well as the integration of colonial views

Beatriz Bustos Oyanedel es curadora independiente, actualmente comparte estas actividades con el Consejo Nacional de la Cultura y las Artes de Chile, como coordinadora general del Pabellón de Chile en la 55 Bienal de Venecia. Participó hasta el año 2008 como asesora curatorial y dirigiendo el área de producción y programación del Museo de Arte Contemporáneo de Chile. Ha realizado curadurías en diferentes museos y centros culturales, entre ellos en el National Museum of Contemporary Art, Seúl, Corea, Instituto Tomie Ohtakee, Sao Paulo, Brasil, Museo de Arte Moderno de Medellín, Colombia, Museo de Arte Contemporáneo de Niteroi, Brasil, Museo de Artes Visuales, Chile.

y lo metafísico coexisten.

Las ciudades y pueblos han sido refundadas sobre culturas originarias milenarias. Es innegable la multiplicidad de sentidos que estas culturas originarias han aportado y aportan aún en la construcción del presente, con mayor o menor integración de los modelos coloniales en éstas, luchan sus habitantes en pos de un mayor reconocimiento y equidad.

Los movimientos sociales, hicieron sus demandas con mayor énfasis durante los años setenta y ochenta, momento en el cual, fueron oprimidos por dictaduras y genocidios que tiñeron de dolor nuestra historia, permanecen éstos, como períodos oscuros en nuestra memoria, la cual se encuentra plasmada por estelas de ausencias, estados de dolor, en donde la palabra imposibilidad se desvanece en pos del deseo de conciliación y búsqueda de nuevos significados, dinámicas que han permitido y permiten hoy encontrar un nuevo modo de convivencia social.

Paulatinamente después de los años ochenta los gobiernos de América del Sur, adoptan, a diferentes ritmos y tiempos, el libre mercado en sus políticas económicas, éstas se implementan con mayores o menores restricciones en casi todos los países de nuestro continente. De manera paralela, las prácticas de trueque siguen presentes.

Con la incorporación de estas políticas, la era de la globalización

to a certain extent of which there is still a trace today. Its inhabitants are constantly fighting for equality and recognition.

Social movements reached a peak in the '70s and '80s. The greater part of the land suffered the consequences of violent dictatorship, causing great distress. These dark periods remain in our memory embodied in absences and suffering, where impossibility is dispelled in pursuit of a desired reconciliation and the search for new meanings, finding new ways of social interaction and coexistence.

Gradually at the beginning of the '80s, at different stages, the governments of South America adopted free markets as part of their economic policies. These were implemented, with some restrictions, in almost all the countries of our continent. But at the same time, the bartering system continues. The era of globalisation has given us new urban development, highways, glass buildings and luxury brands, as well as urban poverty made up of families moving from the country to the cities in search of a livelihood, inhabiting slums, wretched towns and camps.

The ancestral practices of an agriculture-based subsistence and cocaine consumption, are replaced by a new industry, bringing with it armed fighting and all that illegal drug trading entails.

New technology, communication and the exchange of goods through imports and exports advance at great speed. Consumer goods circulate through new routes, two of which are Latin America

nos provee de una nueva configuración urbana que se desarrolla en nuestras ciudades, conviven autopistas, edificios de espejos, marcas de lujo, con la pobreza urbana, constituida por familias que se desplazan en búsqueda de sustento, desde los campos a las ciudades, se instalan en favelas, villas miserias y campamentos.

Las prácticas de subsistencia y religiosas ancestrales de consumo de coca y su pequeña producción agrícola, es reemplazada por una nueva industria que trae con ella nuevas luchas armadas impulsadas por dinámicas propias del narcotráfico.

Los avances tecnológicos, las comunicaciones y el intercambio a través de importaciones y exportaciones, avanzan debido a la tecnología, a ritmo acelerado, la circulación de los bienes de consumo se realiza a través de nuevos flujos, momento en donde dos ejes: Latinoamérica y Asia, regiones que tienen en común haber estado subordinadas a la periferia del mundo económico y cultural, debido a la primacía del flujo euro céntrico, tienen ahora una mayor presencia global. En paralelo, tímidamente propuestas de integración entre países de América del Sur se implementan, entre éstas, a finales de 2004 en el Cusco, Perú los gobiernos suramericanos manifestaron su voluntad de construir una Comunidad de Naciones, propuesta formalizada el año 2008 como la Unión de Naciones Suramericanas, Unasur. El eje de esta decisión está en las vertientes históricas de los integrantes: tradición de convivencia internacional pacífica, y

and Asia – regions that have been subordinate to the domination of Eurocentric flows, on the edge of the economic and cultural world, but which now have a global presence. Simultaneously and self-consciously, proposals for integration were put forward between South American countries. Towards the end of 2004, in Cusco, Peru, South American governments expressed their desire to build a union of South American nations; this was formalised in 2008 as the Union of South American Nations, Unasur. The linchpin of this decision can be traced to the historical tradition of its members: a tradition of international pacific coexistence, fully recognising the diversity of each individual territory.

Culture, which is understood today as that which conjoins different lifestyles and symbolisms, has a philosophical-political dimension based on solidarity, pluralism and access to and redistribution of wealth, where cultural rights fulfil a fundamental role as elements combined to make that which is human.

Nuestro Sitio, artistas de America del Sur takes a special look at certain facts and movements, at what is happening now in our continent – a look that, stripped of all logic, shows us the driving force which arises between the diffused limits of life/death.

Cultural exchange through visual arts, which is the force behind *Nuestro Sitio*, seeks to be an opportunity to learn more about our people, their origins, their memories, and the way we integrate the

reconocimiento de la diversidad que coexisten en cada territorio.

La cultura, entendida hoy en día, abarca formas de convivencia, prácticas simbólicas de grupos humanos, tiene una dimensión por tanto filosófica-política, basada en fines de solidaridad, función social, pluralismo, acceso y es redistributiva de riqueza, entre otros elementos, los derechos culturales son elementos constitutivos del ser humano.

América del Sur tiene una oportunidad privilegiada para construir los espacios necesarios para el dialogo cultural entre los habitantes.

Nuestro Sitio artistas de América del Sur es una mirada particular que se aproxima desde la visualidad a ciertos acontecimientos y movimientos que se generan actualmente en nuestro continente, una mirada que despojada del campo de la lógica, se aproxima a presentar indicios de una pulsión creadora que surge entre los límites difusos de la vida/muerte.

El intercambio cultural por medio de las artes visuales, que impulsa *Nuestro Sitio*, espera ser una oportunidad para conocer más de nuestros pueblos, sus orígenes, su memoria, el modo como integramos la contemporaneidad a la forma en que vivimos.

La mirada particular de cada artista participante, los cuales han experimentado a través de sus biografías, las tensiones propias de los cambios culturales en nuestro continente, nos interpela: *tensiones ideológicas, flujos migratorios, consumo y mercado*, conforman los

ejes permeables que urden este tejido visual.

Los artistas, participantes de esta exposición, realizan su trabajo visual en consideración a diferentes énfasis y dinámicas identificadas en territorios de: Bolivia, Brasil, Colombia, Chile, Ecuador y Paraguay.

Los tres ejes permeables que presenta *Nuestro Sitio*, se definen con el objetivo de lograr una mayor comprensión, ya que un factor común entre las diferentes propuestas de los artistas es la ausencia de límites en los conceptos trabajados, la mixtura y cruces de conceptos permean, cual célula viva, las identidades en constante tránsito, características de un territorio en constante búsqueda de sentidos.

Para *Mapping South* he realizado una selección de las treinta y dos obras exhibidas en la exposición *Nuestro Sitio Artistas de América del Sur*, llevada a cabo en el Museo de Arte Contemporáneo de Niteroi, Río de Janeiro, Brasil la cual fue inaugurada en mayo del 2012 y en el Museo de Artes Visuales, Santiago, Chile en septiembre del 2012.

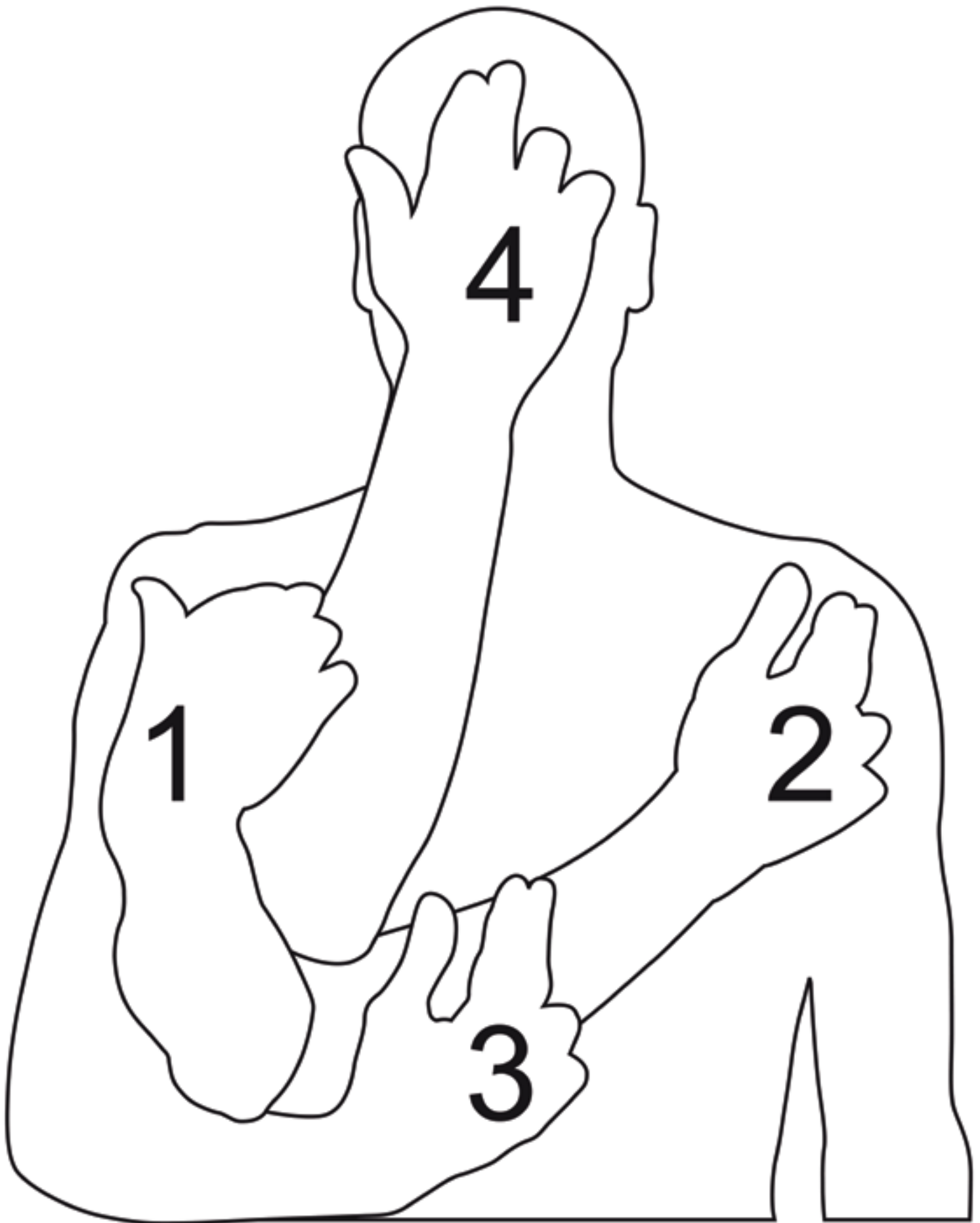
contemporary into the way we live. Each participating artist produces work taking into consideration different emphases and visual dynamics identified in the territories of Bolivia, Brazil, Colombia, Chile, Ecuador and Paraguay, approached through individual reflections built on their own biographies, adding to the tension of cultural transformations in our continent. There are therefore three visions which join to make this visual web: ideological tension, migratory flow, and consumption and the market.

The boundaries of these themes and their fusion have been put forward with the object of facilitating the coherence of our process. A common factor between the different artistic proposals is the dissolution of the limits of the concepts dealt with. These combinations and crossovers impregnate identities that are in continuous transition, characteristic of a land constantly seeking meaning and acknowledgement.

For *Mapping South*, I have made a selection from the 32 works exhibited in *Nuestro Sitio Artistas de América del Sur*, which opened at the Niteroi Museum of Contemporary Art in Rio de Janeiro, Brazil, in May 2012, and at the Museum of Visual Art, Santiago, Chile, in September 2012.

Nuestro Sitio: Proyectos / Our Site: Projects

<p>Página 198 Fernando Arias Colombia Se busca cenizas 2009 Dibujo realizado con cenizas humanas donadas al artista para realizar obra de arte Imagen cortesía Fernando Arias</p>	<p>Página 202 Carlos Castro Colombia Cosecha 2010 Tuza de maíz confeccionada con dientes humanos Fotografía cortesía Carlos Castro. LA Galería, Bogotá, Colombia</p>	<p>Páginas 206 y 207 Avelina Crespo Ecuador Fotos Gratis Retratos fotográficos realizados a los participantes de la fiesta de San Juan en la sierra de Ecuador, en una práctica de trueque entre la artista y los miembros de la comunidad. Registro llevado a cabo desde el año 2002 al 2011. Fotografía cortesía Avelina Crespo</p>	<p>Página 210 Barbarita Cardozo Colombia Papeles cortados # 18 (Diesel) 2009 Vínilo impreso, realizado con imagen de propaganda del partido comunista de China, que incorpora logotipo de marca de vestuario, la cual es intervenida con técnica artesanal de recorte. Fotografía cortesía Oscar Monsalve. Galería Nueveochenta, Bogotá, Colombia</p>
<p>Página 199 Rodrigo Bruna Chile Kartoffel II 2006 Fotografía digital. Registro realizado durante el proceso de transformación de papa (tubérculo originario de América), la cual se encuentra injertada con documentos estatales. Fotografía cortesía Rodrigo Bruna</p>	<p>Página 203 Bernardo Oyarzún Chile Doméstica 2011 Cojines de lana tejidos a crochet. Detalle de instalación que incorpora elementos de la cultura matriarcal popular local. Fotografía cortesía Bernardo Oyarzún Obra realizada con el apoyo del David Rockefeller Center for Latin American Studies, Harvard University</p>	<p>Página 208 Livia Marín Chile - Inglaterra Ficciones de un uso I 2004 Detalle de Instalación realizada con 2000 lápices labiales de procedencia China los cuales fueron intervenidos por la artista mediante proceso manual Fotografía cortesía Rosa Miranda G</p>	<p>Página 211 Floriano Romano Brasil Fashion Show 2012 Registro fotográfico de performance llevada a cabo por transeúntes, durante la inauguración de la exposición Nuestro Sitio Artistas de América del Sur, Museo de Arte Contemporáneo de Niteroi, el 5 de mayo de 2012 en Rio de Janeiro, Brasil. Fotografía cortesía Floriano Romano</p>
<p>Página 200 Ronald Duarte Brasil Fuego cruzado Registro fotográfico de interferencia urbana realizada en calles del barrio Santa Teresa en Río de Janeiro, 2002 Fotografía cortesía Wilton Montenegro</p>	<p>Páginas 204 y 205 Joaquín Sánchez Paraguay-Bolivia Chaco 2012 Impresión fotográfica sobre tela y aplicación de corazón tejido en técnica Ñandutí, el cual es realizado por mujeres de la comunidad guaraní. Detalle de instalación que incorpora imagen fotográfica, tejido y 400 corazones de madera tallados en diversas maderas nativas. Fotografía 07 cortesía Rosa Miranda G Fotografía 08 cortesía Joaquín Sánchez</p>	<p>Página 209 Marcela Moraga Chile - Alemania Locaciones personales Playmobil 2000 Registro fotográfico de performance realizada en plaza de Santiago de Chile. Fotografía cortesía Marcela Moraga</p>	
<p>Página 201 Colectivo Gráfica Utópica Andrei Muller, Flávio Vasconcellos, Gustavo Speridião Brasil El circo de los sueños 2008 Manifiesto</p>			





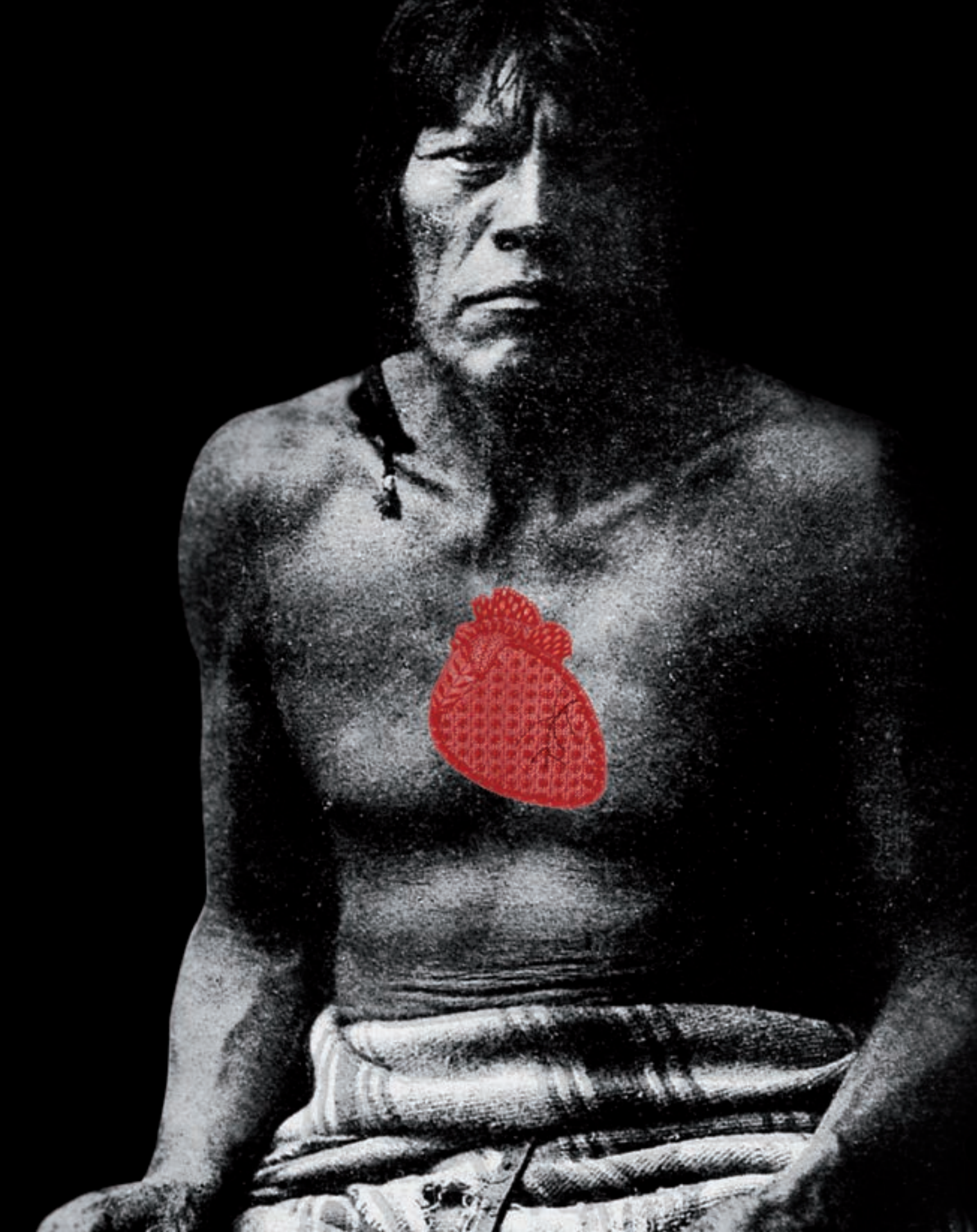


A GRÁFICA UTÓPICA IMPRIME MELANCOLICAMENTE O PESADELO INSTAURADO COM A CAPTURA DAS NUVENS. O CIRCO DOS SONHOS E OS PALHAÇOS DE AÇO ENCENAM COM GLAMOUR O DRAMA COMO ME TORNEI BÍPEDE OU OS PROBLEMAS POLÍTICOS DE SER BÍPEDE. O DEFENSOR DAS NUVENS E OPRIMIDOS. ESCREVI ESTAS IMAGENS COM A PENA DA GALHOFA E A TINTA DA REVOLTA, E NÃO É DIFÍCIL ANTEVER O QUE PODERÁ SAIR DESSE CONÚBIO. A REVOLTA É SEMPRE ENGRAÇADA, E A GALHOFA ME FAZ RIR ÀS VEZES. ACRESCE QUE A GENTE GRAVE NÃO ACHARÁ NAS TELAS SEU ROMANCE USUAL, AO PASSO QUE A GENTE FRÍVOLA ACHARÁ NELAS UMAS APARÊNCIAS DE PURO ROMANCE; EI-LO AI FICA PRIVADO DA ESTIMA DOS GRAVES E DO AMOR DOS FRÍVOLOS, QUE SÃO AS DUAS COLUNAS MÁXIMAS DA OPINIÃO. MAS EU AINDA ESPERO ANGARIAR AS SIMPATIAS DA OPINIÃO, E O PRIMEIRO REMÉDIO É FUGIR DE UMA APRESENTAÇÃO EXPLÍCITA E LONGA. O MELHOR ESPETÁCULO É O QUE CONTÉM MENOS COISAS, OU O QUE AS DIZ DE UM JEITO OSCURO E TRUNCADO. CONSEQUENTEMENTE, CONTAREI ADIANTE OS PROCESSOS EXTRAORDINÁRIOS QUE EMPREGUEI NA CAPTURA DAS NUVENS. O CERTO É QUE NUVENS DE MIL GRAUS VARRERAM ESSES ANOS, APESAR DE DORMIR BEM TODOS OS DIAS NO SILÊNCIO DO BAIRRO. O CERTO É QUE POSSO AFIRMAR QUE ME TORNEI BÍPEDE ENQUANTO OUTROS PERDIAM PERNAS. A FEGANISTÃO EM OUTUBRO (OPERAÇÃO “LIBERDADE DURADOURA”), 26 DE OUTUBRO É VOTADO O PATRIOT ACT NO CONGRESSO AMERICANO, QUE RESTRINGE AS LIBERDADES, 11 DE OUTUBRO DE 2002 O CONGRESSO AMERICANO AUTORIZA O RECURSO À FORÇA ARMADA CONTRA O IRAQUE E 20 DE MARÇO DE 2003 COMEÇA A OPERAÇÃO “LIBERDADE IRAQUIANA”. EM 2007 CHEGA A 000 O NÚMERO DE SOLDADOS AMERICANOS MORTOS NO IRAQUE E APROXIMADAMENTE 100.000 CIVIS IRAQUIANOS (MAIORIA MULHERES E CRIANÇAS). AS NUVENS PARECEM FEITAS DE CARNE ÀS VEZES. ÀS VEZES É UM MATERIAL MAIS MORTO. MORTO OU CARNE, HÁ A NUVEM. DE 1945 PARA CÁ, A SOMBRA DA ANIQUILAÇÃO FINAL PAIRA SOBRE O DESTINO DA HUMANIDADE, SOB A FORMA DE UMA AMEAÇADORA NUVEM EM FORMA DE COGUMELO. NÃO LIGAMOS MAIS. ANTES RISOS DO QUE PRANTOS DESCREVER. ACREDITAMOS QUE DADA IS DEAD E QUE DEUS É TIROTEIO. NÃO LIGAMOS PARA NADA E NADA LIGA PARA NÓS. ACREDITAMOS QUE DADA IS DAD. DE TÃO SEM GRAÇA O MUNDO, TIVEMOS QUE INVENTAR ALGO PARA RIR SEGURANDO A BARRIGA ENORME (DOS OUTROS). RIR COMO SE RI DA EXPRESSÃO COMO DAR ARMA PARA MACACO OU SE COMPRO UM CIRCO O ANÃO CRESCE. SOMOS ASSIM. TEMOS CERTEZA ABSOLUTA DE QUE O ÚNICO QUE SE LIBERTOU NA REVOLUÇÃO INDUSTRIAL FOI O CAVALO. QUE A ARTE DA PAISAGEM NÃO PODERIA TER NASCIDO NO DESERTO. QUE MICHELANGELO ESCULPIA EM BELOS MÁRMORES ESCARRARA (BEM ESVERDEADOS). QUE A DOR É VIDA. QUE É IMPOSSÍVEL COMER O BOLO SEM O PERDER. QUE TODO SINDICALISTA QUE SE PREZA SABE QUE CONTRA A DIREITA E A ELITE, REVOLUÇÃO É MALEVICH. QUE A NUVEM PARTIU EM UMA NUVEM FRIA, QUE NÃO SE FAZ MAIS ANTIGUIDADES COMO ANTIGAMENTE. QUE VOCÊ PENSA MUITO COM A MENTE E ROLAMOS DE RIR COM ISSO. TOULOUSE LAUTREC É TOO LOSER LAUTREC! (MUITO PERDEDOR LAUTREC!! COM VOZ DE CHUCK D), MORANDI NÃO PASSA DE UMA CONJUGAÇÃO DO VERBO MORAR (EXEMPLO: ESTOU MORANDI MAL), ANDAMOS POR AÍ SALTITANDO E EXPLICANDO QUE CHAMAMOS MARK ROTHKO DE ARROTHKO, POIS PARA NÓS SE ASSEMELHA MAIS AO SOM QUE OCORRE QUANDO GASES DO ESTÔMAGO SÃO EXPELIDOS ATRAVÉS DA BOCA PARA NARRAR OS DRAMAS DA HUMANIDADE NUMA ÉPOCA DE GUERRAS E REVOLUÇÕES. GASES SÃO IDÉIAS QUE TEMOS DO QUE COMEMOS. SÓS E SORRIDENTES, SOMOS ASSIM, A FILA SEM FIM DOS DEMÔNIOS DESCONTENTES. EXPLICADO TÃO BEM ASSIM O CIRCO DOS SONHOS QUE MILITA CONSTANTEMENTE PELA CRISE FINAL DOS PESADELOS, PENSO QUE SERIA PROVEITOSO DIZER O QUE REALIZEI COM MUITO GRADO E LITROS DE SUCO DE SUOR DE SUVACO. O BÍPEDE, DISSE EU, O AUTOR, FOI O PRIMEIRO A ACHAR OS QUATRO CANTOS DA NUVEM. TAREFA IMPOSSÍVEL, E SÓ O IMPOSSÍVEL ACONTECE, LI EM UM MURO.

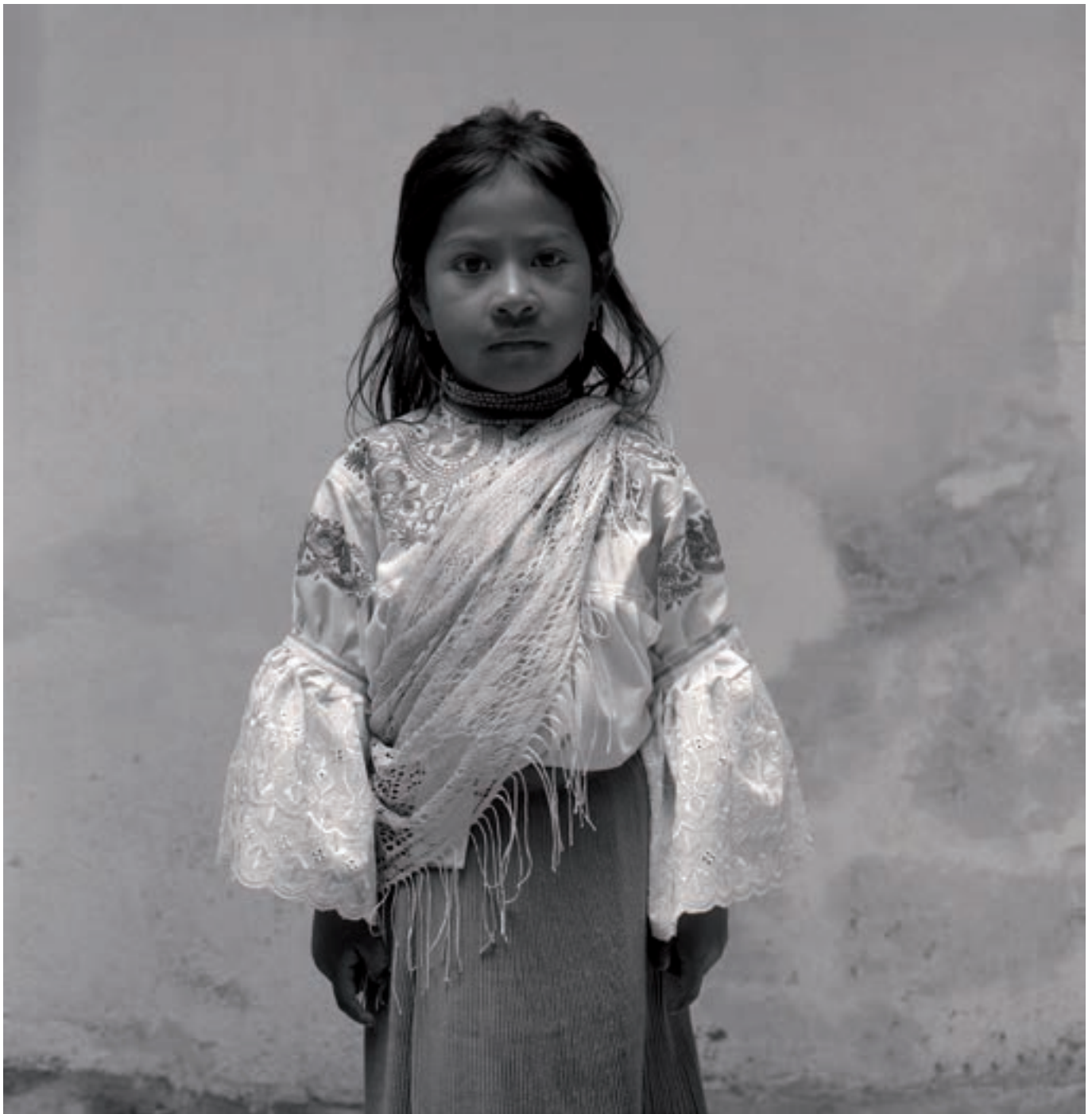


















青春似生产似战备



Four Souths

Kevin Murray

Preguntando caminando – “walking we ask questions”. For the Zapatistas, the journey towards socialism is not predetermined. Daily consultations are required to plot the next step.

This current exploration of South does not seek a fixed concept. The journey south explores the underside of nationhood—how hierarchies are internally organised to divide a “civilised” North from a “primitive” South. This present journey crosses four continents: Europe, Oceania, Africa and South America. It is just one of an infinite number of journeys that attempt to build lateral connections between cultures. Along the way, hypotheses about the meanings of South are proposed. Some will persist, others will be lost in the journey.

We don't know where we are going. We are going South.

Spain as South – the Black Legend has a warm heart

“Africa begins at the Pyrenees”

Alexandre Dumas¹

“Whatever has black sounds has duende”

García Lorca²

Spain seems an exception to “civilised Europe”. While the Enlightenment promoted the pursuit of reason based on natural order,

Cuatro Sures

Kevin Murray

Preguntando caminando – Para los Zapatistas, el viaje hacia el socialismo no está predeterminado. Se requieren consultas diarias para planear el siguiente paso.

Esta exploración actual del sur no busca un concepto fijo. El viaje al sur explora el lado oscuro de la soberanía -cómo las jerarquías se organizan internamente para dividir a un norte “civilizado” de un sur “primitivo”. El presente recorrido cruza cuatro continentes: Europa, Oceanía, África y América del Sur. Este es sólo uno de un número infinito de viajes que intentan construir conexiones laterales entre culturas. A lo largo del camino se proponen hipótesis sobre el significado del Sur. Algunas persistirán, otras se perderán en el viaje.

No sabemos a dónde vamos. Vamos hacia el Sur.

España como Sur – La Leyenda Negra tiene corazón cálido

“África comienza en los Pirineos”

Alejandro Dumas¹

“Todo lo que tiene sonidos negros tiene duende”

García Lorca²

España parece la excepción a la “Europa civilizada”. Mientras la Ilustración promovía la búsqueda de la razón basada en el orden

Spain remained captive to a theatre of violence as it persecuted heretics and bulls. Is this a true image of Spain?

What has been termed Spain's "Black Legend", its reputation for savagery and delusion, emerged during the Reformation. The Inquisition was depicted by Protestants and Anglo-Saxons as proof of inherent Spanish cruelty.

The negative view of the Spanish was further elaborated by the French. To their neighbours across the Pyrenees, the Spanish were a barbarous people, tainted by their African influence. They were variously described as Turkish or Arab Christians – anything but European. According to Stendhal, "Blood, manners, language, way of living and fighting, everything in Spain is African. If the Spaniard were a Muslim he would be a complete African".³

From 1795, Spain was occupied by Napoleonic France for nearly ten years. After expelling the French, the restored King Ferdinand VII initiated a reaction against liberalism. The resulting French disdain for the Spanish cast an orientalist shadow, popularised in the literary genre of travel writing known as the *Espagnolade*. The Spanish conspired to construct a romantic image of themselves: the middle class reacted against the Bourbon invaders by inventing a defiant national culture drawn from the Madrid working class, and focused on bull-fighting and flamenco.

natural, España permanecía cautiva en un teatro de violencia mientras perseguía herejes y toros. ¿Es esta una imagen verdadera de España?

Lo que ha sido denominado la "Leyenda Negra" de España, su reputación de salvajismo y delirio, surgió durante la Reforma. La Inquisición fue representada por los protestantes y anglosajones como prueba inherente de la crueldad española.

La visión negativa de los españoles fue alimentada aún más por los franceses. En sus barrios a través de los Pirineos, los españoles eran gente bárbara, corrompidos por su influencia africana. Eran descritos de forma diversa como turcos o árabes cristianos -todo menos europeos. De acuerdo a Stendhal, "La sangre, modales, lenguaje, forma de vivir y pelear, todo en España es africano. "Si el español fuera musulmán sería un africano completo".³

Desde 1795, España estuvo ocupada por la Francia Napoleónica por casi 10 años. Después de expulsar a los franceses, el reinstaurado Rey Fernando VII inició una reacción en contra del liberalismo. Como resultado de esto, el desdén francés por los españoles lanzó una sombra orientalista, popularizada en el género literario de escritura de viajes conocido como la *Espagnolade*. Los españoles conspiraron para construir una imagen romántica de sí mismos: la clase media reaccionó en contra de los invasores borbones, inventando una desafiante cultura nacional extraída de la clase obrera de Madrid y enfocada en las corridas de toros y el flamenco.

The tragedy of Andalusia

The rest of Europe used Spain as a stage for the grand passions. The Spanish south, in particular Seville, became the setting for the passions of European opera, such as *The Barber of Seville*, *Don Giovanni* and *Il Traviatore*. This culminated in Bizet's *Carmen*, which orchestrated and choreographed the wild Andalusian spirit. Spanish orientalism continues today in the world music scene, with flamenco celebrated in the cinema of Carlos Saura and Tony Gatlif.

As with Italy, Spanish culture internalises this division within its own territory. For nearly 800 years, from the early 8th century, the south of Spain was an Islamic civilisation. In 1492, in the same year that Christopher Columbus set out to find the so-called "New World", the new Christian monarchs Ferdinand and Isabella forced the surrender of Granada, the last Muslim city, and expelled the Jewish population from the entire peninsula.

After this period of *Reconquista*, people of Moorish background were always under suspicion. The original terms of surrender guaranteed that Moors would keep their goods and continue to observe Sharia. But forced conversions soon followed. Even those who converted became victim of new laws, such as the *limpieza de sangre* (purity of blood). Granada soon lost its once thriving silk industry and was eventually eclipsed by Seville, which became the gateway to the New World.

La tragedia de Andalucía

El resto de Europa usaba a España como escenario para las grandes pasiones. El sur de España, en particular Sevilla, se convirtieron en la puesta en escena de las pasiones de las óperas Europeas, tales como *El Barbero de Sevilla*, *Don Giovanni* e *Il Traviatore*. Esto culminó con *Carmen* de Bizet, que orquestaba y coreografiaba el espíritu salvaje de Andalucía. El orientalismo español continúa hoy en día en la escena de la música del mundo, con el flamenco celebrado en la cinematografía de Carlos Saura y Tony Gatlif.

Como con Italia, la cultura española internalizaba esta división en su propio territorio. Por casi 800 años, desde inicios del siglo VIII, el sur de España fue una civilización islámica. En 1492, el mismo año que Cristóbal Colón salió a encontrar el llamado "Nuevo Mundo", los nuevos monarcas cristianos Fernando e Isabel forzaron la capitulación de Granada, la última ciudad musulmana, y expulsaron a la población judía de toda la península.

Después de este período de *Reconquista*, la gente de ascendencia mudéjar siempre estuvo bajo sospecha. Los términos originales de capitulación garantizaban que los moros conservarían sus bienes y continuarían con las leyes islámicas (Sharia). Sin embargo, la conversión forzada siguió pronto. Incluso aquéllos que se convirtieron fueron víctimas de nuevas leyes, tales como la *limpieza de sangre*. En poco tiempo Granada perdió su antes próspera industria de seda y fue

After having brutally expelled the heretics, signs of regret began to appear. This ambivalence is particularly strong in the classic novel of Spanish literature, *Don Quixote*. The story of the knight-errant and his squire takes the form of a journey south, from Castile towards Seville. In the course of his adventures, Quixote feels free to identify any untrustworthy character as an Andalusian Moor. However, in attempting to revive the earlier romances of Spanish classical literature, the tale's author, Cervantes, finds a parallel in the struggle between the brutal Visigoths and noble Basques of the past, and the harsh treatment which the Spanish hand out to the Moors in the present. Ultimately, Don Quixote sides with a Moorish lover (Abindarráez), against his Christian rival. Most remarkably, the book itself is revealed to be written by a Moor, Cide Hamete Benengeli, and includes a long passage identifying all the Spanish words that come from Arabic language (such as *almorzar*, to have lunch).

At the end of *Don Quixote*, a lead box is found that contains laudatory poems. As Eric Clifford points out, this incident alludes to the lead books that were supposedly discovered in Granada in the early 16th century.⁴ Known as the *plomos*, they contained Christian manuscripts in Arabic and were supposedly signed by St. Cecilio, suggesting that Granada was at the heart of the mystery of Immaculate Conception. They were, in fact, forgeries attempting to show that the Moriscos (converted Muslims) were actually early Christians, thus

eventualmente eclipsada por Sevilla, que se convirtió en la puerta de entrada al Nuevo Mundo.

Después de expulsar brutalmente a los herejes, comenzaron a aparecer signos de arrepentimiento. Esta ambivalencia es particularmente fuerte en la novela clásica de literatura española, *Don Quijote*. La historia del caballero errante y su escudero toma la forma de un viaje al sur, de Castilla hacia Sevilla. En el curso de sus aventuras, el Quijote se siente libre para identificar a cualquier personaje no digno de confianza como un moro andaluz. Sin embargo, al intentar revivir los anteriores romances de la literatura clásica española, Cervantes, el autor del relato, encuentra un paralelo en la lucha entre los brutales visigodos y los nobles vascos del pasado, y el duro tratamiento que los españoles dan a los moros en el presente. Ultimadamente, Don Quijote toma partido con una amante mora (Abindarráez), en contra de su rival cristiano. Más extraordinariamente, se revela que el libro en sí mismo ha sido escrito por un moro, Cide Hamete Benengeli, incluyendo un largo pasaje identificando todas las palabras en español que provienen del lenguaje árabe (tales como *almorzar*).

Al final de *Don Quijote*, se encuentra una caja de plomo que contiene poemas laudatorios. Tal como Eric Clifford apunta, este incidente alude a los libros de plomo que supuestamente se descubrieron en Granada a principios del siglo XVI.⁴

deserving respect.

Spain's north-south fault line re-emerged in the 20th century with the Spanish Civil War. The Republican forces were focused in the south-east of the country, supported particularly by Catalan radicals. Soon after the war began, the Republican poet Garcia Lorca was murdered by fascist forces. Lorca had championed the South as the spiritual home of "*duende*", the dark passion that informs great art, embodied in the *cante jondo* (deep song) of Flamenco singing. This reflected a form of uninhibited folk expression that was at odds with conservative forces that sought a high moral order.

The Convivencia

Given recent tensions in the Middle East, the south of Spain has become particularly interesting and significant as a region where the three religions of Islam, Judaism and Christianity were seen to co-exist relatively peacefully and productively. For seven centuries, this period of *Convivencia* was known particularly for its philosophy: scholars such as Averroes developed the Greek classical tradition of Aristotle into systems of thought that would lay the ground for Scholastics such as Thomas Aquinas.

What joined these philosophers was a sense of the limits of knowledge. The Jewish philosopher Maimonides, in the 12th century *Guide for the Perplexed*, developed an apophatic theology, which

Conocidos como los plomos, estos contenían manuscritos cristianos en árabe y fueron supuestamente firmados por San Cecilio, sugiriendo que Granada estaba al centro del misterio de la Inmaculada Concepción. Eran, de hecho, falsificaciones intentando mostrar que los moros (convertidos a musulmanes) eran realmente anteriormente cristianos, mereciendo entonces respeto.

La línea divisoria norte-sur de España volvió a emerger en el siglo XX con la Guerra Civil Española. Las fuerzas Republicanas se enfocaron en el sureste del país, apoyados particularmente por los radicales catalanes. Pronto después del inicio de la guerra, el poeta republicano García Lorca fue asesinado por fuerzas fascistas. Lorca había abogado por el Sur como el hogar espiritual del *duende*, la oscura pasión que informa al gran arte, encarnado en el *cante jondo* del canto flamenco. Esto reflejaba una forma de expresión folclórica sin inhibiciones que estaba en desacuerdo con las fuerzas conservadoras que buscaban un orden de alta moral.

La Convivencia

Dadas las tensiones recientes en el Oriente Medio, el sur de España se volvió particularmente interesante y significativo como región donde las tres religiones del Islam, Judaísmo y Cristianismo se vieron coexistir relativamente pacífica y productivamente. Durante siete siglos, este periodo de *Convivencia* fue conocido particularmente por

argued that divinity could never be understood within human terms, only negatively. Also in the 12th century, the Muslim scholar Ibn Tufail wrote a philosophical novel, which was eventually translated into English as *Improvement of Human Reason: Exhibited in the Life of Hai Ebn Yokdhan*. This tale of a man who grows up isolated from all civilisation inspired the first novel in English, *Robinson Crusoe*. Tufail encouraged the Muslim philosopher Averroes (Ibn Rushd) to write his commentaries on Aristotle, which developed the belief that “existence precedes essence”.⁵ Such views had a strong influence on the Enlightenment and secular views that emerged much later in 18th century Europe.

It was through the *Convivencia* that the West “discovered” Arabic numerals, paper, rice, sugar, cotton and the tradition of courtly love poems, including troubadours. From this perspective, the *Reconquista* seems like an act of grand theft, in which the benefits of civilisation were stolen and all traces of their previous ownership removed. But that would be to forget the curiosity about this abandoned past that continued to shadow the glories of the Spanish nation. Recent gestures like Erice’s *El Sur* attempt to rediscover how those pieces might fit together.

The possibility of reconciliation continues to haunt contemporary Spain. It’s part of a larger story about the two Europes – the “modern” North and “backward” South. The price of victory in the North came at

the cost of the heartfelt traditions it seems to yearn for in its lost South. Whether or not reconciliation is possible, this dialogue continues to define the identity of Europe.

Tahiti – Time to eat time!

Around 1,000 years after Tahiti was first settled by Polynesians, the English sailor Samuel Wallis arrived to claim the territory as “King George the Third’s Island”. The Tahitians attempted to repulse the intruders, but the superior weaponry of the English made an unequal match. When the French explorer Louis Antoine de Bougainville arrived the following year, in 1768, he was given a much friendlier reception. In response, he claimed the territory for France as “New Cythera”. In his 1771 publication, *Voyage autour du monde*, Bougainville depicted the island as an earthly paradise, far from the corruption of civilisation.

Bougainville’s report had a strong effect on the French Enlightenment, inspiring the utopianism of Jean-Jacques Rousseau. In his *Supplément au voyage de Bougainville* (1796), Denis Diderot used the Tahitian figure Ohou as a foil for critiquing Western civilisation. Ohou explains the readiness of Tahitian men to share their womenfolk with the Europeans as a long-term strategy to appropriate all the best of their civilisation into their own culture. Diderot reflects, “Savage life is so simple and our societies are such complicated mechanisms. The Tahitian is near the origin of the world, the European near its old age”.⁶

su filosofía: escolares como Averroes desarrollaron la tradición clásica griega de Aristóteles en sistemas de pensamiento que sentarían bases para escolares como Tomás de Aquino. Lo que unió a estos tres filósofos fue el sentido de los límites del conocimiento. El filósofo judío Maimónides, en la *Guía para los Perplejos* del siglo XII, desarrolló una teología apofática, que arguía que la divinidad jamás podría ser entendida en términos humanos, sólo negativamente. Así mismo en el siglo XII, el escolar musulmán Ibn Tufail escribió una novela filosófica que fue eventualmente traducida al inglés como *Improvement of Human Reason: Exhibited in the Life of Hai Ebn Yokdhan* (*Mejoría de la Razón Humana: Exhibida en la Vida de Hai Ebn Yokdhan*). Este relato de un hombre que crece desolado de toda civilización inspiró la primera novela en inglés, *Robinson Crusoe*. Tufail alentó al filósofo musulmán Averroes (Ibn Rushd) a escribir sus comentarios sobre Aristóteles, que desarrollaban la creencia de que “la existencia precede a la esencia”.⁵ Tales puntos de vista tenían una fuerte influencia en la Ilustración y las visiones seculares que emergieron más tarde en la Europa del siglo XVIII.

Fue a través de *Convivencia* que el oeste “descubrió” los números arábigos, el papel, el arroz, el azúcar, el algodón y la tradición de los poemas de amor, incluyendo a los trovadores. Desde esta perspectiva, la *Reconquista* parece un acto de gran despojamiento en el que los beneficios de la civilización fueron robados y todos los rastros de

pertenencia previa extraídos. Pero esto sería olvidar la curiosidad sobre este pasado abandonado que continúa a hacer sombra a las glorias de la nación española. Gestos recientes como *El Sur*, de Erice, intentan redescubrir cómo estas piezas pueden encajar.

La posibilidad de reconciliación continúa embrujando a la España contemporánea. Es parte de una más grande historia sobre dos Europas-la “moderna” del norte y la “atrasada” del sur. El precio de la victoria en el norte llegó a costa de las sinceras tradiciones que parece añorar en su sur perdido. Sea o no posible la reconciliación, este diálogo continúa definiendo la identidad de Europa.

Tahití – ¡Hora de comerse el tiempo!

Alrededor de 1000 años después de que Tahití fuera colonizado por los polinesios, el marinero inglés Samuel Wallis llegó a reclamar el territorio como “la isla del Rey Jorge III”. Los tahitianos intentaron rechazar a los intrusos, pero el armamento superior de los ingleses la hicieron una lucha desigual. Cuando el explorador francés Louis Antoine de Bougainville llegó el siguiente año, en 1768, se le recibió mucho más amigablemente. En respuesta, reclamó el territorio para Francia como “Nueva Cythera”. En su publicación de 1771, *Voyage autour du monde*, Bougainville retrató a la isla como un paraíso en la tierra, lejos de la corrupción de la civilización.

El reporte de Bougainville tuvo un fuerte efecto en la Ilustración

While the idea of the South as childlike is often presented negatively, particularly in a developmental paradigm, in this case it indicates an innocence with more future potentiality than the jaded Old World.

Mutiny on the Bounty

Following two visits by James Cook, Tahiti was chosen by the English as a source of breadfruit to be used as cheap food for slaves in the West Indies. In 1789, the captain of the ship commissioned for this purpose was deposed by rebellious sailors who turned their backs on civilisation and resigned themselves to die in the antipodes. The “mutiny on the bounty” reflects the conflict in the expanding English empire between the force of order located in the cold dark North and the temptations that seemed on offer in the warm verdant South.

The spirit of Fletcher Christian, who led the rebellion against Captain Bligh, continues. While playing the rebel in the 1961 film version of the mutiny, actor Marlon Brando turned his back on America, married his Tahitian lead and purchased the island first chosen by Bligh’s deserters as an escape. This came to a violent denouement when his first son, called Christian, murdered his Tahitian daughter’s native husband. The real Fletcher Christian’s men settled on Pitcairn Island, burnt the Bounty, and created an English-Tahitian hybrid micro-society, which is still alive today in Norfolk Island. As is usual, the only news coming from this world today is of sexual abuse and murder. We hear

francesa, inspirando el utopismo de Jean-Jacques Rousseau. En su *Supplément au voyage de Bougainville* (1796), Denis Diderot usó la figura tahitiana de Ohu como objeto para criticar la civilización occidental. Ohu explica la disposición de los hombres tahitianos para compartir a las mujeres con los europeos como una estrategia a largo plazo de apropiarse de todo lo mejor de su civilización en su propia cultura. Diderot reflexiona, “La vida salvaje es tan simple y nuestras sociedades son mecanismos tan complicados. Lo tahitiano está cerca del origen del mundo, lo europeo cerca de su edad anciana”.⁶ Mientras que la idea del sur como infantil se presenta recurrentemente con negatividad, particularmente en un paradigma de desarrollo, en este caso indica una inocencia con mayor futuro potencial que el hastiado Viejo Mundo.

Motín al Botín

Después de dos visitas de James Cook, Tahití se eligió por los ingleses como fuente de fruta de pan para usarse como comida barata para los esclavos en las Indias Occidentales. En 1789, el capitán del barco comisionado para este propósito fue despojado por marineros rebeldes que voltearon la espalda a la civilización y se resignaron a morir en las antípodas. El “motín al botín” refleja el conflicto en el imperio inglés que se expandía, entre la fuerza del orden localizado en el norte frío y oscuro, y las tentaciones que parecían en oferta en el

little of the thriving artistic and literary life on the islands.

Tattoo

One enduring legacy of these first visits is the tattoo. In a society without capital, the tattoo was a principal means by which power and status could be acquired. All that its bearer needed was the capacity to endure great pain. After recovering from the ordeal, proof of their strength was available for all to see. The European sailors who acquired tattoos for themselves then introduced this skin economy into the West, where it still flourishes today. The tattoo is one of the most visible ways in which the South has imprinted itself on the rest of the world.

Paul Gauguin

In 1842, Queen Pomare signed a treaty that made Tahiti a French Protectorate. *Etablissements français d’Océanie* became a space for artists to position themselves against the conventional order. In 1891, artist Paul Gauguin arrived in Tahiti seeking escape from the modern world. Having grown up in Peru, Gauguin shared with his fellow artist, Vincent van Gogh, a love of “primitive cultures” such as peasant Brittany. His journal *Noa Noa* documents Gauguin’s journey away from French conceptions of civilisation into the full life of nature. After working vigorously with “natives”, Gauguin can finally claim to be one

más cálido y verdeante sur.

El espíritu de Fletcher Christian, líder de la rebelión en contra del Capitán Bligh, continúa. Mientras personificaba al rebelde en 1961 en la versión filmica del motín, el actor Marlon Brando volteó su espalda a América, se casó con su protagonista tahitiana y compró la isla escogida por los desertores de Bligh como escape. Esto llegó a un desenlace violento cuando su primer hijo, llamado Christian, asesinó al esposo nativo de su hija tahitiana. Los hombres del verdadero Fletcher Christian se asentaron en la Isla Pitcairn, quemaron el botín y crearon una micro-sociedad híbrida inglesa-tahitiana, que aún sobrevive hoy en la Isla Norfolk. Como sucede usualmente, las únicas noticias de este mundo hoy en día son sobre abuso sexual y asesinato. Poco escuchamos sobre la próspera vida artística y literaria en las islas.

Tatuaje

Un legado perdurable de estas primeras visitas es el tatuaje. En una sociedad sin capital, el tatuaje era un medio principal por el cuál el poder y el estatus se podían adquirir. Todo lo que el portador necesitaba era la capacidad de soportar gran dolor. Después de recuperarse del suplicio, la prueba de su fuerza estaba disponible para que todos la apreciaran. Los marineros europeos que adquirieron tatuajes introdujeron esta economía de la piel en occidente, donde aún florece hoy en día. El tatuaje es una de las formas más visibles en las

of them:

This cruel assault was the supreme farewell to civilization, to evil. This last evidence of the depraved instincts which sleep at the bottom of all decadent souls, by very contrast exalted the healthy simplicity of the life at which I had already made a beginning into a feeling of inexpressible happiness. By the trial within my soul mastery had been won. Avidly I inhaled the splendid purity of the light. I was, indeed, a new man; from now on I was a true savage, a real Maori.⁷

Gauguin's paintings have become a universal symbol of Tahiti as a world of classical beauty. This has become ever more commodified through tourism and consumerism. In 1913, the first postage stamp from this region contained a dusky beauty with a hibiscus flower behind her ear. It was only a matter of time before Club Med set up shop.

Nuclear testing

In 1963, as France anticipated Algerian independence, French President Charles de Gaulle chose the Pacific territories as the new site for nuclear testing. The assumption was that the atolls and their surrounding waters were empty. Tensions rose during the course of atomic explosions on Moruroa. In 1977, the Polynesian Liberation

que el sur se ha marcado en el resto del mundo.

Paul Gauguin

En 1842, la reina Pomare firmó un tratado que hizo a Tahití un protectorado francés. *Etablissements français d'Océanie* se convirtió en un espacio para que artistas se posicionaran en contra del orden convencional. En 1891, el artista Paul Gauguin llegó a Tahití buscando un escape del mundo moderno. Habiendo crecido en Perú, Gauguin compartió con su compañero artista, Vincent van Gogh, un amor por las "culturas primitivas" tales como la campesina Brittany. Su diario *Noa Noa* documenta el viaje de Gauguin alejándose de las concepciones francesas de civilización y adentrándose en la vasta vida de la naturaleza. Después de trabajar vigorosamente con "nativos", Gauguin puede finalmente afirmar ser uno de ellos:

Este cruel asalto fue la suprema despedida de la civilización, del mal. Esta última evidencia de los instintos depravados que duermen en el fondo de todas las almas decadentes, por el mismo contraste exaltó la sana simplicidad de la vida en la que ya había iniciado un sentimiento de inexpressible felicidad. Por el juicio dentro de mi alma, la maestría se había ganado. Ávidamente inhalé la espléndida pureza de la luz. Era, en efecto, un hombre nuevo; de entonces en adelante fui un verdadero salvaje, un verdadero Maori.⁷

Front was formed by Oscar Temaru, who is now president of the local parliament. In 1992, during the "day of the waters", PLF leaders gathered in Salzburg to articulate their position. Myron Mataoa stated, "Now this island of Moruroa — you know what Moruroa means? Moruroa means 'the land of secret'. The land of secret. And today that land is really a land of secret where we don't get any information from the French administration on how bad... their testings [have been] since 1966".⁸

Tourism

Tourism is a dominant force in contemporary Tahiti. The German-born sculptor Andreas Dettloff has produced a series of work in the mode of "reverse primitivism", where the coloniser becomes the subject of exotic interest. He depicts forms like shrunken skulls but with Western iconography such as the Coca-Cola label. One of his most successful series involved skulls based on the one that supposedly belonged to Gauguin. A resident of Tahiti for twenty years, Dettloff's work is disliked by tourist operators, but enjoyed by native Tahitians.

A major force in the Tahitian cultural revival was the poet Henri Hiro, who called on his people to recover their lost culture. He asked Tahitians to "Eat the time! It is necessary to eat time! You must eat the time lost by your past!"⁹ The Tahitian concept of time and space is arguably quite different to the Western: Tahitians look forward to

Las pinturas de Gauguin se han convertido en un símbolo universal de Tahití como un mundo de belleza clásica. Esto se ha vuelto aún más comercial a través del turismo y el consumismo. En 1913, la primera estampa postal de esta región contenía una belleza oscura con una flor de jamaica en el oído. Fue sólo cuestión de tiempo antes de que el Club Med se instalara.

Pruebas nucleares

En 1963, mientras Francia anticipaba la independencia de Algeria, el presidente francés Charles de Gaulle escogió los territorios del Pacífico como el nuevo sitio para pruebas nucleares. La suposición era que los atolones y sus alrededores estaban vacíos. Las tensiones se levantaron en el curso de las explosiones atómicas en Moruroa. En 1977 se formó el Frente de Liberación Polinesio por Oscar Temaru, quien es ahora presidente del parlamento local. En 1992, durante los "días de las aguas", líderes del FLP se reunieron en Salzburgo para articular su posición. Myron Mataoa comenzó, "Ahora esta isla de Moruroa-¿Sabe lo que significa Moruroa? Moruroa significa 'la tierra del secreto'. La tierra del secreto. Y hoy esa tierra es realmente una tierra de secreto donde no nos llega ninguna información de la administración francesa en lo malas...que sus pruebas [han sido] desde 1966".⁸

the past, while their backs are turned to the future. To eat time is to devour the process of Westernisation that has alienated Tahitians from their culture. Like the Brazilian concept of *anthropofagi*, it evokes cannibalism as a cultural response to the outside world.¹⁰

From a Western perspective, Tahiti represents the idea of the South as a prelapsarian world from which an attack can be mounted on the dominant order. Tahiti was first invoked by bourgeois French intellectuals to critique the over-civilised Ancien Régime, and continues to be used by artists like Andrea Dettloff as a satire on the contemporary global order by those at its periphery.

And where do the Tahitians themselves stand in this? Are they mere extras in cinematic Western fantasies? Recent Tahitian voices seem to revert to the hostility they showed their first English visitor, Wallis. Perhaps that is the legacy of innocence. Cast as children, Tahitians are positioned beyond the law, without adult forms of exchange. Violence might seem the only way to assert identity. The situation appears similar to the myth of El Dorado in Colombia.

This duality of innocence and violence is an important dimension to Western ideas of the South. It's interesting to understand its dynamics and whether the same applies to ideas of the South from other directions.

Turismo

El turismo es una fuerza dominante en el Tahití contemporáneo. El escultor alemán Andreas Dettloff ha producido una serie de trabajos en el modo de "primitivismo en reversa", donde el colonizador se convierte en el sujeto de interés exótico. Representa formas como cráneos encogidos pero con iconografía occidental como la etiqueta de Coca-Cola. Una de sus series más exitosas involucraba cráneos basados en uno que supuestamente pertenecía a Gauguin. Residente de Tahití por veinte años, el trabajo de Dettloff no es del agrado de los operadores turísticos, pero es disfrutado por los nativos tahitianos.

Una fuerza importante en la renovación cultural de Tahití fue el poeta Henri Hiro, que llamaba a su gente para recuperar su cultura perdida. Hiro pedía a los tahitianos "¡Cómense el tiempo! ¡Es necesario comerse el tiempo! ¡Ustedes deben comerse el tiempo perdido por su pasado!"⁹

El concepto tahitiano de tiempo y espacio es discutiblemente bastante diferente al occidental: los tahitianos ven hacia el pasado, mientras sus espaldas se vuelven hacia el futuro. Comerse el tiempo es devorar el proceso de occidentalización que ha alienado a los tahitianos de su cultura. Como el concepto brasileño de *anthropofagi*, evoca al canibalismo como una respuesta cultural al mundo exterior.¹⁰

Desde una perspectiva occidental, Tahití representa la idea del sur como un mundo prelapsario desde el cuál se puede montar un ataque

Zimbabwe: The Colossus from the North Finds Ruins in the South

If I had a mother,
Oh Time, leave me alone.
She would offer me food when she ate herself,
Oh Time, leave me alone.
It's only the gods who know,
Oh Time, leave me alone.
She would say, "Here you are my child".
Patrick Chakaipa.¹¹

Now we take a sideways leap from the South Pacific to Southern Africa. Both parts of the world have evoked lost worlds and so lent themselves to Western primitivism. These romantic visions mask the often violent political realities of colonisation. But while Tahiti has retained its commodified tourist value, Zimbabwe has become symbolic of all that can go wrong in the South. Is the South inherently less civilised?

The history of Zimbabwe reflects a violent opposition between North and South. Once a thriving empire in its own right, Zimbabwe was crushed by northern colonists and is still yet to recover.

hacia el orden dominante.

Tahití fue primero invocada por los intelectuales burgueses franceses para criticar el sobre-civilizado Ancien Régime, y continúa siendo usada por artistas como Andrea Dettloff como una sátira del orden global contemporáneo por aquéllos que se encuentran en la periferia.

¿Y dónde se encuentran los tahitianos en todo esto? ¿Son meramente extras en fantasías occidentales cinematográficas? Voces tahitianas recientes parecen revertirse a la hostilidad que mostraron a Wallis, su primer visitante inglés. Tal vez es éste el legado de la inocencia. Presentados como niños, los tahitianos se posicionan más allá de la ley, sin formas adultas de intercambio. La violencia parece ser la única forma de afirmar la identidad. La situación aparece similar al mito de El Dorado en Colombia. Esta dualidad de inocencia y violencia es una dimensión importante en las ideas occidentales sobre el sur. Es interesante entender sus dinámicas y si lo mismo aplica a ideas del sur desde otras direcciones.

Zimbabwe: El Coloso del Norte Encuentra Ruinas en el Sur

Si yo tuviera madre,
Oh Tiempo, déjame solo.
Ella me ofrecería comida cuando comiera,
Oh Tiempo, déjame solo.

The house of stone

The name Zimbabwe comes from the phrase, *dzimba dza mabwe*, which means “house of stone”. The legendary city of stone known today as Great Zimbabwe has been carbon dated by western methods back to approximately 600 AD. From the 13th century, the Maputa Empire traded gold along the Indian Ocean coast, in exchange for goods such as chinaware and Gujarat textiles. In the late 15th century, the empire split into two parts, Changamire in the south (including Great Zimbabwe) and Mwanamutapa in the north. Arabs still populated the trading towns.

In the early 16th century, Portuguese traders began to arrive via Mozambique. In response, Swahili traders re-directed trade away from Portuguese dominated ports through alternative routes north. This began the decline of the Maputa Empire. Eventually, the Ndebele, fleeing the Zulu king Shaka, invaded and established their empire of Matabeleland.

The lost tribe of Israel

The British arrived in 1880s, led by Cecil Rhodes' British South Africa Company. With intimations of the apartheid to come, Rhodes announced in 1887 that “the native is to be treated as a child and denied the franchise”.¹²

Zimbabwe was a special prize for Rhodes. He subscribed to the

Sólo los dioses saben,
Oh Tiempo, déjame solo.
Ella diría “Aquí tienes mi niño”.
Patrick Chakaipa.¹¹

Ahora tomamos un salto lateral del Pacífico Sur al África del Sur. Ambas partes del mundo han evocado mundos perdidos y así se han prestado a sí mismos al primitivismo occidental. Estas visiones románticas enmascaran las frecuentemente violentas realidades políticas de la colonización. Pero mientras Tahití ha retenido su valor ante el turismo comercial, Zimbabwe se ha convertido en símbolo de todo lo que puede ir mal en el sur. ¿Es el sur inherentemente menos civilizado?

La historia de Zimbabwe refleja una oposición violenta entre norte y sur. Antes un próspero imperio por derecho propio, Zimbabwe fue aplastado por los colonizadores del norte y aún se debe recuperar.

La casa de piedra

El nombre Zimbabwe viene de la frase *dzimba dza mabwe*, que significa “casa de piedra”. La legendaria ciudad de piedra conocida hoy como la Gran Zimbabwe ha sido datada por medio de carbono con métodos occidentales aproximadamente al 600 D.C. Desde el siglo XIII, el Imperio Maputa comercializaba oro a lo largo de la costa

myth of the lost tribe of Israel, in which the South is seen to contain remnants of Biblical stories. The legendary city of Ophir, the source of King Solomon's wealth, was presumed to be that of Great Zimbabwe. The quest for biblical wealth became the subject of the 1885 novel *King Solomon's Mine* by Ryder Haggard.

After having appropriated the Promised Land for Britain, Cecil Rhodes was given a burial that reflected both black and white cultures. His body was carried north by train along his own railway in Bechuanaland (called by Rhodes “the Suez of the South”).¹³ The body of Rhodes was placed immediately after the engine, “so that even in death the great leader still led the way northward”. He was eventually buried in the Matopo hills, in a traditional manner signifying his status as a deity of the land. In his will and testament, Rhodes proclaimed a universal Anglo-Saxon world government that would reunite Europe and the USA.

Rhodes' colleague Lord Baden-Powell pursued the theatre of empire in Rhodesia during the Second Matabele War (1886-7), when he established the art of scoutcraft to be taught to young boys. It was here that he fashioned the *fleur de-lys* as the emblem of his movement, so that the boys would always know the way north, no matter how far away they were from England.

Rhodes' land eventually became Rhodesia, notorious for the apartheid rule of Ian Smith from 1964 to 1987. In 1950, Doris Lessing's

del Océano Índico a cambio de bienes como porcelana y textiles Gujarat. En la etapa tardía del siglo XV, el imperio se dividió en dos partes, Changamire en el sur (incluyendo a la Gran Zimbabwe) y Mwanamutapa en el norte. Los árabes aún poblaban los pueblos de comercio.

Al principio del siglo XVI, los comerciantes portugueses comenzaron a llegar via Mozambique. En respuesta, comerciantes Swahilis retiraron el comercio de los puertos dominados por portugueses a través de rutas alternas por el norte. Esto comenzó la caída del imperio Maputa. Eventualmente, los Ndebele, escapando del rey zulu Shaka, invadieron y establecieron su imperio de Matabeleland.

La tribu perdida de Israel

Los Ingleses llegaron en los años 1880s, bajo el liderazgo de la Compañía Británica de África del Sur de Cecil Rhodes. Con indicios del apartheid por venir, Rhodes anunció en 1887 que “el nativo se tratará como a un niño y se le negará la franquicia”.¹²

Zimbabwe era un premio especial para Rhodes. Él se suscribía al mito de la tribu perdida de Israel, en el que el sur contiene restos de historias bíblicas. La ciudad legendaria de Ophir, la fuente de la riqueza del Rey Salomón, se pensaba que fuera la Gran Zimbabwe. La búsqueda por la riqueza bíblica se convirtió en sujeto de la novela de 1885 *La Mina del Rey Salomón* por Ryder Haggard.

first novel, *The Grass is Singing*, evoked the hatred fostered between black and white:

When old settlers say "One has to understand the country", what they mean is, "You have to get used to our ideas about the native."...

When it came to the point, one never had contact with natives, except in the master-servant relationship. One never knew them in their own lives, as human beings. A few months, and these sensitive, decent young men had coarsened to suit the hard, arid, sun-drenched country they had come to; they had grown a new manner to match their thickened sunburnt limbs and toughened bodies.¹⁴

Shona modernism

In the midst of this cold regime there were attempts to celebrate Shona culture, an indigenous people of Zimbabwe. In 1966, the free-spirited Frank McEwen arrived from Paris where he brought a passion for primitivism to his new position as Director of the Art Gallery of Rhodesia. Seeking to engage the local culture, McEwen encouraged some museum guards to start carving soapstone and then started exhibiting their dreamlike creations. For McEwen, their "adult child art" drew from the dormant cultures of Great Zimbabwe.¹⁵ Freed of art education, their creations were "born directly, locally, from

Después de apropiarse de la Tierra Prometida para Gran Bretaña, se dió a Cecil Rhodes un entierro que reflejaba tanto culturas negras como blancas. Su cuerpo fue llevado al norte en tren en su propio ferrocarril en Bechuanaland (llamado por Rhodes "el Suez del sur").¹³ El cuerpo de Rhodes se posicionó inmediatamente después de la máquina "para que incluso en la muerte el gran líder aún estuviera a la cabeza del camino hacia el norte". Eventualmente fue enterrado en las colinas de Matopo, en una forma tradicional significando su estatus como deidad de la tierra. En su testamento, Rhodes proclamó un gobierno mundial anglosajón que uniría a Europa y los Estados Unidos de América.

Lord Baden-Powell, colega de Rhodes, luchó por el teatro del imperio en Rhodesia durante la Segunda Guerra de Matabele (1886-7), cuando estableció que se debía enseñar a los jóvenes las habilidades para sobrevivir en la naturaleza. Fue entonces cuando adoptó la *fleur-de-lys* como emblema de su movimiento, para que los jóvenes siempre supieran el camino al norte sin importar qué tan lejos estuvieran de Inglaterra.

La tierra de Rhodes eventualmente se convirtió en Rhodesia, y fue conocida por el dominio del apartheid de Ian Smith de 1964 a 1987. En 1950, la primera novela de Doris Lessing, *El Pasto Está Cantando*, evocaba el odio fomentado entre negros y blancos:

Cuando los viejos colonos dicen "Uno debe de entender al

natural elements in the virgin ground". McEwen organised successful exhibitions of their work in Europe and a thriving market for their work ensued.

While successful abroad, Shona sculpture is seen as disconnected from the political realities of life in Rhodesia. A new generation of writers sought to depict the tensions between black and white, urban and rural. Charles Mungoshi's *The Setting Sun and the Rolling World* reflects these changes and separated generations. The father tries to convince his son to work the land, though he knows there is no future there.

The sun was setting slowly, bloody red, blunting and blurring all the objects that had looked sharp in the light of day. Soon a chilly wind would blow over the land and the cold cloudless sky would send down beads of frost like white ants over the unprotected land.¹⁶

Such divisions also separate writers themselves. Charles William Dambudzo Marechera was widely celebrated when he arrived in Europe brimming with negritude. He would say, "If you are a writer for a specific nation or a specific race, then fuck you".¹⁷ This nihilism was criticised in turn as an embrace of European modernism and a denial of his roots.

país", lo que quieren decir es, "Tú tienes que acostumbrarte a nuestras ideas sobre los nativos."...

Cuando llegaba el momento, uno nunca tenía contacto con nativos, excepto en una relación de patrón-sirviente. Uno nunca los conocía en sus propias vidas, como seres humanos. Transcurridos algunos meses estos jóvenes sensibles y decentes se volvían toscos para entonar con el duro, árido e insolado país al que habían venido; crecía en ellos una nueva manera de ajustar sus extremidades engrosadas y quemadas por el sol y sus cuerpos fortalecidos.¹⁴

Modernismo Shona

En medio de este frío régimen había intentos de celebrar la cultura Shona de una población indígena de Zimbabwe. En 1966, el espíritu libre de Frank McEwen llegó de París, donde había llevado la pasión por el primitivismo a su nuevo puesto como Director de la Galería de Arte de Rhodesia. Buscando captar la cultura local, McEwen alentó a algunos guardias del museo para empezar a tallar esteatita y comenzó a exhibir sus creaciones de ensueño. Para McEwen, su "arte de adulto niño" provenía de las culturas durmientes de la Gran Zimbabwe.¹⁵

Liberadas de educación artística, sus creaciones eran "nacidas directamente, localmente de los elementos naturales del suelo vírgen". McEwen organizaba exposiciones exitosas en Europa y surgió un

The south within

While deeply divided over allegiances to the global North and South, Zimbabwean culture has its own internal bearings. Shona traditions located the realm of the departed in two different regions. Kubashikufwa is the land of ghosts deep underground, while Kwiwi is the land to the East where the creator resides.

The South itself has particular meaning for the Venda, who journeyed into South Africa. Their trek was accompanied by a drum called Ngowtu-lungundu, seen to play a role similar to the Ark of the Covenant. It was critically important that the drum never touch the ground in their southward journey to new lands.¹⁸

The challenge ahead

From the viewpoint of the West, there are few countries in the world that seem as dysfunctional as Zimbabwe. The dispossession of white farmers, together with officially condoned violence, seems to fulfil the worst prejudices of previous generations. Some allowance needs to be made for the fear and distrust that brewed during apartheid. But the challenge now is to find a voice for Zimbabwe beyond fear and pity. The Chinese investors developing projects in Zimbabwe don't seem troubled by this, and are happy to get down to business regardless of politics. When will the Western world be open again to the words, songs, images and objects that emerge from this historic land?

mercado próspero para su trabajo.

Mientras tenía éxito en el extranjero, la escultura Shona se ve desconectada de las realidades políticas de la vida en Rhodesia. Una nueva generación de escritores realizó esfuerzos para describir las tensiones entre negros y blancos, urbanas y rurales. *El Sol Poniéndose y el Mundo que Rueda* de Charles Mungoshi refleja estos cambios y las separación de generaciones. El padre trata de convencer a su hijo de trabajar la tierra, aunque sabe que no hay futuro en ello.

El sol se ponía lentamente, rojo sangriento, embotando y desenfocando todos los objetos que se habían visto afilados en la luz del día. Pronto, un viento fresco soplaría sobre la tierra y el cielo frío y sin nubes mandaría hacia abajo cuentas de escarcha como blancas hormigas sobre la tierra desprotegida.¹⁶

Estas divisiones también separaban a los mismos escritores. Charles William Dambudzo Marechera fue ampliamente celebrado cuando llegó a Europa rebotante de negritud. Solía decir, "Si eres un escritor para una nación o raza específica, entonces vete a la chingada".¹⁷ Este nihilismo era criticado en turno como una adopción del modernismo Europeo y una negación de sus raíces.

El sur desde dentro

Mientras profundamente dividida por afiliaciones al norte y sur

The idea of South in Zimbabwe begins with a mythical lost world, which then unravels to a hell of violence and misery. Can we see beyond this idea to find a Zimbabwe of the future?

Colombia: From El Dorado to FARC

Colombia is positioned not just geographically in the North, but is widely seen as an important ally to its northern patron, the USA. It is thought to have largely resisted the "pink tide" pushing its southern neighbours to the political left. How, then, does Colombia inform our understanding of the South?

It should be noted that the story of Colombia is complex and that the following text is a narrowly focused perspective, relating to this ongoing search for South-ness. To help explore this complexity more deeply, I asked a number of people familiar with the country to comment on what might be missing in the world if Colombia did not exist. These comments help us reflect on a country that evokes the violence of gratuity.

It Begins With El Dorado...

On the shores of Guatavitá, a volcanic lake near present-day Bogotá, the new Zipa (leader) is prepared for the ceremony marking his ascension to the throne. He is stripped naked and covered with a sticky layer of balsam gum, on which gold dust is applied. Transformed

globales, la cultura de Zimbabwe tiene su propia orientación interna. Las tradiciones Shonas localizaban el dominio de los muertos en dos regiones diferentes. Kubashikufwa es la del terreno de los fantasmas profundamente bajo la tierra, mientras Kwiwi es la tierra al este donde reside el creador.

El sur en sí mismo tiene significado particular para los Venda, que viajaban hacia Sudáfrica. Su camino se acompañaba por un tambor llamado Ngowtu-lungundu, que jugaba un papel similar al del Arca de los Covenant. Era críticamente importante que el tambor jamás tocara el piso en su viaje al sur hacia nuevas tierras.¹⁸

El desafío delante

Desde el punto de vista de occidente, hay pocos países en el mundo que parecen tan disfuncionales como Zimbabwe. El despojo de los granjeros blancos junto con la violencia oficialmente aprobada, parece llenar el peor de los prejuicios de las generaciones previas.

Se necesita hacer ciertas conexiones por el miedo y desconfianza que se gestaron durante el apartheid. Pero el desafío ahora es encontrar la voz de Zimbabwe más allá del miedo y la lástima. Los inversores chinos que desarrollan proyectos en Zimbabwe no parecen preocupados por esto, y están contentos de hacer negocios sin importar la política. ¿Cuándo el mundo occidental se abrirá de nuevo a las palabras, canciones y objetos que emergen de esta tierra

into a golden figure, he steps onto a raft with other gold objects, including intricate votive figurines called tunjos. Once out in the centre of the lake, priests throw all the golden objects into the water, restoring the divine order of things. Finally, the Zipa plunges into the lake and swims to shore, a new chief.

This legend of the “gifted one”, El Dorado, soon spread throughout the newly colonised world. When riches ran out in Mexico, Europe turned its attention to the tropics, seeking the valley of wild cinnamon containing untold gold reserves. The brutal colonisation of the northern stretch of South America can be traced directly to the expeditions in search of El Dorado.

The fantasy of El Dorado was based on the hypothesis that there existed a culture in which gold was of no value. Gold in Central America was used only for adornment, rarely currency. The Aztec word for gold was *teocuitlatl*, or “excrement of the gods”. The value of gold was determined only by being crafted into precious objects. Accordingly, a Panamanian chief could not understand why the Spanish would melt objects down into featureless ingots.¹⁹ In *Candide*, Voltaire writes about Cacambo and Candide visiting El Dorado, which is an idyllic isolated valley run on strict communitarian principles. The King treats them with great kindness, but is amused by their love of gold, which he dismisses as “yellow mud”. Like the number “zero”, El Dorado served as a null state that underpinned the emerging

mathematics of global trade.

The dream of untold wealth was not an auspicious beginning.

Fault Lines

Colombia emerged as a nation from the Viceroyalty of New Granada in 1810, led by the forces of Simón Bolívar. The Bolivarian dream of a United States of South America came to a cruel end as the Colombian federation was broken up by reactionary forces in Venezuela and Ecuador. The conflict became a “war to the death” (*guerra a muerte*) where no prisoners were taken. As Eduardo Galeano comments on Bolívar’s demise: “Was this, was this history? All grandeur ends up dwarfed. On the neck of every promise crawls betrayal. Great men become voracious landlords. The sons of America destroy each other”.²⁰

The fault-line of violence continues into the modern era, with today’s three-way conflict between the government and left- and right-wing guerrillas. The writer Gabriel García Márquez describes the atrocities that have become part of everyday life in Colombia as a “Biblical Holocaust”.²¹ His book *News of a Kidnapping* documents the national obsession with guerrillas, including children’s birthday parties broadcast on national television in the hope that their kidnapped parents may still be alive and encouraged by the happy scenes.

In this context, the fiction of Gabriel García Márquez appears as

histórica?

La idea de sur en Zimbabwe comienza con una palabra mítica perdida, que desenreda hacia un infierno de violencia y miseria. ¿Podemos ver más allá de esta idea para encontrar un Zimbabwe del futuro?

Colombia: Del El Dorado a las FARC

Colombia se posiciona no sólo geográficamente en el norte, pero es generalmente visto como un aliado importante de su patrono del norte, EUA. Se piensa que ha resistido ampliamente a la “marea rosa” empujando a sus vecinos sureños a la izquierda política. ¿Cómo, entonces, informa Colombia nuestro entendido de sur?

Debe hacerse notar que la historia de Colombia es compleja y el siguiente texto es una perspectiva enfocada estrechamente, relacionada con esta constante búsqueda del sur.

Para explorar esta complejidad más profundamente, pregunté a un número de personas familiares con el país que comentaran qué podría estar faltando en el mundo si Colombia no existiera. Estos comentarios nos ayudan a reflexionar sobre un país que evoca la violencia de la gratificación.

Comienza con El Dorado...

En las costas del Guatavita, un lago volcánico cerca de la actual

Bogotá, el nuevo Zipa (líder), se prepara para la ceremonia que marca su ascenso al trono. Se desnuda completamente y es cubierto con una capa pegajosa de goma balsámica a la cuál se aplica polvo de oro. Transformado en una figura dorada, sube sobre una balsa con otros objetos de oro, incluyendo intrincados figurines de exvotos llamados tunjos. Una vez fuera en el centro del lago, los sacerdotes lanzan todos los objetos dorados al agua, restableciendo el orden divino de las cosas. Finalmente, el Zipa se sumerge en el lago y nada hacia la costa, convertido en un nuevo jefe.

Esta leyenda del “dotado”, El Dorado, pronto se esparció a través del mundo a penas colonizado. Cuando las riquezas se terminaron en México, Europa volteó su atención a los trópicos, buscando el valle de canela salvaje que contenía incalculables reservas de oro. La brutal colonización del estrecho del norte de Sudamérica puede rastrearse directamente a las expediciones en busca de El Dorado.

La fantasía de El Dorado estaba basada en la hipótesis de que existía una cultura en la que el oro no tenía valor. El oro en Centroamérica era usado sólo para adornos, raras veces como moneda. La palabra azteca para oro era *teocuitlatl*, o “excremento de los dioses”. El valor del oro era determinado sólo por su conversión artesanal en objetos preciados. En consecuencia, un jefe panameño no podía entender por qué los españoles derretían objetos para formar lingotes sin forma.¹⁹

a kind of imaginary haven from the violence outside. For Márquez, the world of fantastic places like Macondo in *100 Years of Solitude* reflects the true nature of Colombian life. As he said in his Nobel Prize acceptance speech: "Poets and beggars, musicians and prophets, warriors and scoundrels, all creatures of that unbridled reality, we have had to ask but little of imagination, for our crucial problem has been a lack of conventional means to render our lives believable".²²

The Happy Sublime

Yet rather than succumbing to gloom, Colombia seems to counter violence with festivity. According to the Happy Planet Index, Colombians are among the happiest people on earth, second only to Vanuatu.²³ This certainly reflects on the carnival of cumbia, salsa, food and sex that is celebrated as the Colombian way of life. Colombian artists respond to this contradiction between reality and mood in different ways.

The artist Maria Fernando Cardoso has produced a number of exhibitions in Australia, including *Zoomorphia* (2003), which depict baroque feats such as flea circuses. When considering what is unique to Colombia, Cardoso nominates its regional specialisations, "being a particular Lechona (roasted pork), a Ternera a la Llanera, an Ajiaco, a Casuela de Mariscos, Cuajada con Queso, Melcocha, Alfandoque, Chicha, Arepa de Choclo, Pandeyuca, Almohabana, Chocolate

En *Candide*, Voltaire escribe sobre la visita de Cacambo y Candide a El Dorado, un valle idílico y aislado manejado bajo estrictos principios comunitarios. El Rey los trata con gran bondad, y se divierte con su amor al oro, al cuál descarta como "lodo amarillo". Como el número "cero", El Dorado servía como un estado nulo que respaldaba las nacientes matemáticas del comercio global. El sueño de la incontable riqueza no fue un comienzo favorable.

Líneas de Fisura

Colombia surgió como nación de la Realeza de Nueva Granada en 1810, conducida por las fuerzas de Simón Bolívar. El sueño Bolivariano de unos Estados Unidos de Sudamérica llegó a un cruel final cuando las fuerzas reaccionarias en Venezuela y Ecuador rompieron la federación Colombiana. El conflicto se convirtió en una *guerra a muerte* donde no se tomaron prisioneros. Como comenta Eduardo Galeano sobre el deceso de Bolívar "¿Fue esto, fue esto historia? Toda grandeza termina enanecida. Por el cuello de cada promesa se arrastra la traición. Los grandes hombres se vuelven voraces terratenientes. Los hijos de América se destruyen unos a otros".²⁰

La línea de fisura de la violencia continúa dentro de la era moderna, con el actual conflicto de tres partes entre el gobierno y las guerrillas de izquierda y derecha. El escritor Gabriel García Márquez describe las atrocidades que se han convertido en parte de la vida diaria

Caliente, etc. Colombia is one of the most diverse countries I know, there are differences from town to town".²⁴ For Cardoso, Colombia is a nation of artists, including "street people, street culture, los recicladores, los vendedores ambulantes".

In 1999, the artist Nadín Ospina created a series of works that reflected on the penetration of capitalism into Colombian identity. He commissioned objects from artisans who forged pre-Columbian artefacts, with the objects incorporating Western icons like Mickey Mouse and Bart Simpson. His most recent work, *Colombialan*, uses the style of a children's Lego game to reflect on the unreality of guerrilla violence. Ospina is critical of the escapist culture of Colombia; he says, "A society used to its pain and its violence is a society incapable of finding a solution to its conflicts".²⁵

Oscar Muñoz gives expression to the fraught progress of Colombian politics with a series of portraits that require active participation in order to remain visible. *Breath* (1996-1997) requires the viewer to breathe on steel plates to see the image of the face of a disappeared person that is printed on the metal, while in *Project for a Memorial* the face evaporates as it is drawn using water. The work evokes an anxiety about the lack of political progress in addressing the crimes of the past.

en Colombia como un "Holocausto Bíblico".²¹ Su libro *Noticia de un Secuestro* documenta la obsesión nacional con las guerrillas, incluyendo fiestas de cumpleaños de niños transmitidas por televisión nacional en la esperanza de que sus padres secuestrados estén aún vivos y sean animados por las felices escenas.

En este contexto, la ficción de Gabriel García Márquez actúa como un tipo de refugio imaginario de la violencia externa. Para Márquez, el mundo de los lugares fantásticos como Macondo en *Cien Años de Soledad* refleja la verdadera naturaleza de la vida Colombiana. Como expresó en su discurso de aceptación del Premio Nobel: "Poetas y mendigos, músicos y profetas, guerreros y malandrines, todas las criaturas de aquella realidad desaforada hemos tenido que pedirle muy poco a la imaginación, porque el desafío mayor para nosotros ha sido la insuficiencia de los recursos convencionales para hacer creíble nuestra vida".²²

El Feliz Sublime

Aún así, en vez de sucumbir a la penumbra, Colombia parece contrarrestar la violencia con la festividad. De acuerdo con el Índice de Planeta Feliz, los colombianos están entre las personas más felices de la Tierra, en segundo lugar después de Vanuatu.²³ Esto ciertamente se refleja en el carnaval de cumbia, salsa, comida y sexo que se celebra como la forma de vida colombiana. Los artistas colombianos

What If Colombia Did Not Exist?

The former Tate curator Gabriela Salgado sees Colombia as the projection of global anxieties:

Colombia is larger than the imagination and more positive than its media profile, which always associates the country with war, violence and drug production. If it did not exist, the ignorance-propagation machine of the global media would invent another Colombia to fulfil the need for gore and negativity with which it invests selected parts of the world. On the other hand, if it did not exist, I would not have seen one of the most beautiful natural sanctuaries on the planet, and we would be missing a great deal of high quality contemporary art, literature, film, music and intellectual production.

Jeff Browit (Coordinator of Contemporary Latin American Studies at University of Technology Sydney) located Colombia firmly in the South:

Colombia is geographically “north” of the equator, but philosophically “south” in that it has a legacy of Iberian invasion and the imposition of an Iberian version of Westernisation and Christianity. It has subsequently laboured under neocolonial pressures from the United States and found itself trapped at times in the Cold War logics of the US-Soviet struggle for hearts and minds. In that sense it shares a common experience

responden a esta contradicción entre realidad y humor de diferentes maneras.

La artista María Fernanda Cardoso ha producido numerosas exposiciones en Australia, incluyendo *Zoomorphia* (2003), que retrata hazañas barrocas tales como circos de pulgas. Al considerar aquéllo único en Colombia, Cardoso nomina sus especialidades regionales “siendo una particular Lechona, Ternera a la Llanera, Ajiaco, Casuela de Mariscos, Cuajada con Queso, Melcoha, Alfandoque, Chicha, Arepa de Choclo, Pandeyuca, Almohabana, Chocolate Caliente, etc. Colombia es uno de los más diversos países que conozco, hay diferencias de pueblo a pueblo”.²⁴ Para Cardoso, Colombia es una nación de artistas, incluyendo “gente de la calle, cultura callejera, los recicladores, los vendedores ambulantes”.

En 1999 el artista Nadín Ospina creó una serie de trabajos que reflexionan sobre la penetración del capitalismo en la identidad Colombiana. El artista comisionó objetos a artesanos que falsificaron artefactos pre-colombinos, con el objeto de incorporar íconos occidentales como Mickey Mouse y Bart Simpson. Su más reciente trabajo, *Colombialan*, usa el estilo del juego para niños Lego para reflexionar sobre la irrealidad de la violencia de la guerrilla. Ospina es crítico de la cultura escapista de Colombia; dice, “Una sociedad acostumbrada a su dolor y su violencia es una sociedad incapaz de encontrar una solución a sus conflictos”.²⁵

with many countries deemed part of the “south”. Aside from these geopolitical implications, it has an extraordinary diversity of geography, biology and culture, and is blessed with a dynamic, hardworking, loving population, in spite of its constant demonisation in the press, in Washington and in Hollywood popular culture.

For May Maloney, who has just returned from Medellín as an exchange student, the world owes an unacknowledged debt to Colombia:

If Colombia were to be missing from the world then all of Latin America would be suffering from a terrible identity crisis. If Colombia just zipped off the face of the Earth or was never there to begin with, then we wouldn’t have “Pre-Columbian” history, or Bolívar’s Pan-American dream. Spain wouldn’t have been able to transport (steal?) all the gold and silver of Bolivia without the port of Cartagena and, moreover, Henry Morgan and Francis Drake (along with all other pirates) would not have entered popular folklore if Santa Marta and Cartagena hadn’t been there to be sacked and razed at will. An obvious gap in the world economy would be left without Colombia—the Panama Canal as we know was once part of Colombia. The international drug economy, largely funded by the US, would have to be relocated to another part of the world and The War on Drugs wouldn’t have arrived at a

Oscar Muñoz expresa el tenso progreso de la política colombiana con una serie de retratos que requieren participación activa para permanecer visibles. *Aliento* (1996-1997) requiere que el espectador respire sobre placas de acero para ver la imagen de la cara de una persona desaparecida que está impresa sobre el metal, mientras que en *Proyecto para un Monumento*, la cara se evapora mientras se dibuja usando agua. El trabajo evoca una ansiedad sobre la falta de progreso político para dirigirse a los crímenes del pasado.

¿Y si Colombia no Existiera?

La anterior curadora del Tate, Gabriela Salgado, ve a Colombia como la proyección de las ansiedades globales:

Colombia es más grande que la imaginación y más positiva que su perfil mediático, que siempre asocia al país con guerra, violencia y producción de drogas. Si no existiera, la máquina de propagación de la ignorancia de los medios globales inventaría otra Colombia para llenar la necesidad de sangre y negatividad que confiere a selectas partes del mundo. Por otra parte, si no existiera, no hubiera visto uno de los más bellos santuarios naturales en el planeta, y nos estaríamos perdiendo de arte contemporáneo, literatura, cinematografía, música y producción intelectual de gran calidad.

Jeff Browit (Coordinator de Estudios Contemporáneos Latino

Plan Colombia. Shakira wouldn't be bringing her Laundry Service to the world, Miami could crumble to the ground and salsa would only be danced in Cuban circles if Cali hadn't taught us that you can do it in straight lines. And worst of all for most Melbournians here in the South we wouldn't be sipping at our "Italian" coffee!

Sing As The Birds Do

The recent conflict between Ecuador, Colombia and Venezuela has awakened the ghosts of Bolívar. Venezuelan President Hugo Chávez wants to exhume the remains of Bolívar from his crypt in Caracas in order to discover if he was poisoned by the reactionary forces who then went on to rule Colombia.²⁶

Meanwhile, among the FARC guerrillas killed by Colombian forces in Ecuador was the folk singer Julian Conrado, who composed revolutionary songs in the traditional vallenato style, music of troubadours from the valley in northeast Colombia. One of his famous songs was El Canto:

When you are going to sing
 singing as the birds do
 it has to turn out beautiful because it is done free of charge...
 he who would pay for happiness,
 no happiness will find.

Americanos en la Universidad Tecnológica de Sydney) localiza firmemente a Colombia en el Sur:

Colombia está geográficamente al "norte" del Ecuador pero filosóficamente al "sur" en tanto que tiene legado de invasiones ibéricas y la imposición de una versión ibérica de occidentalización y cristiandad. Subsecuentemente ha trabajado bajo presiones neo-coloniales de los Estados Unidos y en ocasiones se encuentra atrapada en la lógica de la Guerra Fría de la lucha EU-Soviética por los corazones y las mentes. En ese sentido comparte una experiencia común con muchos países considerados parte del "sur". A parte de estas implicaciones geopolíticas, tiene una extraordinaria diversidad de geografía, biología y cultura, y está bendita con la dinámica, trabajadora y amorosa población, a pesar de sus constantes demonizaciones en la prensa, en Washington y en la cultura popular de Hollywood.

Para May Maloney, quien acaba de regresar de Medellín como estudiante de intercambio, el mundo le debe una deuda de desconocimiento a Colombia:

Si Colombia se perdiera del mundo entonces toda América Latina sufriría de una terrible crisis de identidad. Si Colombia se cayera de la faz de la Tierra o nunca hubiera estado ahí para empezar, entonces no tendríamos historia "Precolombina", o el

The idea of Colombia is a world without value. Travelling through El Dorado to FARC we experience its sublime imagination and fraught reality. And along the way, we might glimpse a truth about the capitalist empire.

1. This line is usually attributed to Alexandre Dumas, but there are recent doubts about this. See <http://oreneta.com/kalebeul/2010/05/02/the-true-origins-of-africa-begins-at-the-pyrenees/>
2. García Lorca, *Theory and Play of the Duende*, trans. A. S. Kline (2007): <http://www.poetryintranslation.com/PITBR/Spanish/LorcaDuende.htm>
3. Stendhal, *Napoléon I: Vie de Napoléon*, 1830, Vol. 19 of *Oeuvres Complètes* (Paris; Le Divan, 1930): 152, cited in José F Colmeiro, "Exorcising Exoticism: *Carmen* and the Construction of Oriental Spain", *Comparative Literature*, vol. 54, no. 2 (Spring 2002): 132.
4. Eric Clifford Graf, *Cervantes and Modernity: Four Essays on Don Quijote* (Lewisburg, PA: Bucknell University Press, 2007).
5. Irwin Jones, *Averroes' Reason: A Medieval Tale of Christianity and Islam*, from *The Philosopher*, vol. LXXXX, no. 2 (2002): <http://www.the-philosopher.co.uk/averroes.htm>
6. Denis Diderot, "Supplement to the Voyage of Bougainville" (1772) <http://www.essex.ac.uk/cish/enlightenment/text/boug.html> (accessed 12 August 2012).
7. Paul Gauguin, *Noa Noa: The Tahitian Journal*, trans. O.F. Theis (New York: Dover, 1985 (orig. 1919)): 30.
8. Testimony: Myron Mataoa, World Uranium Hearings, 9/17/92, Salzburg <http://www.ratical.org/radiation/WorldUraniumHearing/MyronMataoa.html> (accessed 12 August 2012).
9. Dan Taulapapa McMullin, "The fire that devours me": Tahitian spirituality and activism in the poetry of Henri Hiro', *International Journal of Francophone Studies*, vol. 8, no. 3 (2005): 341-357.

sueño Panamericano de Bolívar. España no hubiera sido capaz de transportar (¿robar?) todo el oro y la plata de Bolivia sin el puerto de Cartagena y, además, Henry Morgan y Francis Drake (junto con todos los demás piratas) no hubieran entrado en el folclore popular si Santa Marta y Cartagena no hubieran estado ahí para ser robadas y arrasadas a voluntad. Se dejaría un hueco obvio en la economía mundial sin Colombia-el Canal de Panamá como lo conocemos fue alguna vez parte de Colombia. La economía internacional de las drogas, ampliamente fundada por los EU, hubiera sido trasladada a otra parte del mundo y la Guerra de Drogas no hubiera llegado a un Plan Colombia. Shakira no traería su Servicio de Lavandería al mundo, Miami podría derrumbarse al suelo y la salsa sólo sería bailada en círculos cubanos si Cali no nos hubiera enseñado que se puede hacer en líneas rectas. Y lo peor de todo para la mayoría de los Melbournianos aquí en el sur, ¡no estaríamos sorbiendo nuestro café "italiano"!

Canta como lo Hacen los Pájaros

El reciente conflicto entre Ecuador, Colombia y Venezuela ha despertado al fantasma de Bolívar. El presidente Venezolano Hugo Chávez quiere exhumar los restos de Bolívar de su cripta en Caracas para descubrir si fue envenenado por las fuerzas reaccionarias que después gobernaron Colombia.²⁶

10. See Oswald de Andrade, "Anthropophagite manifesto", originally published in *Revista de Antropofagia*, no. 1 (May 1928), São Paulo. Translated from the Portuguese by Adriano Pedrosa and Veronica Cordeiro. <http://www.391.org/manifestos/1928anthropophagite.htm> (accessed 12 August 2012).
11. Cited in G. P. Kahari, "Tradition, and Innovation in Shona Literature: Chakaipa's Karikoga Gumiremiseve", *Zambezia*, vol. 2, no. 2 (1972): 47-54.
12. Quoted in Mick Hume, "Zimbabwe: whose crisis is it anyway?", *Spiked* (25 June 2008): <http://www.spiked-online.com/index.php?site/article/5379/> (accessed 12 August 2012).
13. Cited in Peter Merrington, "A Staggered Orientalism: The Cape-to-Cairo Imaginary", *Poetics Today*, vol. 22, no. 2 (2001): 323-364 at 358.
14. Doris Lessing, *The Grass is Singing* (Harmondsworth: Penguin, 1961 (orig. 1950)): 18-19.
15. Frank McEwen, "Shona Art Today", *African Arts*, vol. 5, no. 4 (1972): 8-11 at 8.
16. Charles Mungoshi, *The Setting Sun And The Rolling World* (London: Heinemann International, 1989): 93.
17. Cited in Helon Habila, "On Dambudzo Marechera: The life and times of an African writer" (Winter 2006): <http://www.vqronline.org/articles/2006/winter/habila-on-dambudzo-marechera/> (accessed 12 August 2012).
18. A. G. Schutte, "Mwali in Venda: Some Observations on the Significance of the High God in Venda History", *Journal of Religion in Africa*, Vol. 9, Fasc. 2 (1978): 109-122.
19. See Heide King, "Gold in Ancient America", *The Metropolitan Museum of Art Bulletin*, vol. 59, no. 4 (2002): 5-55.
20. Eduardo Galeano *Memory of Fire: II Faces & Masks*, trans. Cedric Belfrage (New York: Pantheon, 1987 [orig. 1984]): 138.
21. Cited in Jon Lee Anderson, "The power of Gabriel García Márquez", *The New Yorker* (27 September 1999): http://www.themodernword.com/gabo/gabo_power.html (accessed 12 August 2012).
22. Gabriel García Márquez, "The solitude of Latin America - Nobel Prize Lecture" (8 December 1982): www.themodernword.com/gabo/gabo_nobel.htm (accessed 12 August 2012).
23. Happy Planet Index <http://www.happyplanetindex.org/countries/colombia/> (accessed 12 August 2012).
24. Maria Cardoso email (28 February 2008).
25. Interview with Nadin Ospina (11 March 2007): <http://www.latinart.com/transcript.cfm?id=86> (accessed 12 March 2001).
26. Daniel Wallis, "Venezuela's Chavez unveils 3D image of hero Bolivar", <http://www.reuters.com/article/2012/07/24/us-venezuela-chavez-bolivar-idUSBRE86N1F120120724> (accessed 12 August 2012).

Mientras, entre las guerrillas FARC matadas por las fuerzas Colombianas en Ecuador, estaba el cantante folclórico Julián Conrado, que componía canciones revolucionarias en la tradición del estilo vallenato, música de los trovadores del valle en el noreste de Colombia. Una de sus canciones famosas era El Canto:

Cuando vas a cantar
canta como lo hacen los pájaros
tiene que resultar hermoso porque se hace gratis...
aquél que pagaría por la felicidad,
no encontrará felicidad.

La idea de Colombia es un mundo sin valor. Viajando a través de El Dorado hasta las FARC, experimentamos la sublime imaginación fraguada en realidad. Y a lo largo del camino, podríamos vislumbrar una verdad sobre el imperio capitalista.

1. Esta línea usualmente se atribuye a Alejandro Dumas, pero existen dudas recientes al respecto. Consultar: <http://oreneta.com/kalebeul/2010/05/02/the-true-origins-of-africa-begins-at-the-pyrenees/>
2. García Lorca, *Theory and Play of the Duende*, traducción A. S. Kline (2007): <http://www.poetryintranslation.com/PITBR/Spanish/LorcaDuende.htm>
3. Stendhal, *Napoléon I: Vie de Napoléon*, 1830, Vol. 19 of *Oeuvres Complètes* (Paris; Le Divan, 1930): 152, citado en José F Colmeiro, "Exorcising Exoticism: *Carmen* and the Construction of Oriental Spain", *Comparative Literature*, vol. 54, no. 2 (Primavera 2002): 132.
4. Eric Clifford Graf, *Cervantes and Modernity: Four Essays on Don Quijote* (Lewisburg, PA:

- Bucknell University Press, 2007).
5. Irwin Jones, *Averroes' Reason: A Medieval Tale of Christianity and Islam*, from *The Philosopher*, vol. LXXXX, no. 2 (2002): <http://www.the-philosopher.co.uk/averroes.htm>
6. Denis Diderot, "Supplement to the Voyage of Bougainville" (1772) <http://www.essex.ac.uk/cish/enlightenment/text/boug.html> (visto el 12 de agosto 2012).
7. Paul Gauguin, *Noa Noa: The Tahitian Journal*, trans. O.F. Theis (Nueva York: Dover, 1985 (orig. 1919)): 30.
8. Testimonio: Myron Mataoa, World Uranium Hearings, 9/17/92, Salzburg <http://www.ratical.org/radiation/WorldUraniumHearing/MyronMataoa.html> (visto el 12 de agosto 2012).
9. Dan Taulapapa McMullin, "The fire that devours me": Tahitian spirituality and activism in the poetry of Henri Hiro', *International Journal of Francophone Studies*, vol. 8, no. 3 (2005): 341-357.
10. Ver Oswald de Andrade, "Anthropophagite manifesto", publicado originalmente en *Revista de Antropofagia*, no. 1 (May 1928), São Paulo. Traducido del portugués por Adriano Pedrosa y Veronica Cordeiro. <http://www.391.org/manifestos/1928anthropophagite.htm> (visto el 12 de agosto 2012).
11. Citado en G. P. Kahari, "Tradition, and Innovation in Shona Literature: Chakaipa's Karikoga Gumiremiseve", *Zambezia*, vol. 2, no. 2 (1972): 47-54.
12. Citado en Mick Hume, "Zimbabwe: whose crisis is it anyway?", *Spiked* (25 de junio 2008): <http://www.spiked-online.com/index.php?site/article/5379/> (visto el 12 de agosto 2012).
13. Citado en Peter Merrington, "A Staggered Orientalism: The Cape-to-Cairo Imaginary", *Poetics Today*, vol. 22, no. 2 (2001): 323-364 at 358.
14. Doris Lessing, *The Grass is Singing* (Harmondsworth: Penguin, 1961 (orig. 1950)): 18-19.
15. Frank McEwen, "Shona Art Today", *African Arts*, vol. 5, no. 4 (1972): 8-11 at 8.
16. Charles Mungoshi, *The Setting Sun And The Rolling World* (Londres: Heinemann International, 1989): 93.
17. Citado en Helon Habila, "On Dambudzo Marechera: The life and times of an African writer" (Winter 2006): <http://www.vqronline.org/articles/2006/winter/habila-on-dambudzo-marechera/> (visto el 12 de agosto 2012).

18. A. G. Schutte, "Mwali in Venda: Some Observations on the Significance of the High God in Venda History", *Journal of Religion in Africa*, Vol. 9, Fasc. 2 (1978): 109-122.
19. Ver Heide King, "Gold in Ancient America", *The Metropolitan Museum of Art Bulletin*, vol. 59, no. 4 (2002): 5-55.
20. Eduardo Galeano *Memory of Fire: II Faces & Masks*, trans. Cedric Belfrage (Nueva York: Pantheon, 1987 [orig. 1984]): 138.
21. Citado en Jon Lee Anderson, "The power of Gabriel García Márquez", *The New Yorker* (27 de septiembre 1999): http://www.themodernword.com/gabo/gabo_power.html (visto el 12 de agosto 2012).
22. Gabriel García Márquez, "The solitude of Latin America - Nobel Prize Lecture" (8 de diciembre 1982): www.themodernword.com/gabo/gabo_nobel.htm (visto el 12 de agosto 2012).
23. Happy Planet Index <http://www.happyplanetindex.org/countries/colombia/> (visto el 12 de agosto 2012).
24. Email de María Cardoso (28 de febrero 2008).
25. Entrevista con Nadín Ospina (11 de marzo, 2007): <http://www.latinart.com/transcript.cfm?id=86> (visto el 12 de marzo 2001).
26. Daniel Wallis, "Venezuela's Chavez unveils 3D image of hero Bolivar", <http://www.reuters.com/article/2012/07/24/us-venezuela-chavez-bolivar-idUSBRE86N1F120120724> (visto el 12 de agosto 2012).



Selatan: Transformation of Urban Cultural Imagery from Melawai To Tebet¹

Iswanto Hartono (artlab ruangrupa) and Thomas Berghuis

Introduction

The place is south of Jakarta, 2012. One of the biggest cities in South-east Asia, Jakarta is an unorganised network of urban fabrics, where metropolitan developments crisscross each other: skyscrapers, highways, kampung or shanty-towns, and canals.

Jakarta is a city that has developed too fast, pushing and even going beyond the capacity of its urbanites to grasp the city's many transformations (politically, socially and economically). These phenomena have emerged since developmental policies – the policies to redevelop Jakarta due to its population growth – were instigated by the New Order regime of General Soeharto. These policies, especially in terms of urban structure, tried to copy the model of American city blocks. However, they actually contradicted the local context, because Jakarta's urban context and texture is mostly organic, as in other Asian cities.

Another, even more fundamental contradiction is the development of urban housing. The city blocks were supposed to include multi-storey

Selatan: Transformasi Perbandingan Kebudayaan Urban dari Melawai ke Tebet¹

Iswanto Hartono (artlab ruangrupa) dan Thomas Berghuis

Perkenalan

Tempatnya di bagian selatan Jakarta, 2012. Salah satu kota terbesar di Asia Tenggara, Jakarta adalah sebuah jaringan struktur perkotaan yang semrawut, di mana perkembangan metropolitan saling melintasi satu sama lain: gedung-gedung pencakar langit, jalan-jalan tol, kampung-kampung atau tempat-tempat kumuh, dan kanal-kanal.

Jakarta kota yang berkembang terlalu cepat, mendesak dan bahkan melampaui kemampuan para urbanitasnya untuk memahami begitu banyaknya transformasi kota besar (secara politik, sosial dan ekonomi). Fenomena ini muncul sejak adanya berbagai kebijakan yang berhubungan dengan pembangunan – kebijakan-kebijakan untuk memperkembangkan kembali Jakarta berhubungan erat dengan pertumbuhan populasi – yang dipelopori oleh resim Orde Baru di bawah Jenderal Soeharto. Kebijakan-kebijakan ini, terutama yang menyangkut struktur perkotaan, mencoba untuk meniru model-model dari kompleks kota-kota di Amerika. Akan tetapi model-model ini bertentangan dengan konteks lokal, karena sebagian besar konteks dan tekstur perkotaan di Jakarta bersifat organik, seperti di berbagai

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ruangrupa is an artists' initiative established in 2000 by a group of artists in Jakarta. It is a not-for-profit organisation that strives to support the progress of art ideas within the urban context and the larger scope of the culture, by means of exhibitions, festivals, art labs, workshops, research and journal publications.

Figure 1: Detail, map of temporary markets, *Lonely Market*, ruangrupa ArtLAB project, 2009

Figure 2: *Lonely Market*, ruangrupa ArtLAB project, 2009

houses to elevate the density of occupation, but this did not happen in Jakarta. Most residential areas emphasised low-structure housing, spreading the city structure through a giant urban sprawl. These issues are the triggers through which to discuss and map the South, as projected onto the south of Jakarta.

Tebet

We will focus our discussion on Tebet, a housing precinct located in the south-eastern part of Jakarta. This area was first developed in the 1960s as a low-rise housing area, part of an urban reconstruction project in the centre of the city. Reconstruction sought to strengthen the north-south axis of the city by transforming the axis into a boulevard with several roundabouts, monuments, world-class hotels and offices for foreign institutions (such as the United Nations). Starting from the old colonial city of Batavia (built by the Dutch), which was Jakarta's downtown at that time, the axis moves towards the south, to Senayan and Tebet. These areas were prepared as a housing precinct for the relocation of people who were affected by the reconstruction project. Most of these were from the Senayan area, which was transformed into the *CONEFO* complex, the Conference of New Emerging Forces. This was part of an ambitious project by Soekarno, the first president of Indonesia after independence from Dutch colonial rule. The Senayan area was also transformed to

kota lainnya di Asia.

Hal lain yang menunjukkan kontradiksi yang lebih mendasar lagi adalah perkembangan perumahan kota. Kompleks perkotaan seharusnya menyertakan rumah-rumah bertingkat untuk meningkatkan kepadatan hunian, tetapi hal ini tidak terjadi di Jakarta. Sebagian besar daerah pemukiman menekankan pada perumahan berstruktur *low-rise*, membentangkan kerangka perkotaan melalui perluasan kota secara besar-besaran (*giant urban sprawl*). Masalah ini adalah pemicu yang akan digunakan untuk membahas dan membuat peta Selatan, sebagaimana diproyeksikan ke arah selatan Jakarta.

Tebet

Kami akan memfokuskan diskusi kami pada Tebet, sebuah daerah perumahan yang terletak di bagian tenggara Jakarta. Daerah ini pertama kali dikembangkan di tahun 1960an sebagai lahan perumahan *low-rise*, dan merupakan bagian dari proyek rekonstruksi perkotaan di pusat kota pada masa Presiden Soekarno. Rekonstruksi tersebut bertujuan untuk memperkuat poros utara-selatan kota, dengan mengubah poros ke *boulevard* dengan beberapa bundaran, monumen-monumen, hotel-hotel berkelas dan perkantoran untuk lembaga-lembaga asing (misalnya organisasi dunia seperti PBB). Mulai dari kota kolonial tua Batavia (dibangun oleh Belanda), yang merupakan pusat kota Jakarta pada masa itu, porosnya berpindah menuju ke selatan,

hold the national sports centre for *GANEFO*, the Games of the New Emerging Forces, held in 1963.

Tebet was originally designed as a bungalow-type housing project, with several models being used – from small rows of housing separated by narrow alleys, to bigger bungalow types, which make reference to Dutch colonial-era bungalows with spacious gardens. An urban park, large compared to those parks created for more recent housing estates, marks inside the broader cityscape and stands out as a great landmark.

The area of Tebet has gone through several transformations. The most significant one emerged at the beginning of the 1990s with the construction of a major arterial road connecting the area downtown from Sudirman and Kuningan, crossing Tebet, and ending in the eastern part of Pondok Kopi. Once completed, the road led to Bekasi, one of the main satellite cities of Jakarta. It was called Saharjo Street, and was planned together with another central business district located next to Sudirman and Kuningan (though this was only recently realised). The artery has now become a major commuter strip. These two major factors, of the planned business district and the commuter strip, have made Tebet into a strategic location, transforming it into an area for small businesses and providing a range of services including small offices, restaurants, print shops and so on. These micro businesses rose as a result of the economic crisis that hit Indonesia in 1997.

ke Senayan dan Tebet. Daerah-daerah ini dipersiapkan sebagai lahan perumahan untuk relokasi warga yang terkena imbas dari proyek rekonstruksi. Sebagian besar dari mereka berasal dari daerah Senayan, yang diubah menjadi kompleks *CONEFO* (*Conference of New Emerging Forces* - Konferensi Negara-Negara Berkembang). *CONEFO* merupakan bagian dari proyek ambisius Soekarno, presiden pertama Indonesia setelah Indonesia merdeka dari penjajahan Belanda. Daerah Senayan juga diubah untuk menjadi tuan rumah pusat olahraga nasional untuk *GANEFO* (*Games of New Emerging Forces* - Pesta Olahraga Negara-Negara Berkembang) yang diadakan di tahun 1963.

Pada awalnya Tebet dirancang sebagai proyek perumahan bertipe bungalow, dengan menggunakan beberapa model – dari jajaran perumahan terkecil yang dipisahkan oleh gang-gang sempit, ke tipe bungalow yang lebih besar, yang mengacu kepada bungalow pada jaman penjajahan Belanda yang memiliki kebun luas. Sebuah taman kota, sangat besar kalau dibandingkan dengan taman-taman yang dibuat untuk lahan perumahan yang lebih baru, menandai wilayah ini dalam *cityscape* yang lebih luas dan menjadi *landmark* (tonggak penanda) yang terkenal.

Daerah Tebet telah mengalami beberapa perubahan. Perubahan terpenting muncul pada awal tahun 1990an dengan adanya konstruksi jalan raya besar utama yang menghubungkan daerah pusat dari Sudirman dan Kuningan, melintasi Tebet, dan berakhir di bagian timur

Figure 3: Map of temporary markets, *Lonely Market*, ruangrupa ArtLAB project, 2009

Figure 4: *Lonely Market*, ruangrupa ArtLAB project, 2009

LONELY MARKET JAKARTA



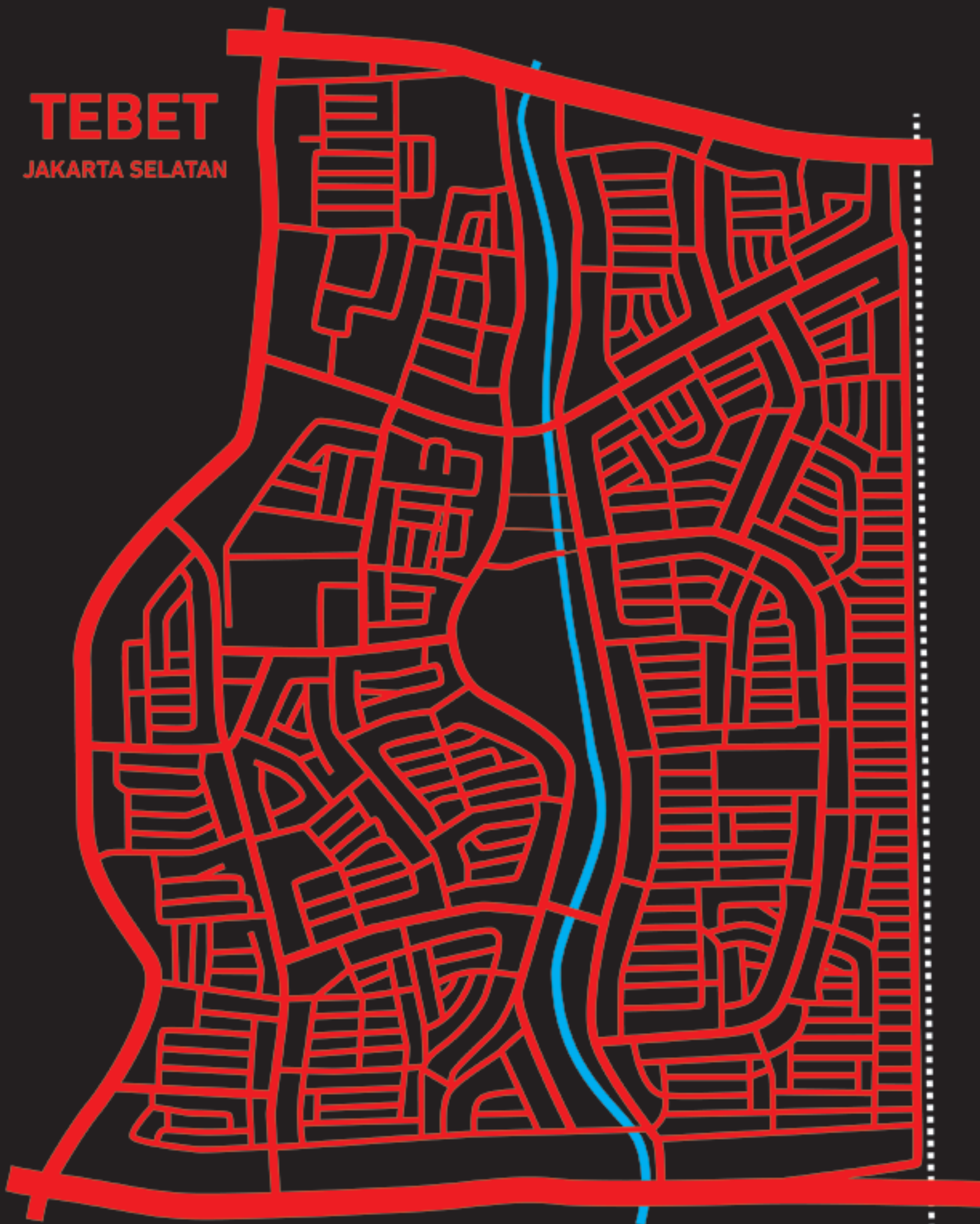
3



4

TEBET

JAKARTA SELATAN



In 2004, Jalan Tebet Utara Dalam, one of the main streets in Tebet, was transformed into a vibrant shopping street made up of local-brand apparel stores, a skateboarding shop, a designer's shop and a themed café. The shops are well known as "distro" [short for distribution store]. What makes this street different from Jakarta's other shopping precincts is the ambient characteristic of the space created, with diverse cultural activities and events happening within these areas (such as the launch of new indie brands, dj performances, street music concerts, contemporary art show openings, online radio stations, a vintage clothing Sunday market, writers workshops and street cinema pilot screenings). All this presents the area with its "cultural ambience", together with a space for "youth activism". If you go there then you will see the vibrancy of these places, and the major cultural transformations that have happened in the post-Soeharto era. Something that must be mentioned is the growth in micro business in university cities like Bandung, Yogyakarta and Jakarta. These shops, with their local brands of designer goods, have become a kind of guerrilla force against the powerful global brands and logos usually found in Jakarta's posh supermalls.

You will find many forms of what can be considered the best in terms of creative activism in Tebet, from designer shops to artists' collectives, and from themed cafés to creative production houses. What was previously private space in Tebet has been converted into

a vibrant public sphere, transforming the bungalow-lined streets into shopping strips with cafés and spaces for public gathering. A nearby ramshackle park has also been turned into a well-designed and well-structured urban park. Bungalows have become an art gallery, a designer's shop and a recording music studio hosting indie label bands.

Another, earlier example of creative activism was *Lintas Tebet*, a community magazine that appeared in 2002 as a media information platform for people living and working in Tebet. What was interesting about this magazine was the process of collecting the news from the community in Tebet. It was an organ for public participation in building media and information networks. Unfortunately this magazine only survived six editions.²

Selatan: Re-Imagining The South
JJS Lintas Melawai³

*hai ku lihat remaja berkacamata lenggang di sana
asik dengan lagak dan gayanya, ku terpesona karena dia
di lintas melawai muda-mudi selalu pasang aksi
pakaian jam tangan persaingan antar eropa digemarinya
mereka asyik bercanda ria, saling senyum tegur dan sapa
glamourmu para remaja tanpa dibebani problema*

Pondok Kopi. Setelah terselesaikan, jalan ini bakal menuju ke Bekasi, salah satu kota satelit utama Jakarta. Jalan ini dinamakan Jalan Saharjo dan direncanakan bersamaan dengan pembangunan wilayah pusat bisnis di samping Sudirman dan Kuningan (meskipun hal ini baru saja terlaksana). Jalan raya besar utama ini telah menjadi jalur utama komuter. Dua faktor utama, perencanaan wilayah bisnis dan jalur komuter, telah menjadikan Tebet sebuah lokasi yang strategis. Faktor tersebut mengubahnya menjadi daerah untuk berbagai bisnis kecil dan menawarkan berbagai layanan termasuk kantor-kantor kecil, restoran-restoran, toko-toko cetak dan sebagainya. Usaha-usaha kecil ini bangkit sebagai akibat dari krisis ekonomi yang menghantam Indonesia pada tahun 1997.

Pada tahun 2004, Jalan Tebet Utara Dalam, salah satu jalan utama di Tebet, diubah menjadi jalanan dengan pusat perbelanjaan yang terdiri dari berbagai toko pakaian merek lokal, toko skateboard, toko desainer dan kafe bertema. Toko-toko ini dikenal dengan istilah "distro" (*distribution store* - toko distribusi). Yang membuat jalan ini berbeda dengan daerah perbelanjaan lainnya di Jakarta adalah karakteristik ambien dari ruang yang tercipta, dengan beragam kegiatan budaya dan berbagai acara banyak terjadi di daerah-daerah ini (seperti peluncuran merek-merek *indie* terbaru, aksi para DJ, konser musik jalanan, pembukaan pertunjukan seni kontemporer, stasiun radio online, pasar Minggu dengan pakaian-pakaian antik, lokakarya para penulis dan pemutaran film bioskop jalanan). Kesemuanya ini

menyajikan daerah ini dengan ambien budayanya sendiri, bersama dengan tersedianya ruang untuk 'kegiatan yang berbau kaum muda' dan aktivitas 'dj-jalanan', *skate boarding*, tarian jalanan, konser-konser musik, peragaan busana dan sebagainya. Kalau anda pergi ke sana, anda akan melihat semangat yang hidup dari tempat-tempat ini, dan berbagai perubahan budaya yang besar sekali yang terjadi setelah berakhirnya masa Soeharto. Satu hal yang perlu disebutkan adalah pertumbuhan bisnis skala kecil di kota-kota pelajar seperti Bandung, Yogyakarta dan Jakarta. Toko-toko ini, dengan barang-barang desainer bermerek lokal, telah menjadi kekuatan kelompok besar yang menentang kekuatan merek-merek dan logo global yang biasanya didapati di supermal-supermal mewah di Jakarta.

Anda akan mendapati berbagai bentuk yang bisa dikatakan sebagai paham-paham kreatif yang terbaik di Tebet, dari toko-toko desainer sampai ke kumpulan para seniman, dan dari café-café yang bertema sampai ke rumah-rumah produksi. Apa yang sebelumnya adalah ruang pribadi di Tebet, telah diubah menjadi ranah publik yang penuh semangat, mengubah jajaran bungalow di jalanan ke arena perbelanjaan dengan café-café dan berbagai ruang untuk bertemunya orang. Taman tak terurus di dekatnya juga diubah menjadi taman kota yang dirancang dan terstruktur dengan baik. Bungalow-bungalow telah menjadi galeri seni, toko desainer dan studio musik rekaman yang menampung band-band berlabel *indie*.

Contoh lain yang lebih awal dari paham-paham kreatif adalah *Lintas*

*di lintas melawai remaja-remaja dalam dunianya
asyik ngeceng pakai mobil mewah, senyum genit yang dibuatnya
di lintas melawai muda-mudi selalu pasang aksi
asyik dengan lagak dan gayanya, acuh tak peduli siapa
mereka asyik bercanda ria, saling senyum tegur dan sapa
glamourmu para remaja tanpa dibebani problema
mereka asyik bercanda ria, saling senyum tegur dan sapa
glamourmu para remaja tanpa dibebani problema
glamourmu para remaja tanpa dibebani problema
di lintas melawai remaja-remaja dalam dunianya
di lintas melawai muda-mudi selalu pasang aksi*

Selatan means “south” in Indonesian. At the same time, Selatan provides more context than simply a direction or point on the map of Jakarta. For people living in the city, the word “Selatan” has connotations of being “stylish”, “posh”, “chic”, “vibrant”, or sometimes just plain “cool”. In the 1970s and 1980s, Jakarta’s “South” went through a massive urban development as a housing area. With its well-known new city centre, the “South” started from Blok S at Kebayoran Baru,⁴ running towards Blok M with the Aldiron Plaza shopping centre. The city centre has moved from Kota, the old colonial city of Batavia in the 1930s to the 1950s, to Pasar Baru, Menteng, Sarinah and Jalan Sabang in the late ‘60s, and is now based in Blok M and Melawai.

Tebet, sebuah majalah komunitas yang muncul di tahun 2002 sebagai landasan media informasi untuk orang-orang yang tinggal dan hidup di Tebet. Yang menarik dari majalah ini adalah proses pengumpulan berita dari orang-orang dan masyarakat di Tebet. Ini adalah sarana penting untuk partisipasi publik dalam membangun jaringan informasi dan media. Sayangnya majalah ini hanya bertahan enam edisi saja².

Selatan: Membayangkan Kembali Selatan
JJS Lintas Melawai³

*hai ku lihat remaja berkacamata lenggang di sana asik dengan
lagak dan gayanya, ku terpesona karena dia di lintas melawai muda-
mudi selalu pasang aksi pakaian jam tangan persaingan antar eropa
digemarinya
mereka asyik bercanda ria, saling senyum tegur dan sapa
glamourmu para remaja tanpa dibebani problema
di lintas melawai remaja-remaja dalam dunianya asyik ngeceng pakai
mobil mewah, senyum genit yang dibuatnya di lintas melawai muda-
mudi selalu pasang aksi asyik dengan lagak dan gayanya, acuh tak
peduli siapa
mereka asyik bercanda ria, saling senyum tegur dan sapa
glamourmu para remaja tanpa dibebani problema
mereka asyik bercanda ria, saling senyum tegur dan sapa glamourmu*

Although many shopping centres and malls are currently sprouting like mushrooms around the urban fabric of Jakarta, the term “South” still bears the image of a posh-youth urban space. One reason for this is because the areas nearby, like Blok N, are well known as high class residential areas, while Blok M is renowned for being the expatriate residential and international business district (especially for Japanese and Korean residents). These connotations became connected in the later development of the Kemang and Pondok Indah precincts. Both of these districts, along with Menteng in central Jakarta, had the highest land prices in Jakarta. Kemang is also famous for being a residential area for foreigners.

Jalan Melawai is another popular junction in the south-west of Jakarta. Melawai Street spans half a kilometre, more or less, with chic shopping windows and American fast food delis, like KFC or A&W, along its wide pedestrian strip. This area was once the most popular and vibrant urban spaces for Jakarta’s youth and synonymous with the golden era of General Suharto’s New Order Regime. The area represented the booming urban “car culture” trends in Jakarta, with the spirit of a modern urban lifestyle dominated by the yuppies of the 1980s and their fine polished cars, open cab or convertible style sedans and jeeps, a-la-mode clothing and accessories, hi-fis, breakdance music and western fast food stalls. During the 1980s, the first development of Jakarta’s highway and toll road system also

*para remaja tanpa dibebani problema
glamourmu para remaja tanpa
dibebani problema
di lintas melawai remaja-remaja dalam dunianya
di lintas melawai muda-mudi selalu pasang aksi*

Selatan memiliki arti ‘arah selatan’ dalam bahasa Indonesia. Pada saat yang sama, Selatan menawarkan konteks yang lebih dari sekedar petunjuk arah atau penunjuk di peta Jakarta. Untuk orang-orang yang tinggal di kota, kata “Selatan” memiliki konotasi seperti “bergaya (gaya)”, “mewah”, “cantik”, “bersemangat”, atau terkadang hanya “keren”. Pada tahun 1970 dan 1980an, daerah ‘Selatan’ Jakarta mengalami perkembangan perkotaan secara besar-besaran sebagai lahan perumahan. Dengan pusat kotanya yang terkenal dengan sebutan, “Selatan” dimulai dari Blok S di Kebayoran Baru⁴ berlanjut menuju ke Blok M dengan pusat perbelanjaan Aldiron Plaza. Pusat kotanya telah berpindah dari Kota, kota jajahan lama Batavia di tahun 1930an sampai tahun 1950an, ke Pasar Baru, Menteng, Sarinah dan Jalan Sabang di akhir tahun ‘60an, dan sekarang berbasis di Blok M dan Melawai.

Meskipun banyak sekali pusat perbelanjaan dan mal-mal yang saat ini bermunculan seperti jamur di sekitar bangunan perkotaan Jakarta, istilah “Selatan” masih mengandung kesan ruang kota yang berbau kaum muda dan mewah. Salah satu alasannya adalah karena daerah-

Figure 6: *Lonely Market*, ruangrupa ArtLAB project, 2009



began, with a toll road connecting Jakarta's city centre to the city of Bogor, the former capital of the Sunda Kingdom (Pakuan Pajajaran), and a mountain resort known in the Dutch colonial era as *Buitenzorg* (literally "outdoor care").

In the 1970s and 1980s, many movies, magazines and pop novels highlighted the fast development of Jakarta into a modern city, with its extremely wide streets and new landmarks such as the Pancoran statue.⁵ A well-known film scene set in the vast, expanding Jakarta metropolis involves a young Betawi child (played by Rano Karno) in the 1973 movie *Si Doel Anak Betawi*, adapted from the 1943 novel by Aman Datuk and directed by Syuman Djaya.⁶

One of the most notable movies from the '70s is *Badai Pasti Berlalu*, based on the novel by the influential Indonesian writer Marga T and directed by Teguh Karya.⁷ Later, in the 1980s, a film by a comedy trio from Jakarta, the Warkops,⁸ captured the city's posh urban lifestyle in a slapstick comedy movie. 1977 saw the birth of *Hai magazine*, which was once the most popular youth magazine. Edited by Arswendo Atmowiloto, the magazine focused on youth issues, music, film, education, places to hang out, fashion, sports, psychology, sex education, short stories and comics.

The dynamic youth culture of the city becomes well imagined in the word "South". Tebet was another "South" for Jakarta. It is part of South Jakarta in terms of geographical location, but transformed the

meaning of the "South" in the 1980s. Young people in the area face different challenges in their dialogue with urban space. Both Melawai and Tebet are located at the intersection of the city's most important street routes, but there are significant differences in the two areas' urban forms. Melawai is a shopping arcade strip with lots of public space, while Tebet is a housing precinct characterised more by private space. Tebet was transformed into a creative space for young people and their endeavours, rather than a space for "hanging-out at the shopping centre".

Tebet's strategic location and economic value (cheaper land and rent prices than downtown) have become its major strengths. But the political policy of the Reformasi era has also been an important factor driving the area's youths. Young entrepreneurs can have access to capital loans from the bank, for instance. With better opportunities in their urban livelihood, young people can accommodate art and design into their social lifestyle. Moreover, better information media, like the Internet, has been fundamental to the cultural shifts from the 1980s to the present.

Cultural transformation and changes in urban cultural identity have also increased within the micro-economic development in Tebet, sparked by the arts and cultural industries. The local-brand designer shops are full of customers. Most of them are part of the young generation of Jakarta, who look for affordable, well-designed and

daerah di dekatnya, seperti Blok N, dikenal sebagai lahan hunian kelas atas, sedangkan Blok M dikenal sebagai hunian para expat dan kawasan bisnis internasional (khususnya untuk penghuni-penghuni Jepang dan Korea). Konotasi ini bertalian dengan pembangunan selanjutnya di bilangan Kemang dan Pondok Indah. Kedua kawasan ini, bersama dengan Menteng di Jakarta pusat, memiliki harga tanah tertinggi di Jakarta. Kemang juga terkenal sebagai tempat kediaman para warga asing.

Jalan Melawai adalah persimpangan jalan lainnya yang populer di bagian barat daya Jakarta. Jalan Melawai terentang sejauh setengah kilometer dengan berbagai jendela pertokoan cantik dan kedai *fast food* Amerika, seperti KFC atau A&W, di sepanjang luasnya jalur pejalan kaki. Daerah ini pernah menjadi daerah perkotaan favorit dan yang paling hidup bagi kaum muda Jakarta, dan dulunya pernah menjadi rumah bagi jaman keemasan resim orde baru Jenderal Soeharto. Daerah ini menunjukkan tren perkotaan "budaya mobil" yang sedang *booming* di Jakarta, dengan semangat gaya hidup kota modern didominasi oleh kaum urban muda profesional (*yuppies*) di tahun 1980an dan mobil-mobil mahal mereka yang dipoles, mobil terbuka atau sedan bergaya *convertible* dan *jeep*, asesoris dan pakaian yang mengikuti mode, hi-fi, musik *breakdance* dan berbagai kedai *fast food* barat. Sekitar tahun 1980an, perkembangan jalan cepat pertama di Jakarta dan sistem jalan tol juga dimulai, dengan

jalan tol yang menghubungkan pusat kota Jakarta ke kota Bogor, bekas ibu kota Kerajaan Sunda (Pakuan Pajajaran), dan gunung tempat peristirahatan yang dikenal dengan sebutan *Buitenzorg* ("outdoor care") pada jaman penjajahan Belanda.

Pada tahun 1970 dan 1980an, banyak film, majalah-majalah dan novel-novel pop menyoroti perkembangan Jakarta yang menjadi sebuah kota modern, dengan jalan-jalannya yang sangat luas dan berbagai bangunan penanda (*landmark*) baru seperti patung Pancoran⁵ Sebagai contoh misalnya sebuah adegan film terkenal tentang anak muda Betawi (yang dibintangi oleh Rano Karno) berjudul 'Si Doel Anak Betawi,' disadur dari novel Aman Datuk tahun 1943 dan disutradarai oleh Syuman Djaya⁶, mengambil latar belakang pesatnya kota metropolis.

Juga salah satu film yang paling terkenal dari tahun '70an adalah *Badai Pasti Berlalu*, berdasarkan novel seorang penulis Indonesia yang berpengaruh, Marga T dan disutradarai oleh Teguh Karya⁷ Sekitar tahun 1980an, sebuah film oleh tiga aktor komedi dari Jakarta, Warkop⁸, menangkap gaya hidup mewah perkotaan melalui sebuah film komedi dagelan. Tahun 1977 menjadi saksi lahirnya majalah 'Hai', yang pernah menjadi majalah kaum muda yang paling populer. Disunting oleh Arswendo Atmowiloto, majalah ini memusatkan pada isu-isu kaum muda, musik, film, pendidikan, tempat-tempat untuk mejeng, mode, olahraga, psikologi, pendidikan sex, berbagai cerita





8

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well-branded clothing and accessories. This could be compared to the ambience of the Harajuku district in Tokyo, renowned for its unique street fashion. In a similar way, Jakarta's young generations need their own identities. They define themselves as a part of contemporary urban lifestyle, developed through their own efforts. They also consider this part of their revolt against globalisation and the commodification or branding of different lifestyles, especially those located within the posh urban malls and shopping centres of "downtown".

Social transformation during the 1980s in Melawai and now in Tebet has had a major impact on Jakarta's cultural development, as manifested through its young generations. The 1980s saw the city's pop culture at its peak, and Tebet has driven the new urban arts and design culture. The artists' collective *ruangrupa* is one example of those individuals and groups contributing to the new images in Tebet's contemporary cultural landscape. Together with others, *ruangrupa* has transformed the space of the old bungalow-type housing into a contemporary art gallery, an art shop, a research lab, a library, an online radio station, a record production venue and a studio hosting indie film screenings and music gigs.

There has been a potentially limitless expansion of creative networks as well beyond the Tebet precinct. This is particularly different from the 1980s, when creativity was more anchored to a specific area. Now, for example, local designer shops have the opportunity to access and

create global markets across the world, and they use a lot of online marketing as well. Yet they also have a strong local grounding: their origin in Tebet and the "South". Another creative endeavour in this vein has involved indie bands like the famous White Shoes and The Couples Company,⁹ which have their base in Tebet.

The transformation of cultural forms in Jakarta from the mid-1980s until now is influenced a lot by the city's social-political milieu, urban spaces and the circulation of networks and cultural exchanges within the city and beyond. What happened in the past and happens in the present in Melawai and Tebet will not be the same in the future, but in many ways Tebet has shaped and has re-imagined the cultural milieu and people's understanding of "Selatan" and the "South" for the urban residents of Jakarta.

- X: Halo! Apa kabar?
Hello! How are you?
- Y: Baik! Terima kasih... Anda?
Fine! Thank you...You?
- X: Kabar baik juga...terima kasih.
Fine too...thank you.
Anda tinggal di mana?
Where do you live?
- Y: Saya tinggal di Selatan...
I live in the South...

pendek dan komik-komik.

Dinamika budaya kaum muda kota menjadi gambaran yang jelas dalam kata "Selatan". Tebet adalah "Selatan" lainnya bagi Jakarta. Dalam hal lokasi geografis Tebet merupakan bagian dari Jakarta Selatan, tetapi mengubah makna "Selatan" di tahun 1980an. Kaum muda di daerah ini menghadapi tantangan yang berbeda dalam dialog mereka dengan ruang kota. Melawai maupun Tebet terletak di persimpangan rute-rute jalan terpenting di kota, namun ada perbedaan yang berarti terhadap bentuk-bentuk kota di dua daerah tersebut. Melawai adalah gedung perbelanjaan dengan begitu banyak ruang publik, sedangkan Tebet adalah kawasan perumahan yang lebih ditandai oleh ranah pribadi. Tebet diubah menjadi sebuah ruang kreatif bagi kaum muda dan berbagai usaha keras mereka, dan bukan sekedar tempat untuk "ngumpul dan mejeng" di pusat perbelanjaan.

Nilai ekonomi (harga tanah dan sewa yang lebih murah daripada pusat kota) dan lokasi Tebet yang strategis telah menjadi kekuatan utamanya. Tetapi kebijakan politik dari jaman reformasi juga merupakan faktor penting yang menggerakkan kaum mudanya di daerah tersebut. Misalnya, para pengusaha muda bisa mendapatkan akses terhadap berbagai pinjaman dana dari bank. Dengan kesempatan yang lebih baik dalam kehidupan perkotaan mereka, orang-orang muda dapat menampung seni dan desain ke dalam gaya hidup sosial mereka. Selain itu, media informasi yang lebih baik,

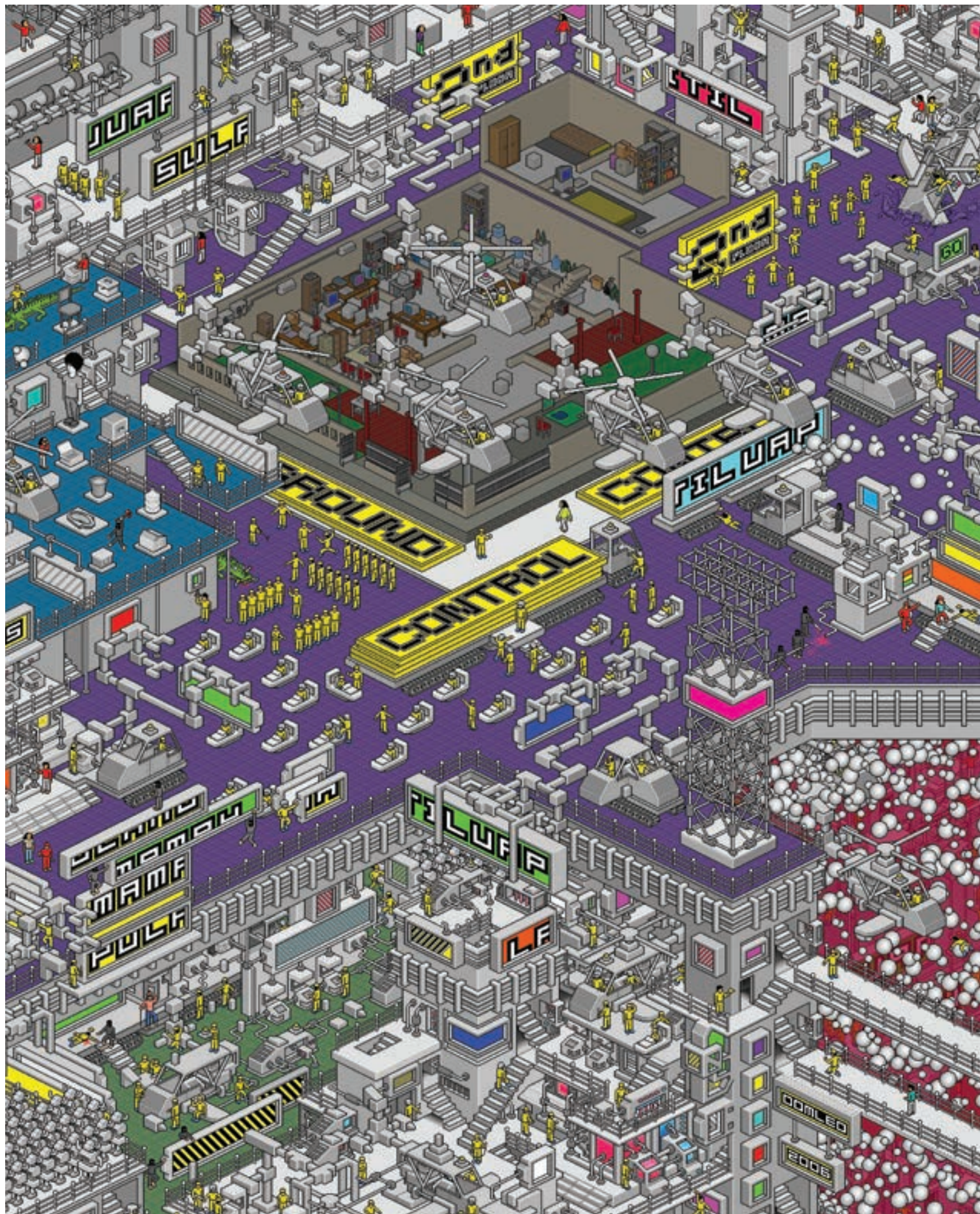
seperti Internet, telah menjadi dasar pergeseran budaya dari tahun 1980an hingga saat ini.

Perubahan-perubahan dan transformasi kebudayaan dalam identitas budaya kota juga telah meningkat di dalam pembangunan ekonomi mikro di Tebet, ditandai oleh berbagai industri seni dan budaya. Toko-toko desainer merek lokal penuh dengan pelanggan. Sebagian besar dari mereka merupakan bagian dari generasi muda Jakarta yang selalu mencari busana dan asesoris yang ternama, dengan desain yang baik, dan harga yang terjangkau. Hal ini bisa dibandingkan dengan suasana ambien dari kawasan Harajuku di Tokyo, yang dikenal dengan mode jalanan uniknya. Dalam hal yang sama, generasi muda Jakarta juga membutuhkan identitas tersendiri. Mereka menegaskan diri sebagai bagian dari gaya hidup kontemporer kota, yang dikembangkan melalui usaha mereka sendiri. Mereka juga menganggap bahwa ini adalah bagian dari pemberontakan merek melawan globalisasi dan komodifikasi atau pelabelan terhadap berbagai gaya hidup yang berbeda, khususnya kepada apa dan siapa saja yang bertempat di dalam mal-mal mewah perkotaan dan pusat-pusat perbelanjaan "pusat kota".

Transformasi sosial sekitar tahun 1980an di Melawai dan sekarang di Tebet telah mengakibatkan dampak yang besar terhadap perkembangan kebudayaan di Jakarta, seperti yang diwujudkan melalui generasi-generasi mudanya. Tahun 1980an kebudayaan pop

Figure 8: Let The Kids Play workshop, a *ruangrupa* and Sanggar Anak Akar project, 2006

Figure 9: *Lonely Market*, *ruangrupa* ArtLAB project, 2009



1. This contribution was prepared by Iswanto Hartono at artlab ruangrupa, Ade Darmawan, director of ruangrupa, and the team at ruangrupa in Jakarta, on the initiative of Thomas J. Berghuis at the University of Sydney, representing ruru annex in Sydney.
2. For further information, see Ardi Yunanto, "Semua Ada di Tebet" in *Karbon Journal*, Fokus 1 (13 Maret 2007), online at: <http://karbonjournal.org/focus/semua-ada-di-tebet>. English translation: Ardi Yunanto, "Tebet has it all", <http://karbonjournal.org/en/focus/tebet-has-it-all>
3. Hari Moekti, JJS Lintas Melawai, is a song by Hari Moekti, an Indonesian pop singer, famous in the '80s: <http://liriklagulama.com/hari-moekti-jjs-lintas-melawai.htm>
4. Kebayoran Baru is a sub-district of South Jakarta. Designed in 1948, it was the first example of urban planning designed by Indonesian planner, Moh. Soesilo. Kebayoran Baru was created according to the principle of a garden city, which was popular during this era. Kebayoran Baru was divided into several blocks (blok A to S) based on land use and building size: Blok A, Blok O and Blok P; Blok B, Blok C and Blok D; Blok M is a shopping centre, together with the high-class residential area of Blok N (Melawai is a part of this block); Blok Q, Administrative Village, Blok R and Blok S. What is interesting is the use of the term Blok (or Block in English), which you can't find anywhere else in Jakarta for the name of districts. The historical use of the word "blok" is connected to urban planning based on the western style, especially the "garden city movement" of self-contained communities surrounded by greenbelts, which were initiated by Sir Ebenezer Howard. The later notion of a western block, or urban block, invoked the same concept of self-contained urban space. The "blok" in Kebayoran Baru was based on these discourses and thus designed in a parallel spirit.
5. The "Dirgantara Statue Monument", also known as the Patung Pancoran or Pancoran Statue, commemorates Indonesian vigour in aviation. The Monument was built during the Soekarno era and designed by the sculptor Edhie Soenarso Dirgantara in 1963-1964. Soenarso Dirgantara made many of Soekarno's city monuments, including the "Freedom of Irian Jaya" monument in Lapangan Banteng, located behind the presidential palace.
6. Syuman Djaya (1934-1985) trained at the All-Union Institute of Cinematography in Moscow, sponsored by the Indonesian government. Upon his return to Indonesia in 1965, he briefly took on a job at the Ministry of Information, until 1971. Syuman Djaya continued to write and direct films until his death in 1985, and became known for his social realist films. His works have been categorised as Indonesian classic movies, like the famous *Yang Muda Yang Bercinta*, played by young dramatist and poet WS Rendra as the lead actor, with Yeti Octavia, Maruli Sitompul and Soekarno M Noor, to mention a few. The popular *Si Doel Anak Betawi* was followed by the sequel *Si Doel Anak Modern*.
7. *Badai Pasti Berlalu* (1977) is already categorised as a classic Indonesian movie. It was directed by Steve Liem Tjoan Hok a.k.a Teguh Karya, an influential and famous theatre and movie director. The film marks the debut of legendary Indonesian actress Christine Hakim, and also stars Slamet Rahardjo (who later became a director too), Roy Marten and Mieke Wijaya. The movie received four awards at the Festival Film Indonesia 1978, including awards for cinematography, editing, sound editing and musical score by Eros Djarot, who later became a famous composer and song writer.
8. Warkop or Warkop Prambors, later known as Trio DKI, was a comedy group started in the mid-1970s by Nanu Mulyono, Rudy Badil, Wahjoe Sardono (aka Dono), Kasino Hadiwibowo (aka Kasino) and Indro Kusumonegoro (aka Indro). They were first known to Jakarta's public through a talk show on Radio Prambors, called "Obrolan Santai di Warung Kopi". They immediately became famous. Their three members – Dono, Kasino and Indro – staged performances across a range of venues, from campus shows to performances in hotels and on TV programs. At the height of their careers, they made a movie in the 1980s, a slapstick comedy of posh metropolitan life in Jakarta.
9. White Shoes and The Couples Company is an indie label band established in 2005 by groups of youngsters who mostly graduated from the Jakarta Art Institute. Their self-titled debut album was re-released by American label Mint Fresh in 2007. The band has had several tours in Indonesia and abroad. The band line-up are: Aprilia Apsari (Miss Sari) – main vocals; Ricky Virgana (Mr. Ricky) – contra bass, cello, bass, vocals; John Navid (Mr. John) – drums, vibes; Aprimela Prawidyanti Virgana (Mrs. Mela) – piano, viola, keyboards, vocals; Saleh (Mr. Saleh) – electric guitar, vocals; Yusmario Farabi (Mr. Rio) – acoustic guitar, vocals.

di kota mencapai puncaknya, dan Tebet telah menggerakkan budaya desain dan seni perkotaan yang baru. Kumpulan para seniman 'ruangrupa' adalah satu contoh dari berbagai individu dan kelompok yang memberikan sumbangan terhadap gambaran terbaru tentang kebudayaan kontemporer di Tebet. Bersama dengan orang-orang dan kelompok-kelompok lainnya, ruangrupa telah mengubah ruangan dari sebuah rumah tipe-bungalow tua menjadi galeri seni kontemporer, toko seni, lab penelitian, perpustakaan, stasiun radio online, tempat produksi rekaman, studio yang mengadakan pemutaran film-film indie dan tempat berbagai *gig* musik.

Telah begitu banyak perluasan yang memiliki kemungkinan tak terbatas terhadap jaringan-jaringan kreativitas yang melampaui daerah Tebet. Hal ini tentunya sangat berbeda dari tahun 1980an, ketika kreativitas lebih diarahkan ke daerah tertentu. Saat ini, contohnya, toko-toko desainer lokal mempunyai kesempatan untuk mengakses dan menciptakan pasar-pasar global yang menembus dunia, dan mereka menggunakan pemasaran secara online juga. Namun demikian mereka juga memiliki dasar lokal yang kuat: asal mula mereka di Tebet dan di "Selatan", Selatan. Upaya keras dan kreatif lainnya dalam nadi ini telah membawa band-band indie, seperti band terkenal *White Shoes* dan *The Couples Company*,⁹ untuk berbasis di daerah Tebet.

Tranformasi bentuk-bentuk budaya di Jakarta dari pertengahan tahun 1980an sampai sekarang banyak dipengaruhi oleh lingkungan

sosial-politik kota, berbagai ruang perkotaan dan penyebaran jaringan dan pertukaran kebudayaan di dalam dan luar kota. Apa yang terjadi di masa lalu dan yang terjadi sekarang di Melawai dan Tebet tidak akan sama di masa depan, tetapi dalam banyak hal Tebet telah membentuk dan membayangkan kembali lingkungan budaya dan pemahaman orang-orangnya tentang kata "Selatan" dan "Selatan" untuk penghuni-penghuni kota Jakarta.

- X: Halo! Apa kabar?
Hello! How are you?
- Y: Baik! Terima kasih... Anda?
Fine! Thank you...You?
- X: Kabar baik juga...terima kasih.
Fine too...thank you.
Anda tinggal di mana?
Where do you live?
- Y: Saya tinggal di Selatan...
I live in the South...

1. Kontribusi ini dipersiapkan oleh Iswanto Hartono di artlab ruangrupa, Ade Darmawan, direktur ruangrupa, dan anggota tim di ruangrupa Jakarta, atas inisiatif dari Thomas J. Berghuis di Universitas Sydney, mewakili *annex* ruru di Sydney.
2. Untuk informasi lebih lanjut, lihat Ardi Yunanto, "Semua Ada di Tebet" di *Karbon Journal*, Fokus 1 (13 Maret 2007), online di: <http://karbonjournal.org/focus/semua-ada-di-tebet>.

- Terjemahan Bahasa Inggris: Ardi Yunanto, "Tebet has it all", <http://karbonjournal.org/en/focus/tebet-has-it-all>
3. Hari Moekti, JJS Lintas Melawai, sebuah lagu oleh Hari Moekti, penyanyi pop Indonesia, terkenal di tahun '80an: <http://liriklagulama.com/hari-moekti-jjs-lintas-melawai.htm>
 4. Kebayoran Baru adalah sebuah kecamatan di Jakarta Selatan. Kecamatan ini dibentuk pada tahun 1948, daerah ini adalah contoh perencanaan tata kota pertama dari seorang perancang tata kota Indonesia yaitu Moh. Soesilo. Kebayoran Baru dirancang berdasarkan prinsip kota taman yang populer pada masa tersebut. Daerahnya dibagi menjadi beberapa blok (Blok A hingga S) berdasarkan penggunaan lahan dan ukuran bangunan: Blok A, Blok O, dan Blok P; Blok B, Blok C dan Blok D; Blok M adalah pusat perbelanjaan bersamaan dengan area pemukiman kelas atas Blok N (Melawai adalah bagian dari blok ini); Blok Q, Kampung Administrasi, Blok R dan Blok S. Yang menarik adalah penggunaan istilah Blok (atau *Block* dalam Bahasa Inggris), yang tidak akan ditemukan dimanapun di Jakarta untuk penggunaan nama-nama kecamatan. Secara kesejarahan penggunaan istilah blok didasari dari perencanaan tata kota dari Barat, terutama dari gerakan kota taman ("*garden city movement*") yaitu komunitas-komunitas mandiri yang dikelilingi oleh area hijau, konsep ini dipelopori oleh Sir Ebenezer Howard. Kerangka pemikiran terbaru tentang blok barat atau blok urban mengambil konsep ruang urban mandiri yang sama. "Blok" di Kebayoran Baru didasari oleh wacana-wacana ini dan kemudian dirancang dengan semangat yang sama.
 5. "Patung Monumen Dirgantara", juga dikenal sebagai Patung Pancoran, memperingati semangat penerbangan Indonesia. Monumen ini dibangun selama masa pemerintahan Soekarno dan dirancang oleh pematung Edhie Soenarso Dirgantara di tahun 1963-1964. Soenarso Dirgantara membuat banyak sekali monumen-monumen kota di jaman Soekarno, termasuk diantaranya monumen "Pembebasan Irian Jaya" di Lapangan Banteng, yang terletak di belakang istana presiden.
 6. Syuman Djaya (1934-1985) mendapatkan pelatihan di *the All-Union Institute of Cinematography* di Moscow, yang disponsori oleh pemerintah Indonesia. Sekembalinya dia ke Indonesia di tahun 1965, dia memangku jabatan singkat di bagian Menteri Penerangan, sampai tahun 1971. Syuman Djaya tetap menulis dan menyutradarai berbagai film sampai meninggalnya di tahun 1985, dan dikenal dari film-filmnya yang bersifat social realis. Karya-karyanya telah digolongkan ke dalam jajaran film-film klasik Indonesia, misalnya yang terkenal *Yang Muda Yang Bercinta*, diperankan oleh seorang penyair dan pemain drama muda WS Rendra sebagai pemeran utama, bersama dengan Yeti Octavia, Maruli Sitompul dan Soekarno M Noor. Yang populer *Si Doel Anak Betawi* yang disusul dengan kelanjutan *Si Doel Anak Modern*.
 7. *Badai Pasti Berlalu* (1977) telah dikategorikan sebagai sebuah film klasik Indonesia. Film itu disutradari oleh Steve Liem Tjoan Hok alias Teguh Karya, seorang sutradara film yang berpengaruh dan terkenal. Film ini menandai debut seorang aktris Indonesia legendaris Christine Hakim, dan juga dibintani oleh Slamet Rahardjo (yang kemudian juga menjadi seorang sutradara), Roy Marten dan Mieke Wijaya. Film ini menerima empat penghargaan di Festival Film Indonesia tahun 1978, termasuk penghargaan sinematografi terbaik, editing terbaik, editing suara terbaik dan musik terbaik diraih oleh Eros Djarot, yang kemudian menjadi seorang composer dan penulis lagu terkenal.
 8. *Warkop* atau *Warkop Prambors*, yang kemudian dikenal sebagai *Trio DKI*, adalah sebuah kelompok komedi yang dimulai di pertengahan tahun 1970an oleh Nanu Mulyono, Rudy Badil, Wahjoe Sardono (alias Dono), Kasino Hadiwibowo (alias Kasino) dan Indro Kusumonegoro (alias Indro). Mereka untuk pertama kalinya dikenal oleh public Jakarta melalui sebuah *talk show* di Radio Prambors, yang dinamakan "Obrolan Santai di Warung Kopi". Mereka segera saja menjadi terkenal. Ketiga anggotanya – Dono, Kasino and Indro – melakukan pertunjukan panggung di berbagai tempat, mulai dari pertunjukan di kampus sampai ke pertunjukan di hotel-hotel dan acara-acara TV. Pada puncak karir mereka, mereka membuat film di tahun 1980an, sebuah komedi dagelan akan kehidupan metropolitan mewah di Jakarta.
 9. *White Shoes and The Couples Company* adalah label band indie didirikan tahun 2005 oleh sekelompok kaum muda yang sebagian besar lulusan Insitut Kesenian Jakarta (IKJ). Debut album mereka yang diberi judul sendiri dikeluarkan kembali oleh label Amerika *Mint Fresh* di tahun 2007. Band ini telah mengadakan beberapa tur di Indonesia dan luar negeri. Jajaran band ini adalah: Aprilia Apsari (Miss Sari) – vokalis utama; Ricky Virgana (Mr. Ricky) – contra bass, cello, bass, vocals; John Navid (Mr. John) – drums, vibes; Aprimela Prawidyanti Virgana (Mrs. Mela) – piano, viola, keyboards, vocals; Saleh (Mr. Saleh) – electric guitar, vocals; Yusmario Farabi (Mr. Rio) – acoustic guitar, vocals.

Ring of Fire

Ash Keating and Stephanie Han

Since 2006 Melbourne-based artist Ash Keating has created three major public artworks in the southern hemisphere outside of Australia. The first was located in Santiago, Chile (2006), followed by a work in Yogyakarta, Indonesia (2009) and most recently in Christchurch, Aotearoa/New Zealand (2010/2011). By chance all works were geographically positioned within a region known as the “Ring of Fire”, a horseshoe shaped region surrounding the Pacific Ocean. Due to the major tectonic plates that push and run alongside each other here, such as the North American and the Pacific Plates, the area experiences a large number of earthquakes and extensive volcanic activity. Keating reflects on how this geography has shaped and developed his understanding of his own work and position as an artist working in the South.

SH: Your first experience of working in the South was in Santiago with a group of established artists. But you also connected with the community there by highlighting a local issue.

AK: Santiago was my first significant opportunity to create a major

불의 고리

애쉬 키팅과 스테파니 한의 인터뷰

호주 멜버른 출신의 아티스트 애쉬 키팅(Ash Keating)이 2006년 이후 모국을 떠나 적도 이남 지역에서 완성한 주요 작품은 세 가지를 꼽을 수 있다. 2006년작은 칠레의 산티아고에서, 두번째의 2009년작은 인도네시아의 요기야카르타에서, 그리고 가장 최근 작품은 2010~2011년에 뉴질랜드의 크라이스트처치와 아오테아루아에서 제작되었다. 우연의 일치이겠지만 이 세 프로젝트는 모두 태평양을 에워싸는 이른바 “불의 고리”라고도 일컬어지는 말굽 모양의 지대에서 진행되었다. 이 환태평양 지대는 북아메리카 판과 태평양 판이 접해 있으면서 엄청난 힘으로 서로를 밀고 있는 곳으로 대규모의 지진과 격렬한 화산 활동이 빈발한다. 키팅은 이러한 지리적 여건이 자신의 작품활동에 대한 성찰적 이해 그리고 남반구에서 주로 활동하는 아티스트로서의 입지를 형성하는데 어떠한 영향을 미쳤는지에 대해 털어놓았다.

한: 적도 이남 지역에서 고향을 떠나 처음으로 작품활동을 한 곳은 산티아고였죠. 그곳에서 유명 작가들과 함께 활동을 하기도 했지만 지역적인 이슈를 집중적으로 조명하면서 현지 지역사회와도 공감대를 형성했다고 들었습니다.

키팅: 산티아고는 호주 밖에서 대규모의 작업을 할 수 있었던 첫 기회였습니다. 더사우스 프로젝트 (The South Project)가 당시 추진

Born in Melbourne, Australia, Ash Keating works across a conceptual, site-responsive and often collaborative art practice that incorporates painting, sculpture, installation, video, performance and public interventions. Keating participated in The South Project's gatherings in Santiago and Yogyakarta.

Stephanie Han is an arts writer and curator currently living and working in Melbourne, Australia. She recently graduated from the University of Melbourne's Master of Art Curatorship program, during which she worked as an arts administrator and curator.

work outside Australia, and I spent well over six months planning and thinking about how I would creatively contribute to The South Project's Santiago gathering and exhibition called TRANSVERSA. I remember wanting to make a work that had the ability to effect positive change, both politically and environmentally. I researched environmental issues in Chile and found a controversial open pit mining project named Pascua-Lama. Pascua-Lama was being developed amongst glaciers in the Andes Mountains. It was important to highlight this mining project as neither the government nor the media in Chile seemed to demonstrate any awareness or concern for the environmental issues surrounding these mines. The project carried local relevance as well, as the mining company involved in Pascua-Lama, Barrick Gold, had activities in Australia, specifically at Lake Cowal in New South Wales.

Initially I planned to create a sculptural work in response to Pascua-Lama, as part of an immersive installation within the Museo de Arte Contemporáneo. Whilst I did create a poetic installation within the gallery, I also discovered that the Museo de Arte Contemporáneo was undergoing building works, particularly along the entire park side of the museum, which was covered in wooden hoardings. And so the potential presented itself to engage with the Chilean public outside the gallery.

The possibility of using the hoardings to extend the work to a public site, creating an additional dimension to the work on Pascua-Lama,

중이던 예술가들의 '산티아고 모임'과 '트란스베르사(Transversa)' 전시회에 기여하는 방안을 기획하고 고민하는 데만 6개월을 훌쩍 넘겼죠. 정치적으로나 환경적으로나 긍정적인 변화를 이뤄낼 수 있는 그런 작품을 만들고 싶습니다. 그래서 칠레에서 이슈가 되고 있던 환경 문제에 관해 조사했고, 노천채굴 방식의 파스쿠아-라마 광산 개발 사업이 논란이 되고 있다는 것을 알게 되었습니다. 안데스 산맥의 빙하 지역에서 추진 중이던 이 사업에 대해 정부와 언론 모두 광산 개발에 따르는 환경 문제를 고민하기는커녕 인식조차 제대로 하고 있지 않았기 때문에 더욱 적극적으로 알릴 필요를 느꼈습니다. 더욱이 이 사업에 참여하고 있던 배릭 골드라는 광산회사가 호주의 뉴사우스웨일스주의 코월 호수에서도 사업을 하고 있다는 점에서 세계도 특별한 지역적인 의미를 내포하고 있었습니다.

처음에는 칠레의 **현대미술박물관(Museo de Arte Contemporáneo)** 전시실을 위한 설치 미술 작품의 한 부분으로서 파스쿠아-라마 사업 반대 의미를 담은 조각작품을 제작할 계획이었습니다. 그래서 실내 설치를 목적으로 시적인 감수성을 담은 작품을 만들기도 했지요. 그러던 중에 **현대미술박물관** 부지 곳곳에서 공사가 진행 중인 것을 발견했습니다. 특히 박물관과 공원이 만나는 야외 공간에 설치된 목재 가벽이 눈에 띄었습니다. 전시실 밖에서도 칠레 국민들과 소통할 수 있겠다는 생각이 들었죠.

공사판의 가벽을 이용하여 예술을 더 넓은 공공장소로 확장할 수 있다는 점, 그리고 그렇게 함으로써 파스쿠아-라마 사업에 대한 메시지를 담은 작업에 또 한 차원을 더할 수 있다는 점은 큰 행운이자 더없이 소중한 기회였습니다. 제가 그간 수집한 정보를 (자칫 설치작품 옆에다

was both fortuitous and invaluable. I was able to share the information that I had collected (and would have otherwise simply presented in a folder next to the gallery installation) directly with the local community and on a grand scale by way of a fifty-metre public wall installation. I felt that this exterior installation enabled the work to have a presence within the local consciousness and community, and because the work was accessible to a wider audience, rather than just the museum visitors, it was a real coup to raise further awareness on the issue.

SH: I think you had a similar experience after Santiago, in Yogyakarta, in terms of directly engaging with the community?

AK: After my amazing experience with The South Project in Santiago in 2006, I followed the organisation's activities closely. I was keen to be involved in their 2009 Yogyakarta gathering, and was successful with my application. I saw this as an opportunity to create an ambitious work, with the added pressure of working to a tight deadline within an international context. It was a challenge that I really looked forward to. Working in this "South" format, of collaboration and negotiation; to create a new work amongst a group of Indonesian artists and travelling Australian artists was a method of production that I found both culturally apodictic and personally appealing.

In terms of engaging the local community, I extended this part of my

따로 비치해두는 정도에 그칠 수도 있었는데) 50미터 길이의 벽을 이용해 직접 지역사회와 공유할 수 있게 된 것입니다. 이처럼 야외 설치를 통해 산티아고 시민의 집단 의식과 그 공동체 안에 제 작품이 한 자리를 점하게 되었습니다. 그리고 박물관을 관람하기 위해 찾은 방문객뿐만 아니라 많은 시민들이 지나면서 쉽게 볼 수 있었기 때문에 환경 문제에 대한 인식을 높이는데 매우 효과적이었습니다.

한: 산티아고 이후에 요기야카르타에서도 현지 지역사회와의 직접적인 소통을 추진하셨죠?

키팅: 2006년도 산티아고에서 더사우스 프로젝트와 함께 하면서 놀라운 경험을 했기에 계속해서 더사우스 프로젝트의 활동을 주시했습니다. 그래서 그들이 기획한 2009년도 '요기야카르타 모임'에 참여하고 싶었고, 다행히 제 신청이 받아들여졌습니다. 야심찬 작품을 구상할 수 있는 기회라는 생각이 드는 한편 국제적인 환경에서 시간적으로 쫓겨가며 일해야 한다는 부담이 있었습니다. 제가 정말 고대하던 멋진 도전의 기회가 찾아왔던 것이죠. 협업과 협의에 기반한 더사우스 프로젝트 특유의 작업 방식과 환경에서 작품활동을 한다는 것, 그리고 인도네시아 현지 아티스트와 호주 출신의 아티스트들 사이에서 새로운 창작을 한다는 것, 그 작품 제작 방식은 문화적으로도 의미가 있었고 개인적으로도 매력적인 경험이었습니다.

현지 지역사회와의 소통 측면에서 보자면 요기야카르타에서 완성된 작품 **'티무란(Timuran)**'은 산티아고에서 시도했던 것들의 연장선상에

Figure 1: Ash Keating, *Pascua Lama*, 2006

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practice from Santiago with my work in Yogyakarta called *Timuran*. It's also important to note a couple of projects that I created between 2006 and 2009, such as *Label Land* in Seoul, South Korea (2008), and *ACTIVATE 2750* in Penrith, Australia (2009), which saw me creatively direct groups of over ten young artists to create ambitious public performances.

I arrived in Yogyakarta on the 18th of October 2009, with a very clear objective of taking a risk with the new work. I wanted to respond directly to a site and a local need. I also wanted to introduce myself into a local dialogue on "place" and site-specificity. Although I didn't yet have a clear idea of what my role in The South Project's gathering would be, I knew from my past experience in Santiago that The South Project's model of introducing or pairing visiting artists with the local artists would enable me to work quickly within the tight time frame.

What really struck me as I walked around Yogyakarta were the numerous sites of derelict land. These sites would have once been built environments, with houses or buildings before the 2006 earthquake, which had devastated parts of the city. All that remained was rubble and half-standing walls. They were taken over by trees, plants and weeds – and really were ripe for aesthetic intervention.

I expressed an interest in working with a particular site in Timuran. I then met with the community leader who lived next door to the derelict site; permission was granted and within a few short days I found

myself directing a project that took a life of its own. *Timuran* could never have been accomplished without the dedication and interest shown by those involved and assisting with the South gathering, and most especially the young boys, teenagers and elders who lived in the Timuran community.

SH: This reminds me of Paris-based curator Nicolas Bourriaud's idea of installation and relational art (and a wider reference to contemporary art) being more about how we might better live or inhabit a space rather than about a work representing utopias or dystopias. I think this was partly addressed in *Timuran*, and then extended in your work at Christchurch. The curatorial premise for the 6th SCAPE Christchurch Biennial of Art in Public Space, for example, referred to the changing role of public spaces.

AK: That's right, so with *Timuran* we worked to transform the derelict space and make it more habitable. It wasn't about creating a utopian space. The work was intended to slightly shift the physicality of the site to facilitate a shift in perception – to make the space a place in which locals could again feel comfortable. So in this way a sense of ownership of the space, and a process of reclaiming, was activated by the work.

SCAPE though, as you mentioned, based itself around a curatorial

있습니다. 이와 관련하여 2006년과 2009년 사이의 몇몇 작품들도 주목해주시면 합니다. 가령 서울에서의 '레이블 랜드(Label Land, 2008년작)'와 호주 펜리스에서의 '액티베이트 2750(ACTIVATE 2750, 2009년작)'은 십이 이상의 젊은 아티스트로 구성된 그룹의 크리에이티브 작업을 감독하고 공개 퍼포먼스를 열었던 결과물이었습니다.

제가 요기야카르타에 도착한 것은 2009년 10월 18일이었습니다. 과감하게 리스크를 감수하는 새로운 작품을 시도하겠다고 다짐했었죠. 그 현장과 현지 사회의 니즈에 직접적으로 반응하고 싶습니다. 또한 요기야카르타의 "장소성" 그리고 그것이 가지는 고유성에 대한 지역적 담론에 저 또한 뛰어들고 싶습니다. 더사우스 프로젝트의 '모임' 안에서 제가 어떤 역할을 해야 할 지에 대해 구체적인 아이디어는 없었지만 산티아고에서 이미 더사우스 프로젝트 현지작가와 타지에서 온 방문작가를 서로 소개하고 엮어주는 더사우스 프로젝트식 모델을 경험했기에 협업을 통해 뻘뻘한 일정을 맞출 수 있을 것이라는 믿음이 있었습니다.

요기야카르타 시가지를 거닐면서 놀랐던 것은 폐허처럼 버려진 땅이 많다는 점이었습니다. 한 때는 집과 건물이 들어서 있던 곳이었는데 2006년도 지진의 여파로 곳곳이 파괴되었던 것이죠. 남은 것이라고는 건물이 쓰러진 자리의 돌무더기와 허물어진 담벼락뿐이었습니다. 그 위로 갖은 나무, 식물, 잡초 등이 무성하게 자라나 미적 개입이 절실히 필요한 상태였습니다.

특히 티무란구에서 제가 꼭 작업해보고 싶은 부지를 발견했습니다. 마침 그 버려진 땅에 이웃하여 살고 있는 분이 그 지역에서 명망 있는 분이셨고

저는 그 분의 도움으로 작업 허가를 받을 수 있었습니다. 그리고 며칠이 채 되지 않아 프로젝트가 시작되었고, 그것은 제 의지와 상관없이 나름의 생명력으로 자라나기 시작했습니다. '티무란'은 '더사우스 모임'의 활동을 지지하고 함께 했던 이들의 헌신과 관심이 없었다면 실현이 불가능했을 겁니다. 특히 티무란에 거주하고 있던 어린 소년들, 십대 청소년들 그리고 어른들이 큰 힘이 되어주셨습니다.

한: 파리에서 활동 중인 큐레이터 니콜라 부리오(Nicolas Bourriaud)가 설치예술과 관계예술(그리고 보다 넓게는 현대예술)은 유토피아나 디스토피아를 표현해내기보다는 우리가 한 공간을 점하고 그 안에서 살아가는 방식을 개선하는 데 초점이 맞춰져야 한다고 했던 것이 떠오릅니다. '티무란'은 부리오가 주장했던 예술의 역할을 일정 부분 실현해낸 작품이라 생각합니다. 그리고 이것이 크라이스트처치로 이어지면서 더 발전되었죠. 가령 제6회 SCAPE 크라이스트처치 공공예술비엔날레(6th SCAPE Christchurch Biennial of Art in Public Space)의 기획 의도에는 공공의 공간이 수행하는 역할 변화에 대한 언급이 있었습니다.

키팅: 맞습니다. '티무란'을 통해서 우리는 버려진 공간을 좀 더 생활하기에 좋은 공간으로 변모시키는 시도를 했습니다. 애당초 유토피아적인 공간을 지향한 것이 아니었습니다. 현장의 물리적인 여건을 조금씩 변화시킴으로써 그 장소에 대한 인식을 바꾸고자 했던 것입니다. 지역 주민들이 다시금 그 공간을 편하게 여기고 즐길 수 있도록 노력했죠. 그런

Figure 2: Ash Keating, *Pascua Lama*, 2006

Figure 3: Ash Keating, *Pascua Lama*, 2006



2



3

statement on “interweaving art within the social and urban context”¹. The SCAPE curatorial group was keen to present artists in the “gap” spaces around the city of Christchurch, and specifically in Cathedral Square. Originally the work I proposed was to be an intervention installation in an empty lot in the Square. This responded to the curatorial aim of the Biennial: of how, as artists, we relate to, or encounter, a changing city. However the local council and site owners were not able to grant permission for the temporary use of this gap site.

I was encouraged to follow through with the installation by presenting a new proposal that would involve another gap space. However, there was no guarantee of permission for another site. I instead revisited the curatorial premise, to see how I might redefine the work and do so virtually in the original gap space in Cathedral Square. It was also a chance to address the council’s published aim to increase Christchurch CBD’s population density from 8,000 to 30,000 by 2026. So by late February 2010 I contacted an architect friend of mine (Dorian Farr), who lived and worked in Perth, to see if he would be interested in working with me towards visualising a work for the site in Christchurch. The work became *Gardensity*.

Gardensity was envisioned as a fictional property development, to house new condensed, sustainable living solutions for the gap space in Cathedral Square. Designed in collaboration with Farr and his

colleagues Patrick Gavin and Chris Toovey, and alongside Melbourne designer David Campbell, *Gardensity* was designed and branded as a potential development combined with a website, billboards and Facebook page, to build a full property development proposal.

The SCAPE work continued to experience many challenges and transformations from this point on, on both a micro and macro level. Some of the most challenging aspects of realising the work were the earthquakes that occurred in September 2010 and February 2011. These quakes played a large role in how *Gardensity* took shape, as well as my role as an artist in this project.

Because of the profound and devastating effect these quakes had on the urban fabric of Christchurch, and on the psyche of its locals, the SCAPE Biennial was inevitably delayed, twice.

SH: In your initial proposal for *Gardensity*, you imagined the distribution of space to include the marginalised as well as a broad understanding of the “public”. This civic approach, and perhaps one that might be referred to as a democratisation of space, became crucial in discussions on the Facebook page for *Gardensity*, perhaps more so after the first and second major earthquakes as your work took on a different significance.

AK: *Gardensity* was created as a visual catalyst for an online

측면에서 ‘티무란’은 공간에 대한 주인의식을 되살리고, 포기했던 공간을 되찾기 위한 과정을 촉발시켰다고 봅니다.

말씀하신 것처럼 SCAPE 비엔날레는 “미술을 사회적, 도시적 맥락 속에 엮어낸다”¹ 원칙을 기획의도에 반영하고 이를 지향하였습니다. SCAPE 비엔날레의 큐레이터 그룹은 크라이스트처치의 “틈새 공간(gap)”, 가령 대성당광장(Cathedral Square)과 같은 곳을 통해 아티스트를 선보이고자 노력했습니다. 당초 저는 광장의 빈 공간 한 곳에 설치미술 작품을 전시하는 기획안을 제출했었는데 이것이 마침 예술가들이 변화하는 도시와 어떻게 만나고 관계를 형성하는지에 주목하고자 한 비엔날레의 기획의도와 잘 맞아떨어졌습니다. 허나 아쉽게도 시의회와 토지소유주들은 이러한 틈새 공간의 일시적인 사용에 대해 허가를 내주지 않았습니다.

다른 틈새 공간에서 진행할 수 있는 작품 제안서를 제출하고 설치 프로젝트를 추진해보라는 권유를 받았지만 그곳이라고 허가가 난다는 보장이 없었습니다. 그래서 비엔날레의 기획의도를 재검토하고 작품을 다시 구상하여 원래 생각했던 대성당광장의 틈새공간을 가상세계 속에서 접근하는 방안을 고민했습니다. 크라이스트처치 중심상업지구의 인구밀도를 2026년까지 8,000명에서 30,000명으로 증가시키겠다는 시의회의 목표에 대해서도 다루어보는 기회도 될 수 있겠다 싶었습니다. 그리하여 2010년 2월말 경에 제 절친한 친구이자 건축가인 도리안 파(Dorian Farr)에게 연락을 취했습니다. 당시 퍼스에서 활동하고 있던 그에게 크라이스트처치에서 함께 작품을 구상해보지 않겠냐고 제안했죠. 그것이 시작이 되어 ‘*Gardensity*’가 탄생하였습니다.

Gardensity는 가상의 부동산 개발 프로젝트로서 대성당광장의 틈새공간을 활용하여 효율적이고 지속가능한 주거 솔루션을 구현하는 것이 목적이었습니다. 도리안 파와 그의 동료인 패트릭 개빈(Patrick Gavin)과 크리스 투비(Chris Toovey), 그리고 멜버른 출신의 디자이너 데이비드 캠벨(David Campbell) 등과 공동 설계한 **Gardensity**는 잠재적인 개발 프로젝트를 웹사이트, 빌보드, 페이스북 페이지 등을 이용하여 기획함으로써 하나의 완성된 부동산 개발 사업안을 제시한 것이었습니다.

이렇게 출발한 SCAPE 프로젝트는 출범 이후 각종 크고 작은 도전에 직면했고 계속되는 변화의 과정을 수반하였습니다. 특히나 이 작업을 구현하는 데 큰 장애요인이 되었던 것은 2010년 9월과 2011년 2월에 발생한 지진이었습니다. 두 차례의 지진은 **Gardensity**의 형성 과정뿐만 아니라 이 프로젝트에 참여한 아티스트로서의 제 역할 정립에 지대한 영향을 미쳤습니다.

이 지진은 크라이스트처치의 환경을 파괴하고 시민들에게 크나큰 정신적인 충격을 안겨주었습니다. 결국 SCAPE 비엔날레가 두 차례나 연기되기에 이르렀습니다.

한: **Gardensity**에 대한 최초의 제안서를 보면 소외된 계층을 포용하고 ‘공공성’에 대한 포괄적인 이해를 반영하는 공간의 배분을 고민하신 것으로 보입니다. 이러한 시민중심적인 접근은 공간의 민주화를 시도한 것으로도 평가할 수 있겠는데요, 페이스북의 **Gardensity** 페이지에서 진행된 토론을 통해서 이러한 접근이 매우 중요해진 것 같습니다. 특히 두 차례의 대규모 지진 발생 후 이 작품에 새로운 의미가 부여되는 과정에서 그 중요성이

Figure 4: Preparation for *Timuran*, Yogyakarta 2009



4

discussion about the future of Christchurch city centre. It was first designed prior to the initial September 4, 2010 Canterbury earthquake, so my collaborators and I were not prepared for an experimental art project engaging a wider community in quite the way that eventuated. Following the earthquake and the thousands upon thousands of aftershocks in the months thereafter, the Gardensity Christchurch Facebook profile (among other Facebook pages) became an important communication platform for many people in the city to communicate with each other, and to share their ideas on how the city might rebuild and redefine itself – literally from the ground up. I found myself part of a community under siege and committed to something far greater than an artistic provocation. I was facilitating and at times leading a very serious online forum, with hundreds of people from Christchurch discussing real issues surrounding the future of their city that was then on its knees.

SH: And so, if we return to notions of the South, there seems to be a link between all three projects you have created in the southern hemisphere. In particular, all focus on land and its changing form, be it man-made or through natural disaster. These extenuating circumstances have informed how your work has developed, but most interestingly have had a profound effect on your role as an artist from within the project.

더욱 부각되었다고 생각하는데 어떻습니까.

키팅: Gardensity는 크라이스트처치 도심의 미래에 대해 인터넷에서 더 활발한 대화가 이루어지도록 하기 위한 시각적인 촉매제로서 구상한 것입니다. 2010년 9월 4일에 캔터베리에서 첫 지진이 발생하기 전에 디자인이 이미 완성되어 있었기 때문에 저와 제 동료들은 것처럼 폭넓은 커뮤니티와 소통하는 실험적인 아트 프로젝트로 발전하게 되리라고 예상치 못했고 준비도 되어 있지 않았습니다. 지진과 이후 수만 번에 달하는 여진까지 발생하자 Gardensity 크라이스트처치 페이스북 프로파일은 (다른 많은 페이스북 페이지와 더불어) 시민들이 서로 소통하는 중요한 커뮤니케이션 플랫폼으로 부상했습니다. 사람들은 Gardensity의 페이스북 페이지에 접속하여 크라이스트처치를 어떻게 재건하고 재정의해야 하는가에 대한 아이디어를 공유하기 시작했습니다. 진정 풀뿌리에서부터 시작된 움직임이었지요. 어느새 저는 위기에 처한 커뮤니티의 일원이 되어 있는 제 자신을 발견했습니다. 그리고 우리가 추진하고 있던 프로젝트도 예술적인 도발 그 이상의 의미를 가지게 되었지요. 온라인 공간에서 저는 수백 명의 시민들이 무너진 크라이스트처치의 미래를 결정할 현실적인 이슈를 놓고 벌이는 진지한 토론을 촉진하거나 때로는 앞장서서 이끄는 역할을 하게 되었습니다.

한: 그럼 다시 '남쪽'이라는 개념으로 돌아왔으면 합니다. 남반구에 속하는 지역에서 실행한 세 개의 프로젝트는 공통점이 있습니다. 모두 토지에 초점을 맞추었다는 점, 그리고 토지가 인간에 의해서든 자연 재해에 의해서든 중요한 형태의 변화를 겪고 있음에 주목하였습니다. 여러 가지

AK: Whilst I was creating the Pascua-Lama work in Chile in late 2006 at the Museo de Arte Contemporáneo, Yogyakarta was in the early stages of recovering from the May 2006 Java earthquake. At that point I had no idea that I would re-engage with South for their late 2009 gathering in Yogyakarta, let alone create a project that involved actually aesthetically transforming broken rubble left over from that earthquake three and a half years later.

I then found myself invited to propose a work for SCAPE in New Zealand, where coincidentally the second South gathering took place in 2005. In February 2010 during that proposal process, Chile was hit with a magnitude 8.8 earthquake, and amongst the images I witnessed in the news was the badly damaged façade of the Museo de Arte Contemporáneo, where I had exhibited in 2006.

So to this point earthquakes and the resulting change in the urban landscape were not only influential in my creative travels, but also rewriting and determining the history and meaning of my work. By late August 2010, I was back in Christchurch preparing to present for SCAPE and I experienced first-hand the terrifying feeling of the earth moving beneath me. It was a 7.1 magnitude earthquake; the following month Christchurch experienced a further 1000 aftershocks.

SCAPE was rescheduled to open six months later, in March 2011. In late February whilst I was on a residency in Tokyo, two days prior to my departure for Christchurch, Christchurch was hit again, this time harder

요인이 당신의 작품이 형성되어 가는 과정에 영향을 미치기도 했지만, 제가 더욱 흥미롭게 느끼는 부분은 프로젝트 내에서 아티스트가 수행하는 역할에 깊은 영향을 주었다는 점입니다.

키팅: 2006년도 하반기에 제가 칠레의 현대미술박물관에서 파스쿠아-라마 프로젝트 작업을 하던 당시 요기야카르타에서는 2006년도 5월 자바섬에서 발생한 지진의 피해 복구를 위한 노력이 막 시작되고 있었습니다. 그 당시만 하더라도 2009년에 요기야카르타에서 열릴 더사우스 프로젝트에 제가 다시 참여하게 되리라는 것을 상상도 못했죠. 지진이 발생하고 3년 반이나 지나서 그 잔재를 미적으로 변화시키는 작업을 하게 되리라는 것은 더더욱 예상치 못했습니다.

그러다가 뉴질랜드에서 열릴 SCAPE에 작품을 제안해보라는 요청을 받았는데, 그곳이 우연의 일치인지 2005년에 개최된 두번째 '더사우스 모임'이 열린 곳이었습니다. 그 제안서를 준비하고 있던 시기가 2010년 2월이었는데 바로 그 즈음 칠레에서 강도 8.8의 지진이 발생했습니다. 그리고 뉴스를 통해서 2006년도에 제 작품이 전시되었던 현대미술박물관 건물이 심하게 손상된 모습을 접했습니다.

지금까지도 지진과 그로 인한 도시 지형의 변화는 제 예술 활동에 영향을 주고 있을 뿐만 아니라, 제 작품활동의 역사와 의미를 결정짓고 다시 쓰는 과정으로 이어지고 있습니다. 2010년 8월말 즈음 제가 SCAPE 관련 프레젠테이션을 준비하기 위해 크라이스트처치에 머물고 있었는데 제가 딛고 서 있는 땅이 심하게 흔들리는 공포스러운 경험을 했습니다. 강도 7.1의 지진이었죠. 그리고 이후 한 달 동안 크라이스트처치에서는

Figure 5: Preparation for Timuran, Yogyakarta 2009

Figure 6: Preparation for Timuran, Yogyakarta 2009



5



6

than before. I left Japan just a week before it was hit by an earthquake, too.

Back in Melbourne I was wondering whether this was all coincidence or perhaps a magnified reality of living, moving and working in the Ring of Fire. I came to truly understand that the world is in a constant state of flux both in meaning and physicality.

SH: From the way you talk about the projects and your personal experiences of earthquakes, it's difficult to separate and define where the work and circumstance start and end. This seems to me a character of your contemporary practice, which responds with immediacy, empathy and insight into the world we inhabit.

AK: I think that's really interesting with respect to my art and life becoming increasingly intertwined the further I progress. I think that is evident in two other artworks that I created in 2011 too. The work that I made in Tokyo during my residency in February 2011, *Deadline for Enlightenment*, was a meditation on my earthquake experiences, through a series of performances based on a timeline and lo-fi production of a kind of vehicle or spaceship. The work alludes to the Mayan Calendar and I enact my clumsy progression over these obstacles, as well as an allegorical reference to humankind's struggle through these disasters towards what felt to be an impending end.

천여 차례의 여진이 발생했습니다.

SCAPE는 6개월 후인 2011년 3월로 연기되었습니다. 그런데 2월 말에 제가 동경에서 레지던트 아티스트로 지내다가 크라이스트처치로 떠나기 이틀 전, 다시 지진이 발생했습니다. 이번에는 이전보다 더 강도가 셧습니다. 그리고 제가 일본을 뜨고 1주 후 이번에는 일본 열도가 지진에 시달렸습니다.

멜버른에서 저는 이 모든 것이 과연 우연인지 아니면 이 '불의 고리'를 중심으로 일하고 이동하는 우리의 삶의 현실이 확대되어 이런 양상으로 나타난 것인지 다시금 생각하게 되었습니다. 그리고 우리가 살고 있는 이 세계는 물리적인 변화와 의미의 변화가 쉬지 않고 일어나는 곳이라는 점을 깨닫게 되었습니다.

한: 작업하신 프로젝트와 개인적으로 경험한 지진에 대한 이야기를 듣다 보니 어디까지가 예술 활동의 영역이고 어디까지가 현실 세계의 영역인지 구분하기가 참 어렵다는 생각이 듭니다. 그런 측면에서 당신이 추구하는 현대예술은 즉각성, 공감 그리고 세계에 대한 성찰을 지향하고 있다고 보는데 어떻습니까.

키팅: 앞으로 한발 한발 나아갈수록 제 삶과 예술이 서로 뒤얽혀 더욱 분리하기 어려워져 가는 것을 저도 흥미롭게 주시하고 있습니다. 이 점이 제가 2011년에 완성한 두 작품에서도 명확히 드러난다고 생각합니다. 하나는 2011년 2월에 동경에서 마무리며 작업한 '**계몽의 기한(Deadline for Enlightenment)**'이라는 작품입니다. 타임라인의 컨셉과 차량이나

Also around mid-2011, I created *A New Lifelong Landscape*. This was a painterly response through video to the site where my mother lost her life. By visiting the site, I tried to come to terms with the landscape surrounding the edge of the road in the town of Thorpdale South, in Victoria, Australia. It was an attempt to make sense of the grief and loss that I felt. It helped me as a person and as an artist to study such a difficult emotional landscape. I feel a lot of comfort now, too, because I can revisit my reverie by viewing the work. I have made an effort to respond to pivotal life events through my practice, and I feel fortunate and grateful to be able to search for reason through what I do.

1. 2010 SCAPE Christchurch Biennial of art in public space: Curatorial Positioning Statement.

우주선을 대충 만든 듯한 조형물을 결합한 것을 배경으로 연속적인 퍼포먼스를 함으로써 지진에 대한 경험을 바탕으로 명상과 성찰을 시도한 것입니다. 마야문명의 달력을 모티브로 한 알레고리를 담고 있기도 합니다. 여러 차례 장애물을 넘어서는 과정을 제가 서툴고 거칠게 연기하면서 인류가 이러한 재해를 힘들게 겪어내면서 결국 다가오는 끝을 향해 가고 있지 않은가 하는 메시지를 던진 것입니다.

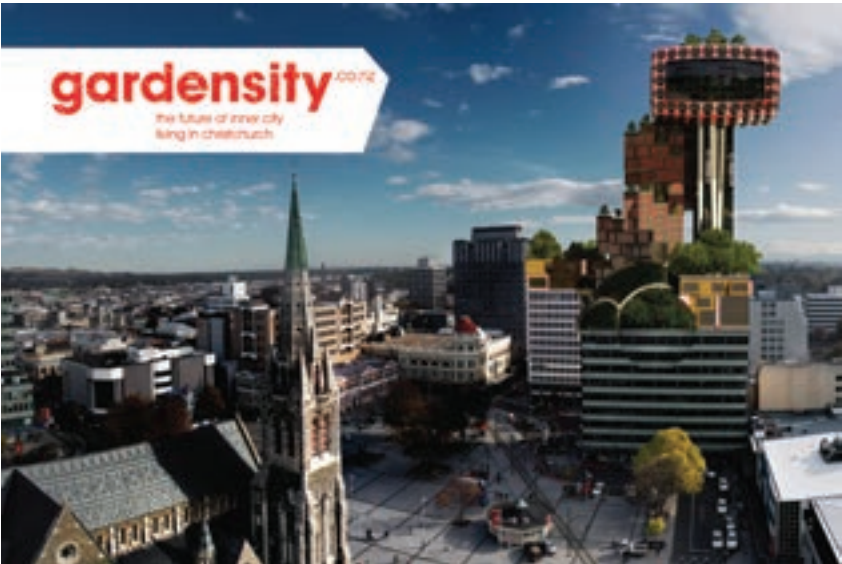
또한 2011년도 중반에는 '**새로운 인생의 지형(A New Lifelong Landscape)**'이라는 작품을 했습니다. 이 작품에서 저는 비디옌를 이용하여 화가다운 접근으로 어머니가 돌아가신 현장으로 떠났습니다. 그 현장을 찾아감으로써 호주 빅토리아주의 소프데일 사우스 시의 도로 주변 지형을 조망하고 어머니의 죽음으로 인한 아픔과 상실감을 이해하고자 한 시도였습니다. 감정적으로 너무나 감당해내기 어려운 풍경을 예술로 승화시키는 작업은 한 인간으로서 그리고 아티스트로서 제가 성장하는데 큰 도움이 되었습니다. 이제는 이 작품을 다시 보면서 그 경험을 돌이켜 볼 수 있다는 데서 많이 위안을 받고 있습니다. 이처럼 제 삶의 전환점이 되었던 주요한 사건들에 작품 활동을 통해 대응하려고 노력했습니다. 그리고 이를 통해 제가 왜 예술을 하는지에 대한 이유를 찾을 수 있다는 점에 늘 감사히 여기고 있습니다.

1. 2010 SCAPE Christchurch Biennial of art in public space: Curatorial Positioning Statement.

Figure 7: Ash Keating, *Gardensity*, Christchurch 2010

Figure 8: Ash Keating in Christchurch after the earthquake, 2010

Figure 9: Ash Keating, *Deadline for Enlightenment*, 2011



7



8



9

Stephanie Radok

Weeds of the City, 2011
acrylic on found Belgian beer coasters
dimensions variable



Stephanie Radok is an artist, writer and editor based in South Australia.

Darwin's Thistles: A Cautionary Tale

Noëlle Janaczewska

They must have been an extraordinary sight.

Like something out of a fairy tale.

People described them.

Offered explanations, put forward theories, considered them as metaphors for human scrappiness.

Either way, they wrote about them, wrote in English, Spanish, French and German. Probably in other languages as well.

Félix de Azara recorded them growing around houses and across pastureland. They were there, he wrote, because man was there with his quadrupeds.

Cattle.

Horses.

Mules. And probably other beasts as well.

Darwin read Azara in French translation: *Voyages dans l'Amérique méridionale, depuis 1781 jusqu'en 1801*. He referenced Azara twenty-three times in *The Voyage of the Beagle*. Digitisation makes the count quick and easy.

Travelling between Bahía Blanca and Buenos Aires in the spring of 1833 Darwin observed mile upon mile “covered by one mass of these

Los Cardos de Darwin: Un Cuento con Moraleja

Noëlle Janaczewska

Debieron haber sido una vista extraordinaria.

Como algo sacado de un cuento de hadas.

La gente los describía.

Ofrecían explicaciones, presentaban teorías, los consideraban metáforas de la pobreza humana.

De cualquier manera, escribieron de ellos, escribieron en inglés, español, francés y alemán. Probablemente en otros idiomas también.

Félix de Azara los documentó creciendo alrededor de casas y a través de pastizales. Ellos estaban ahí, él escribió, porque el hombre estaba ahí con sus cuadrúpedos.

Ganado.

Caballos.

Mulas. Y probablemente otras bestias también.

Darwin leyó Azara en traducciones del francés: *Voyages dans l'Amérique méridionale, depuis 1781 jusqu'en 1801*. Hizo referencia a Azara 23 veces en *El viaje del Beagle*. La digitalización hace de este recuento algo rápido y fácil.

Navegando entre Bahía Blanca y Buenos Aires en la primavera del año 1833, Darwin observó millas y millas “cubiertas de una masa de

prickly plants”.

He was referring to the cardoon, sometimes called the artichoke thistle. Or to give it its Latin name: *Cynara cardunculus*.

Thistles were intruders on the pampas.

“Over the undulating plains, where these great beds occur, nothing else can now live. Before their introduction, however, the surface must have supported, as in other parts, a rank herbage. I doubt whether any case is on record of an invasion on so grand a scale of one plant over the aborigines”.

Darwin wasn't the first.

During his *Voyage to Buenos Ayres performed in the years 1817 and 1818 by order of the American Government*, H M Brackenridge mentioned “great quantities of a species of thistle”.

In 1821 Alexander Caldcleugh “traversed at least twenty leagues of them” on his *Travels in South America*.

W P Robertson coined the term “thistleries” to describe what he and his brother saw: thistles “extending their dominions on all sides ... destined to become the last great vegetable usurpers of the whole Pampas”.

“So thick do these thistles grow to the southward”, wrote John Miers, “that the inhabitants of the northern parts can rely upon their security from Indian attacks, as the intervening district is rendered

estas plantas espinosas”.

Se estaba refiriendo al cardo, a veces llamado el cardo de alcachofa. O para dar su nombre en Latín: *Cynara cardunculus*.

Los cardos fueron intrusos en las pampas.

“Ninguna otra planta puede existir actualmente en las llanuras onduladas donde crecen esos cardos; pero, antes de haberse introducido, la superficie debió estar cubierta de grandes hierbas, como todas las demás partes. Dudo que pueda citarse un ejemplo más extraordinario de invasiones de una planta afectadas en una escala tan grande ... [sobre los aborígenes]”.

Darwin no fue el primero.

Durante su *Viaje a Buenos Aires ejecutado entre los años de 1817 y 1818 bajo las ordenes del gobierno norteamericano*, su acompañante H. M. Brackenridge mencionó de una “gran cantidad de especies de cardo”.

Alexander Caldcleugh “atravesó por lo menos 100 kilómetros de estos cardos” en sus *Viajes en Sudamérica* en 1821.

W. P. Robertson acuñó el término “cardales” para describir lo que él y su hermano vieron: cardos “extendiendo su dominio en todas las direcciones... destinados a convertirse en la última gran usurpadora de todas las Pampas”.

“El espesor con el que crecen estos cardos en dirección hacia el

almost impassable by them”.

Lieutenant Charles Brand witnessed the burning of thistles to clear land in 1827. “For miles was it to be seen blazing and marching majestically along the horizon, a wilderness of fire”.

While Thomas Woodbine Hinchcliffe lost his guide among “the gigantic thistles of Entre Rios”.

There were lots of them.

Travellers, entrepreneurs, ex-military.

Some were men of science and ideas, like d'Orbigny and Darwin.

Others were men on a mission, penning handbooks to encourage European emigration to the New World.

They invariably mentioned thistles. They invariably paraphrased Captain Head's account of them, adding little grace notes here and there.

The thistles had a seasonal rhythm.

Captain Francis Bond Head detailed their cycle of growth and decay in *Rough Notes taken during some rapid journeys across the Pampas and among the Andes*. He assumed the enormous thistles he saw were indigenous, the product of “an Omnipotent Creator”.

Darwin picked up on Captain Head's giant thistle.

Australian newspapers picked up on Captain Head's book. The

sur”, escribió John Miers “le brinda seguridad de ataques indígenas a los habitantes de zonas norteñas, ya que el estado interviniente les resulta casi intransitable para ellos”.

El teniente Charles Brand vio como quemaron estos cardos para despejar tierra en el año de 1827. “Por millas y millas se podía ver un fuego salvaje con sus llamas abrazadoras marchando majestuosamente a lo largo del horizonte”.

Y Thomas Woodbine Hinchcliffe perdió su guía entre “los gigantes cardos de Entre Ríos”.

Hubieron muchos de ellos.

Viajeros, empresarios, ex-militares.

Unos fueron hombres de ciencias e ideas, como d'Orbigny y Darwin.

Otros fueron hombres con una misión, quienes escribieron manuales para alentar la emigración europea hacia el Nuevo Mundo.

Todos mencionaron los cardos. Todos parafrasearon el encuentro que el Capitan Head tuvo con ellos y le añadieron notas elegantes aquí y allá.

Los cardos tenían un ritmo estacional.

El Capitan Francis Bond Head escribió detalladamente sobre su ciclo de crecimiento y descomposición en sus *Notas en borrador escritas durante sus viajes abruptos a través de las Pampas y los*

fields of thistles he reported struck a particular chord: “A sound mind, on beholding this dreary desert, would lament that art had not covered the soil with the various productions useful to man; our author is solely induced to reflect ‘upon the regularity and *beauty* of the vegetable world, when left to the wise arrangements of Nature.’ The *beauty* of an unvaried surface of one hundred and fifty miles of wild thistles, is beyond our conception”. (*The Monitor*, 1827)

I’m surrounded by mountains of books. Journals, testimonies, technical studies, sketches and memoirs. All delivered from off-site storage.

My Spanish runs as far as two beers please and thanks for everything. So the volumes I’m reading are in English and French.

Mostly English.

Mostly with very long titles. Here’s an example: *The States of the River Plate: their industries and commerce. Sheep-farming, sheep-breeding, cattle-feeding, and meat-preserving; employment of capital; land and stick, and their values; labour and its remuneration*, by William Latham, 1866.

I’m working in the Stirling Memorial Library at Yale.

It’s the end of March and the dogwoods are in blossom.

The books I’ve ordered are old, published in the nineteenth century. Their bindings are brittle, and despite my care turning pages, corners

Andes. Asumió que estos gigantes cardos eran autóctonos de la zona; la obra del “Creador Omnipotente”.

Darwin continuó las investigaciones de los cardos gigantes del Capitan Head.

Los periódicos australianos se enteraron del libro del Capitan Head. Su descripción de los “cardales” les sonó inesperadamente conocida: “La contemplación de este sombrío desierto lleva a una mente sana a lamentar la manera en que el arte no ha cubierto su tierra con los varios elementos útiles al ser humano; el escritor está solamente provocado a reflexionar la ‘regularidad y belleza del mundo vegetal cuando es liberado de los arreglos sabios de la naturaleza’. La preciosidad de una superficie totalmente plana corriendo por 150 millas de cardos salvajes va más allá de nuestro entendimiento”. (*El Monitor*, 1827)

Estoy rodeada por montañas de libros. Revistas, testimonios, estudios técnicos, dibujos, y memorias. Todos traídos de una bodega de almacenamiento.

Mi español va desde ‘dos cervezas por favor’ a ‘muchas gracias por todo’, lo cual implica que los volúmenes que ando leyendo son en inglés y en francés.

Mayoría en inglés.

Generalmente con títulos bastante largos, por ejemplo: *Los estados*

crumble and fall to the ground like confetti. Or blossom.

Darwin got it wrong. Kind of. He recognised that there were two types of thistle in the pampas: the cardoon and the “great thistle”, but this latter species puzzled him. “Do you know what is the giant thistle of the Pampas?” he asked his mentor John Henslow.

We now know that the “great thistles” were variegated thistles, a.k.a. milk thistle, cabbage thistle, St Mary’s thistle and the blessed thistle—although *Silybum marianum* wasn’t considered a blessing by everyone.

William MacCann, who crossed the pampas in the 1840s, refers to three varieties.

The gigantic thistle of the plains.

An edible thistle.

The ague thistle, which was poisonous.

MacCann’s *Two Thousand Miles’ Ride through the Argentine Provinces* was probably inspired by Captain Head’s much reprinted 1826 book, and his gigantic thistle was almost certainly the variegated thistle.

In 1789 Governor King wrote to Joseph Banks requesting seeds for the newly established colony at Sydney Cove. His wish-list included a plant he called *Carduus benedictus*. This was probably the thistle botanists now call *Silybum marianum*, and it was probably wanted for medicinal purposes.

del River Plate: sus industrias y comercio. Ovicultura, cría de ovejas, ganadería, preservación de carnes, contratación del capital, la tierra y sus valores; trabajos y sus sueldos de William Latham (1866).

Estoy trabajando en la Biblioteca Stirling Memorial de la Universidad de Yale.

Estamos a finales de Marzo y los cerezos silvestres están floreciendo.

Los libros que he ordenado son viejos, publicados en el siglo XIX. Sus cubiertas son delicadas y, sin importar el cuidado con el que paso las paginas, sus esquinas se desmoronan y caen al suelo como confeti. Pero también crecen.

Darwin se equivocó. Pues, más o menos. Él logró reconocer que habían dos tipos de cardos en las Pampas: el cardo comestible y el gran cardo cuya apariencia inusual lo dejaba perplejo. “¿Sabes que es el gran cardo de las Pampas?, le preguntó Darwin a su mentor John Henslow.

Ahora sabemos que estos ‘gran cardos’ eran cardos multicolores, también conocidos como cardos lechosos, cardos de repollo, cardos de Santa María, y cardos benditos - aunque los *Silybum marianum* no eran considerados benditos por todo el mundo.

William MacCann, quien cruzo las Pampas en los años 40 del siglo XIX, hizo referencia a tres variedades.

Half a century later, it was a weed.

In New South Wales.

In Victoria.

In South Australia.

And in Tasmania.

“Every garden and spare spot about town is overgrown with thistles.

If some steps of the kind we now recommend be not taken in a few days the ensuing season will make us a land of thistles, and scarce anything else”. (*The Hobart Town Courier*, 1832)

Its origins lie in the Mediterranean basin and Asia Minor, but variegated thistle is now widespread. From Iceland to the South Island of New Zealand.

It is a serious weed. Of cultivation and disturbed habitats.

Once established it eliminates rivals, depriving them of sunshine, moisture and nutrients.

A seriously competitive weed.

Visitors to the island remarked on them.

“Thistles are fast going ahead, all through Van Diemen’s Land”, wrote W H Harvey in 1855, echoing a journal entry made some twenty years previously by Charles von Hügel.

Newspaper editors and correspondents said that if something wasn’t done and done soon, a small problem would almost certainly

become a large one.

“We cannot help again drawing the attention of the Government to a subject which though trifling as it may seem, is yearly becoming more formidable—we mean the abominable dissemination of thistles round Hobart town”. In another week their seeds would be ready “to plant triumphant colonies in all parts of the island”. (*The Hobart Town Courier*, 1836)

They named names and pointed fingers.

“A small paddock, fronting the street leading to Lieutenant Simmons’ villa... is now bearing a most luxuriant crop of thistles”. (*Colonial Times*, 1840)

“We were vexed to see, on Thursday last, a most flourishing crop of this noxious weed,—the seed just ripe for flitting,—in front of the house, formerly occupied by Mr. Roberts the soap-boiler, at the lower end of Macquarie street”. (*Colonial Times*, 1840)

Almost everyone agreed there was a problem.

But not everyone took the threat as seriously: “we saw an article in the *True Colonist*, summoning to arms; and wondering what sudden invasion could have called forth such a warlike demonstration... we were induced to read on, in trembling anticipation lest the Aborigines had come down again in overwhelming numbers sufficient to annihilate our scattered forces, when we learned at last that the cry was against—the thistles”. (*The Hobart Town Courier and Van Diemen’s*

El cardo gigantesco de los llanos.

El cardo comestible.

El cardo de agua (venenoso).

El libro de MacCann titulado *Cabalgando dos mil millas por las Provincias Argentinas* probablemente tomó inspiración del exitoso libro del Capitán Head de 1826. Su cardo gigantesco era casi seguramente un cardo multicolor.

El Gobernador King se comunicó con Joseph Banks en 1789 pidiéndole semillas de la nueva colonia establecida en la Caleta de Sídney. Su lista de deseos incluía una planta que él denominaba *Carduus benedictus*. Estos eran lo que botánicos de cardos llamaban *Silybum marianum* y que probablemente eran usados con propósitos medicinales.

50 años después se había convertido en una hierba.

En Nueva Gales del Sur.

En Victoria.

En Australia del Sur.

Y en Tasmania.

“Cada jardín y cada espacio libre está repleto de cardos. Si los pasos que recomendamos no son puestos en práctica, no se demoraría más de un par de días en convertir de la nueva estación una tierra de cardos sin mucho más que ofrecer”. (*El guía turístico del*

pueblo de Hobart, 1832)

Sus orígenes se encuentran en la cuenca mediterránea y en Asia Menor, pero los orígenes de los cardos multicolores se han esparcido en el mapa desde Islandia hasta la Isla del Sur de Nueva Zelanda.

Es una hierba realmente fuerte. Sus cultivos y hábitats trastornados.

Al establecer su colonia, elimina sus rivales depravándolos de luz solar, humedad, y nutrientes.

Una hierba realmente competitiva.

Visitantes en la isla comentaron sobre ellos.

“Los cardos están imparables en la tierra de Van Diemen”, escribió W. H. Harvey en 1855. En estas palabras resuenan las observaciones de Charles von Hügel de su diario escrito 20 años atrás.

Editores de periódicos y corresponsales dijeron que si no se tomaba acción pronto, lo que aparentaba ser un problema pequeño podría convertirse en algo bastante grande.

“No podemos dejar de llamarle la atención al Gobierno para que investigue una situación, por más aparentemente insignificante, que se está intensificando cada año - ésta siendo la diseminación de los cardos en el pueblo de Hobart.” La semana después, sus semillas estarían listas para “establecer colonias victoriosas en todos los rincones de la isla”. (*El guía turístico del pueblo de Hobart, 1836*)

Ellos nombraron y señalaron.

Land Gazette, 1839)

The problem was thistles seemed to grow bigger and better in the southern hemisphere.

George P Marsh cited the cardoon's break out from the gardens of Spanish colonies on the Plata. "Vegetables, naturalized abroad either by accident or design, sometimes exhibit a greatly increased luxuriance of growth", he wrote in *The earth as modified by Human Action*.

W P Robertson again: "When I left Scotland I thought I had left the country, par excellence, of thistles behind me. I now found that those of my native land, as compared with the 'thistleries' of the Pampas, were as a few scattered Lilliputians to the serried ranks of the Brobdingnagians... In short, Pampa thistles, like all things else in South America, are on a large scale".

In the library people arrive juggling laptops and folders.
Some settle in.
Some spread out.
Some go back and forth to the photocopiers, the stacks, the information desk.

Others leave for a seminar, a dinner date, one of those supersized US coffees.

"El jardín de la entrada, frente a la calle dirigiendo hacia la villa del Teniente Simmons, está totalmente repleta de unos cardos realmente hermosos". (*Tiempos Coloniales*, 1840)

"Estábamos todos enojados cuando, el Jueves pasado, vimos un matorral de esta planta nociva - su semilla revoloteando - floreciendo de manera descontrolada frente a la casa donde vivía el Señor Robrets al final de la calle Macquarie". (*Tiempos Coloniales*, 1840)

Casi todos concordaron que sí *había* un problema.

Pero no todos se tomaron la amenaza en serio: "vimos un artículo en *Tiempos Coloniales* que pedía una reconsideración; preguntando cual invasión repentina podría desatar esta reacción tan violenta.... nos provocaron a continuar leyendo mientras todos temblábamos bajo la idea que los grupos aborígenes habían llegado a la isla en cantidades suficientes para aniquilar nuestras escasas patrullas. Luego nos dimos cuenta que la amenaza venía - de los cardos". (*El guía turístico del pueblo de Hobart y El Boletín de la Tierra de Van Diemen*, 1939)

El problema era que los cardos parecían crecer más grandes y mejor en el hemisferio sur.

George P. Marsh citó la expansión de los cardos comestibles fuera de los Jardines Españoles de La Plata. "Los vegetales naturalizados intencionalmente o accidentalmente en el exterior suelen crecer de una manera más exuberante" escribió en su libro *La tierra modificada*

It's dark when I leave, and I stand for several minutes on the steps gazing at the moon in its sling of cloud. The stars. For city dwellers like myself, the night sky is our last frontier. More or less our sole experience of wilderness, and something that unites us with people across time and distance.

To view the past through the lens of the present is problematic, but images of *The Day of the Triffids* and other science fictions about aggressive plants taking over the world are hard to banish when I read the following:

The fecundity of thistles threatened the "wool growing prosperity" of the colony, argued an unnamed settler in *The Observer* of 1846. By way of illustration he presented a calculation to show how a mere eighty heads could reproduce to the tune of 7,962,624,000,000,000,000,000 "a progeny more than sufficient to stock not only the surface of the whole earth, but all the planets in the solar system". He concluded with the cautionary example of Argentina: "this is no vain supposition, for already, as you know, a species of thistle has destroyed the pasturage for hundreds of miles in South America".

A host of immigrant plants followed Europeans onto the savannahs of southern Africa, South America, Australia and New Zealand.

mediante la acción humana.

W. P. Robertson nuevamente: "Pensé que al irme de Escocia había dejado la tierra de los cardos por excelencia. Sin embargo, al ver los de las Pampas me di cuenta que los de mi tierra natal no eran más que unos liliputienses esparcidos entre los rangos de una tierra inventada... Para resumir, los cardos de las Pampas y el resto de Sudamérica son de una escala bastante grande".

La gente entra a la biblioteca haciendo malabares con sus computadores y carpetas.

Algunos se acomodan.

Algunos se esparcen.

Algunos van ida y vuelta entre las fotocopadoras, las pilas de libros, y el mostrador de información.

Algunos se van, dirigiéndose a un seminario, una cita, una de esas enormes cafeterías estadounidenses.

Está oscuro cuando salgo de la biblioteca. Paro en las escaleras dirigiéndose al parqueadero y miro hacia arriba, viendo el cabestrillo de nubes donde descansa la luna. Las estrellas. El cielo nocturno es la frontera de expedición total para una ciudadina como yo. Es más o menos la manera en que experimentamos la naturaleza y es así que logramos comunicarnos a través del tiempo y la distancia.

Some were deliberate imports. Others were stowaways competing for a place in the sun.

Some multiplied so quickly they changed the character of the landscape.

In 1913, W J Holland, director of the Carnegie Museums of Pittsburgh, labelled them the “tramps of the vegetable world”.

Selected weeds of European and North American descent.

In the South Temperate Zone these adventitious species have found congenial ground, he wrote, “and just as the people of Europe have exterminated the aborigines, so the weeds of Europe are exterminating the lowly plants of the region, and are surely taking possession of the soil”.

That Darwin’s theory of natural selection provoked outrage is well known. People raised their voices, shook their heads, waved their arms, jumped up and down. In other quarters his ideas were seized upon to provide dubious scientific and philosophical legitimacy.

For imperialist agendas.

For laissez-faire economics.

For the exploitation of the land.

Progress could now be understood as evolution. Onwards and upwards from primitive muddle to civilised order.

Interpretar el pasado a través de los ojos del presente es problemático. Sin embargo, me queda realmente difícil ignorar las imágenes en *El día de los Trífidos* y otras novelas de ciencia ficción que describen como un grupo de plantas carnívoras se apoderan del mundo entero.

Según un reportaje en *El Observador* de 1846, la fecundidad y rapidez con la que estos cardos estaban creciendo en la colonia estaba amenazando la “prosperidad del crecimiento de algodón”. Para ilustrar la gravedad del caso se publicó un cálculo hecho por el mismo periódico donde mostraba que tan poco como 80 cardos se podían reproducir a un total de 7,962,624,000,000,000,000,000 lo cual representaba un “numero suficiente de progenie para cubrir no solo la superficie de la tierra sino la superficie de todos los planetas en el sistema solar”. El reportaje termina con un ejemplo cauteloso: “No es ninguna suposición, pero como ustedes saben, una especie de cardo se ha devorado cientos de kilómetros de pastizales en Sudamérica”.

Una gran cantidad de plantas extranjeras persiguieron a los viajeros europeos hasta las sabanas de Sudamérica, Australia, Nueva Zelanda, y el sur de África.

Algunas fueron importaciones deliberadas. Otras pasaron como polizontes compitiendo por un poco de luz solar.

Algunas se multiplicaron de manera tan desenfrenada que lograron

The Argentinian-born novelist and naturalist W H Hudson was introduced to the work of Darwin by his elder brother. Unlike the majority of English-speaking writers who passed through the pampas, Hudson’s knowledge of the region’s flora was the product of prolonged proximity. His account of the “thistle years” is vivid and oft quoted. “Standing among the thistles in the growing season one could in a sense hear them growing, as the huge leaves freed themselves with a jerk from a cramped position, producing a crackling sound”.

The earth, wrote Michael and Edward Mulhall in their 1863 digest for prospective migrants, “is covered with a rich carpet of clover and thistles, and looks as fine as any country with such a flat face can do”.

Flatness, monotony, nuisances posed by not-quite Europeans, and thistles were features of the pampas stressed by nineteenth-century authors, who cribbed and criss-crossed each other’s narrative journeys.

Their thistle-portraits are generally alike in tone and content. Occasionally, however, there are flashes of surprising lyricism or unique detail. Here are the Mulhall brothers again: “About Christmas (midsummer) the thistles are all in full bloom, and soon droop and die... Pamperos, tremendous gales from the west, arise and sweep away all remains of vegetation. These hurricanes are so charged with dust and dead thistles that day becomes as dark as night”.

transformar el paisaje por completo.

En 1913, el director de los Museos de Carnegie de Pittsburgh, W. J. Holland, los etiquetó las “trampas del mundo vegetal”.

Selecciones de hierbas de descendencia americana y europea.

Estas plantas ventajosas encontraron un suelo perfecto para crecer en las Zonas Temperas del Sur, escribió Holland, “y así como los europeos exterminaron a los aborígenes, sus hierbas están exterminando con las plantas precarias de la región e indudablemente tomándose posesión de las tierras”.

Que la teoría de la evolución por selección natural de Darwin haya provocado controversia es algo que se conoce muy bien. La gente entonó sus opiniones, sacudieron sus cabezas, agitaron sus brazos, y saltaron de arriba a abajo. Sus ideas fueron utilizadas para formular una serie de teorías científicas y filosóficas de legitimidad ambigua.

Para las agendas imperialistas.

Para las economías liberales.

Para la explotación de la tierra.

Ahora el desarrollo podía ser entendido como evolución. Hacia adelante y hacia arriba, desde el desorden primitivo hasta el orden civilizado.

El novelista y naturalista nacido en Argentina, W. H. Hudson,

I'm back browsing nineteenth-century tomes by men worried that the patterns they've imposed on the landscape are only skin-deep.

I'm worried the footnotes will choke my text.

Many publications consist of disorganised correspondence, confusing chronologies and jottings with minimal editing or revision.

None have an index. They have chapter summaries instead, which read like haphazard poetry. I'm tempted to compose my own:

Pampas giants—"a most serious evil"—Darwin's mistake—new interruptions of thistles—counter-invasion strategies along legal lines—mishmash, hotchpotch, black sheep—what's missing?—the stories that lie beneath the thistle skirts—Mrs Miers.

I decide to flip the task and create a text from the footnotes.

Charles Mansfield may have gone to South America "to philosophize", but most authors went for business. Wives went too. Likewise daughters, governesses, female servants. But I've been unable to find any accounts by women. Not in English anyway. Although plenty of ink was spilled on the subject of ladies' complexions and comportment, their lax morality and disregard for the conventions of polite society.

One or other of the Robertsons, J P or W P—I forgot to make a note of which—was shocked to see "ladies, openly and undisguisedly, not only smoking, but smoking cigars of a size so large, that those of their

male companions bore no comparison to them".

Mrs Miers.

Mrs Miers was the wife of botanist and engineer John Miers. They married in 1818, the same year her husband was invited to join an expedition to develop copper mining in Chile. She was pregnant when they sailed from England. They anchored in Buenos Aires in 1819, where she fell ill with "childbed fever".

Although Mrs Miers figures in *Travels in Chile and La Plata*, it is always as "my wife". I can find no mention of her first name—or indeed anything much about her. Online databases yield the odd trace.

She was plucky. Several months pregnant "she *would* attempt the passage of the Cordillera... and it was a miracle that she and her infant did not perish in the mountains".

So she had a second child. Maybe more.

No doubt she wrote—letters home, to friends, a favourite aunt.

Lists and household inventories.

Perhaps she kept a diary?

Translated her impressions into verse or vignettes...

How might she have written about the thistle forests that Darwin saw a decade later?

Botanical artist Marianne North was one of the few women who did publish travel memoirs.

fue introducido a los escritos de Darwin por su hermano mayor. A diferencia de muchos escritores anglohablantes que pasaron por las Pampas, el conocimiento que Hudson tenía de la fauna local era producto de una proximidad prolongada con ella. Sus cuentos de los "años del cardo" son gráficos y suelen ser citados repetidamente. "Rodeado de estos cardos en temporada de crecimiento, uno puede escuchar como éstos crecen y como se produce un crujido cuando las hojas se libran de sus posturas contraídas".

Michael y Edward Mulhall escribieron en su manual sobre la digestión de futuras especies que "la tierra esta cubierta con una manta gruesa de tréboles y cardos que hace de éste el paisaje mas bello que un terreno tan plano puede ofrecer".

Plano y monótono. Los cardos fueron mencionados por muchos de estos no-precisamente europeos que recorrieron las Pampas en el Siglo XIX, dejando que sus historias se complementen y se enreden entre sí.

Sus descripciones de los cardos suelen parecerse en estilo y contenido. Ocasionalmente se pueden leer fragmentos con detalles líricos excepcionales. Aquí están los hermanos Mulhall otra vez: "A mediados de verano (Navidad) los cardos están en plena temporada, pero luego pronto desfallecen y mueren... Los vendavales provenientes del oeste, también conocidos como Pampales, arrasan con toda la

vegetación restante. Su fuerza imparable, llena de polvo y cardos muertos, hacen que la oscuridad de la noche se tome el claro del día".

He vuelto a los tomos del siglo XIX. Hablan sobre el nerviosismo que estos hombres sentían al no saber si el cambio que habían impuesto en su tipografía era suficientemente profundo.

Estoy preocupada que mis notas de página inunden mi investigación.

Muchas de las publicaciones contienen correspondencias desorganizadas, cronologías confusas, y anotaciones sin edición ni revisión.

Ninguna tiene un índice. En vez, tienen resúmenes de capítulos que pueden ser leídos como poesía desordenada. Tengo ganas de componer mi propia versión:

Gigantes de las Pampas - "una crueldad seria" - el error de Darwin - nuevas interrupciones de los cardos - contrainvaciones a lo largo de fronteras legales - mezcolanza, batiburrillo, oveja negra - ¿Que falta? - las historias escondidas bajo las faldas de los cardos - la Señora Miers.

Decido invertir la tarea y crear un texto de las notas de página.

Puede que Charles Mansfield haya ido a Sudamérica a filosofar, pero mayoría de los escritores fueron en búsqueda de negocios. Esposas fueron junto a hijas, gobernadoras, y empleadas inclusivamente. Pero

Recognising thistles and myriad other British flora in the vicinity of Deloraine when she visited in 1881, she did not mince her words: "The country was not in the least attractive to me; it was far too English".

It was 1882.

It was the Teatro Nacional in Buenos Aires.

Eduardo Holmberg gave a talk.

He was a biologist and writer of science fiction, and his talk aimed to illuminate the work of Charles Darwin, who had died that April.

Inside the theatre's auditorium, his audience shuffled in their seats, coughed, sighed, nodded, whispered and occasionally let their minds wander.

To explain the struggle for existence Holmberg used a local analogy: A new or relatively new invasive he labelled black or devil's thistle (actually *Cirsium vulgare*) was successfully supplanting existing thistle species across the pampas. This case was significant, because the outcome of this competition among thistles had consequences for the all-important cattle industry.

In the struggle for existence, thistles were gold-star performers.

"Though flats may not be the precise characteristic of Van Diemen's Land, they can nearly rival the Pampas in the prolific production of Thistles". (*Hobart Town Advertiser*, 1848)

no he logrado encontrar ni un solo informe escrito por una mujer. Por lo menos no en inglés. Aunque mucho si ha sido escrito sobre sus complejos, sus comportamientos, su moralidad negligente y su desprecio por las convenciones de una sociedad respetuosa.

No estoy segura cual de los hermanos Robertson, si fue J. P. o W. P., estaba horrorizado por haber visto a las "mujeres fumando de manera indiscreta, pero no solo fumando, sino fumando cigarros que hacían ver los de los caballeros como nada en comparación".

La Señora Miers.

La Señora Miers era la esposa del botánico e ingeniero, John Miers. Se casaron en 1818 y ese mismo año fue invitada a acompañar al Señor Miers en una expedición de minería de cobre en Chile. Estaba embarazada cuando zarparon desde Inglaterra. Tuvieron que parar en Buenos Aires en 1819 porque se enfermó debido a unas complicaciones con el embarazo.

Sin importar que la Señora Miers aparece en *Los viajes en Chile y La Plata*, ésta siempre es referida como "mi esposa". No puedo encontrar nada que tenga su primer nombre; mucho menos algo sobre ella. Los documentos en Internet mencionan poco y ayudan mucho menos.

Era valiente. Aun cuando estaba en el séptimo mes del embarazo, ella "intentó cruzar la Cordillera... y fue un milagro que ella y su hijo no fallecieron en las montañas".

Entonces tuvo un segundo hijo. Quizás más.

Although thistles were identified as a problem in Tasmania in the 1830s, the *Californian Thistle Prevention Act* wasn't proclaimed until 1870.

(South Australia and Victoria introduced Thistle Acts in the 1850s. As did New Zealand.)

Under the terms of the 1870 Act, a Justice could require a land owner or tenant to remove thistles from their property. He could also authorise any person to enter land and search for thistles during the hours of daylight.

One year later the Act was extended, and eight years' later superseded by the *Californian Thistle Act 1878*. Responsibility for enforcement was shifted to Municipal Inspectors; any fines collected would be divided equally between the municipality and the person who lodged the complaint.

On the treeless plains of the pampas variegated thistles were a source of fuel, and a fall-back fodder in times of scarcity. On a less positive note, they provided a hideout for thieves and freebooters who would "sally forth at night to rob and cut throats with impunity".

But more than that.

In Argentina, Australia and elsewhere they created hybrid environments, neither indigenous nor exotic, but of tremendous vigour.

Sin duda escribió – cartas devuelta a casa, a sus amigos, a su tía favorita.

Listas e inventarios domésticos.

¿Tal vez mantenía un diario?

Tradujo sus impresiones a versos poéticos o viñetas...

¿Como puede que ella haya escrito de la selva de cardos que Darwin vio una década mas tarde?

La artista botánica Marianne North fue una de las pocas mujeres que sí publicó sus memorias de viaje.

Al reconocer los cardos y otra cantidad de flora británica en las vecindades de Deloraine en 1881, ella no dudo en expresar su opinión: "El país no me atrae en lo absoluto, se me hace demasiado inglés".

Era el año de 1882.

Era el Teatro Nacional en Buenos Aires.

Eduardo Holmberg dio una charla.

El era un biólogo y escritor de ciencia ficción, y en su discurso se enfocó en iluminar los trabajos de Charles Darwin que había muerto ese mismo año en Abril.

Su audiencia dentro del auditorio estaba moviéndose inquietamente, tosiendo, bostezando, asintiendo, murmurando, y dejando que sus

Another cloudless night outside the library.

I locate what may be the constellation Virgo, the only female figure in the zodiac.

From points of light, whole mythologies unfurl.

But it's not only the stars, it's the space between them—the dark.

Plants too have a special place in folk and fairy tales.

Thorny hedges that envelop sleeping beauties.

Forests.

Beanstalks.

Why not thistles? Not all stories are about people, even if they involve them. Not all stories emphasise characters—in fact most fairy tales do something quite different.

Botanists were on the lookout for any changes in the nature and behaviour of newcomers. Schomburgk 1879: “It remains to be seen whether the altered circumstances of the acclimatised weeds, which seem to be so favourable to their growth, will prove permanent, or, by an over-stimulation, a change gradually effected in the constitution of the intruders, bringing about degeneracy and subsequent extinction”.

“The cardoon”, wrote W H Hudson, “is the European artichoke run wild and its character somewhat altered in a different soil and climate”.

The idea of reversion to the wild type was a commonly held belief.

Both Darwin and Joseph Hooker pointed out the lack of evidence for

mentes vaguen de tanto en tanto.

Para explicar la constante lucha por existir, Holmberg utilizó una analogía local: Una nueva, o relativamente nueva especie de cardo que él denominaba ‘el cardo negro’ o ‘cardo del demonio’ (en realidad llamado *Cirsium vulgare*) estaba invadiendo de manera exitosa mucho de los cardales preexistentes a lo largo de las Pampas. Este caso era particularmente importante ya que demostraba como el resultado de esta batalla territorial entre cardos le había traído consecuencias perjudiciales a la industria vacuna.

Los cardos eran los maestros en la lucha por existir.

“Aunque los planos no sean la principal característica de la tierra de Van Diemen, su crecimiento y proliferación de cardos puede rivalizar con el de las Pampas”. (*El concejero del pueblo de Hobart, 1848*)

Aunque el crecimiento de cardos en Tasmania haya sido identificado como un problema en la tercera década del Siglo XIX, la *Legislación de prevención contra el cardo de California* no fue proclamada hasta el año de 1870.

(Australia del Sur y Victoria introdujeron esta misma legislación en la quinta década del siglo XIX. Nueva Zelanda también lo hizo).

Bajo la Legislación de 1870, el gobierno podía pedirle al propietario o arrendatario del terreno que remueva una cantidad específica de cardos de su propiedad. También podía darle la autorización a

such a notion.

But the idea had staying power.

And resonance.

Resonance outside botany. Did transplanted Europeans show the same tendency to run amok in the colonies of the south?

“A great deal of what we now term skylarking took place”, wrote W P Robertson, “romping and other freaks; till at last some of the most excited with wine proceeded to acts of indecorum, which, even in that latitudinarian country, could not be tolerated”.

Drinking.

Dancing.

Going native. Miers tells of an Englishman he met, an army deserter, who “now with difficulty spoke his native tongue”.

British stock hybridising with the locals.

Republicanism.

During A Twelve Months' Tour in Brazil and the River Plate, with notes on sheep farming, L Dillon returned frequently to the topic.

“The Argentines to a man seem to be dreadfully republican in all their feelings and ideas. There is little distinction of classes in society. Every riff-raff cobbler, every rough *gaucho* addresses you as *amigo* (friend) in the most familiar manner, and sticks out his greasy paw to shake hands”.

individuos para que entren a terrenos privados y busquen cardos durante las horas de luz.

La Legislación fue alargada tras un año y luego reemplazada por la *Legislación del cardo de California de 1878*. La responsabilidad de aplicar esta legislación fue entregada a los Inspectores Municipales; la suma de todas las multas recolectadas era dividida equitativamente entre la municipalidad y la persona que hizo la demanda.

Los cardos multicolores se convirtieron en una fuente de gasolina en las llanuras peladas de las Pampas. Una especie de forraje en el que podían recurrir en tiempos de escasez. De otra manera un poco menos positiva, los forrajes le brindaban a los ladrones y filibusteros un escondite para que “salgan por la noche a robar y degollar sin impunidad”.

Pero más que eso.

Crearon entornos híbridos, ni autóctonos ni exóticos, pero con tremendo vigor en Argentina, Australia o donde más sea.

Otra noche despejada fuera de la biblioteca.

Encuentro lo que podría ser la constelación de Virgo, la única figura femenina en el zodiaco.

Es de estos puntos luminosos que se construyen mitologías enteras.

Pero no son sólo las estrellas, sino el espacio entre ellas – la

Did rampant thistles play into anxieties within (and without) colonial communities that they too might be the unwanted?

The outcasts.

The dregs.

The riff-raff of empire.

When he left New Zealand at the end of 1835, this was Darwin's parting sentence: "the greater part of the English are the very refuse of society".

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oscuridad.

Inclusive las plantas tienen un rol especial en el folklore y los cuentos de hadas.

Coberturas espinosas que se convierten en bellas durmientes.

Bosques.

Tallos de frijol.

¿Por qué no los cardos? No todas las historias son sobre humanos, inclusive cuando ellos participan en ellas. No todas las historias enfatizan sus personajes – de hecho, mayoría de los cuentos de hadas hacen algo bastante diferente.

Botánicos estaban atentos a cualquier cambio en la naturaleza y el comportamiento de los recién llegados. Schomburgk escribió en 1879: "Todavía estamos esperando para ver si el cambio circunstancial de estas hierbas aclimatadas, las cuales parecen estar creciendo de manera formidable, verificarán una mejoría permanente o un cambio. Un cambio que afectará gradualmente a los intrusos gracias a un tipo de sobre-estimulación que podría traer degeneración y subsecuentemente, la extinción absoluta.

"El cardo comestible", escribió W. H. Hudson "es el cardo de alcachofa europea enloquecido, con unas características terrenales y climáticas un tanto diferentes".

La idea de regresar al tipo salvaje de la hierba era una creencia

bastante común.

Tanto Darwin como Joseph Booker apuntaron hacia la falta de evidencia para apoyar esta creencia.

Pero la idea tenía la fuerza para persistir.

Y resonancia.

Resonancia afuera de la botánica. ¿Demostraron estos inmigrantes europeos esa misma tendencia de comportarse como enajenados a lo largo de las colonias sureñas?

"Hubo mucho de lo que se conoce hoy en día como calandria," escribió W. P. Robertson, "desorden y otros personajes extraños; hasta que los más excitados bajo la influencia del vino procedían a completar actos indecentes cuya intolerancia regía inclusive en este país latitudinal".

Embriagándose.

Bailando.

Sintiéndose nativos. Miers habla de un desertor militar inglés que "por poco y no habla su lengua natal".

Grupos de ingleses hibridándose con los locales.

Republicanismo.

En su *Doce meses viajando por Brasil y el River Plate*, L. Dillon retoma el asunto frecuentemente al escribir: "Los argentinos parecen ser espantosamente republicanos tanto en sus sentimientos como en sus ideas. Hay poca distinción entre clases sociales. Cada zapatero

inexperto, cada *gaucho* abatido te saluda como *amigo* de la manera más amigable, estrechando su mano engrasada para darte la mano”.

¿Pudieron los cardos desenfrenados experimentar ansiedades dentro (y fuera) de estas comunidades coloniales alrededor de la idea que inclusive ellos no eran deseados?

Marginados.

La escoria de la sociedad.

La chusma del imperio.

Las palabras que Darwin dijo al irse de Nueva Zelanda a finales de 1835 fueron: “la gran parte de los ingleses son los más rechazados de la sociedad”.

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Geovanny Verdezoto

El Auster, 2011

page 269

modelo 1 / la ciudad

page 270

modelo 2 / la gran hazaña

page 271

modelo 3 / el deseo

page 272

modelo 4 / la transición

page 273

modelo 5 / el nuevo mundo

page 274

modelo 6 / la crisis

page 275

modelo 7 / la nada / el detonante

El Auster is a series of "re-created" photographs from a journey south into the desert of Uyuni in Bolivia in August 2011. This series was born from the approach of a trip and a reflection on the meaning of freedom to be and belong to the south, with resources and popular fiction telling the story "Today the sun rises in the south."

Today the sun rises in the south.

The "auster", the Austrian, the austral, as opposed to the southern. The south as an individual, the south as a destination, the south as a journey, the south as the new sun. The great feat of being and thinking from the south without suffering the immediate self-pity which, in part through gradual processes of decolonisation, thanks to global communication tools, mass media, integration policies and the circuits of the "official" art with parallel ramifications for the Third World – all this makes me finally understand that we have discovered that our strength is being from the south and sensing the agency (or role of protagonist) this gives us.

I was born in Ecuador, which geographically is called the "middle of the world". A designation achieved by an imaginary line that makes me feel a part of neither north nor south of the globe, but rather to be both. An ambiguous state that contributes to the limited view of who we look like and we intend to call ourselves the "north" of South America. This is the predicament that chased us for a long time, but today the paradigm of being and not being is transformed. Finally, this crisis is over, because the south represents an opportunity and a sensation of being other from the inclusion and plurality of the word. I can reinvent south from here and can attest to that in the south the new sun is born. It is not enough to pretend to be or see this because that is my essence and against all odds I will be reborn and I will always see the opportunity to see the sun rise from here.

I describe the South as an anachronistic land, a piece of heaven and hell, complex but fascinating, a place where nothing is said and the perfect place for a journey without direction for understanding the dynamics of "there is no order". A place where minor voices multiply themselves and form a wave that doesn't finish and is dispersed everywhere tenaciously.

I could not choose where I belong, but now I have the option to decide what belongs to me – my nature and my vision of the world from here. It is my condition of being a South American from the equinox that only recognises and legitimises itself when confronted with itself, and has embarked on a journey without destination, heading south to establish frontal dialogues with the region and to see the dimension of what it means to belong to the south.

As such, this is the story of the Upper Travelers who one day decided to go see the sunrise...

In tribute to Robert Minaya, recluse collaborator craftsman.

Artista visual y catedrático, vive y trabaja en Quito. Actualmente, trabaja en cooperación con proyectos internacionales con The archive of massive conflict de Londres y es representante por Ecuador en la XI Bienal de la Habana 2012.















Gathering 5

Melbourne 2008

Page 278

Figure 1: *Why gather?* break-out groups, University of Melbourne, Melbourne 2008

Figure 2: Dunja Rmandić, Nella Themelios and Esther Anatolitis, *Why Gather?*, University of Melbourne, Melbourne 2008

Figure 3: Matteo Develetoglou, Magdalena Moreno Mujica, Lucas Devletoglou

Page 279

Figure 4: Clifford Charles South Kids workshops at ArtPlay

Page 292

Figure 5: Melbourne Art Fair, Melbourne 2008

Page 293

Figure 6: Melbourne Art Fair, Melbourne 2008

Figure 7: Melbourne Art Fair, Melbourne 2008

Page 294

Figure 8: *Why gather?* attendees participating in an Agency for Collective Action provocation, University of Melbourne, Melbourne 2008

Figure 9: Melbourne Art Fair, Melbourne 2008



1



2



3



4

Zona de Encuentro

Ticio Escobar

Introducción

Este texto busca desarrollar algunas de las ideas y cuestiones que nos movieron a Kevin Power y a mí a definir el guión del Encuentro entre dos Mares. La complejidad de este proyecto, así como su carácter poco convencional, dificultaron, por una parte, el trabajo de tal definición. Pero, por otra, aportaron un punto específico de partida e instalaron un desafío ante el cual debieron ser asumidas las posiciones que conforman el núcleo de esta curaduría. La particularidad del proyecto se basa en su relación con la Bienal de São Paulo, con la que comparte programas y cruza objetivos. La 27ª edición del gran evento brasilero se basa en el tema de la convivencia y las figuras de la tolerancia y la solidaridad. Estos conceptos arrancan de dos cuestiones inquietantes que planteara Roland Barthes en un seminario realizado en el Collège de France entre 1976 y 1977.¹ La primera, que da el título a esa edición, pregunta cómo vivir juntos; la segunda, quién es mi contemporáneo. Para confrontar ambas cuestiones, de por sí vinculadas, decidimos subrayar los conflictos que ellas suponen: las convivencias son problemáticas y demasiado arduas; las contemporaneidades, quebradas.

Esta curaduría decidí explorar en ambas direcciones. Por un lado, las perturbaciones del vivir juntos en un mundo seccionado por

Encounter Zone

Ticio Escobar

Introduction

This text seeks to develop some of the ideas and questions that moved Kevin Power and I to devise our outline for *Encuentro entre dos Mares* (“Encounter Between Two Seas”, a collaboration between the Biennials of São Paulo and Valencia). The complexity of this project, as well as its unconventional character, made this task of definition somewhat difficult. However, this gave us a specific point of departure, and created a challenge in response to which we had to take up the positions that formed the nucleus of our curatorship. What was special about the project was its relationship with the 27th São Paulo Biennial, with which it shared programs and had overlapping objectives. The 27th edition of this major Brazilian event took as its theme coexistence and the tropes of tolerance and solidarity. These concepts arose from two unsettling questions posed by Roland Barthes in a seminar given at the Collège de France between 1976 and 1977.¹ The first question, from which the title of this edition of the Biennial was taken, asked, “How can we live together?” The second issue raised was, “Who are my contemporaries?” To respond to these two intrinsically connected questions, we decided to focus on the conflicts that they implicitly involve: living together is problematic and frequently arduous;

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la exclusión; por otro, los sobresaltos de un presente globalizado a contramano de los tiempos diversos, las memorias diferentes y los proyectos dispares, cuando no adversarios. A su vez, estas preguntas distorsionan sus alcances e intensifican sus contenidos en cuanto inscriptas en un contexto específico (Iberoamérica) y vinculadas con un ámbito particular de producción (el del arte contemporáneo); ambas escenas también son exploradas por la curaduría de este Encuentro, condicionada tanto por las particularidades de la producción visual iberoamericana como por las paradojas del arte actual.

Antes de referirse a cada una de las figuras que surgen del cruce y la contextualización de los temas indicados, este texto se detendrá muy brevemente en una cuestión metodológica previa referida a los objetivos básicos que busca esta curaduría y a ciertas estrategias empleadas para intentar cumplirlos.

Estrategias

Esta curaduría apuesta simultáneamente a dos términos opuestos, contradictorios a veces: por una parte, el desarrollo de temas duros, vinculados con el desafío de la penosa tarea de la convivencia contemporánea; por otra, el tratamiento propiamente artístico de los mismos. Más adelante se intentará desarrollar teóricamente esta oposición, ahora sólo cabe enunciarla en cuanto configura el eje curatorial de un proyecto orientado a asumir la fuerza de los contenidos

contemporaneities, broken.

Our curatorial work explored both directions. On the one hand, the perturbations of living together in a world divided by exclusion; on the other, the tremors of a present globalised in a way that stands at odds with the multiplicity of time, with different memories and disparate – if not adversarial – projects. At the same time, when applied to a specific context (Latin America) and linked to a particular field of production (contemporary art), the scope of these questions mutates and their content intensifies; this, too, is explored by the curatorship of this *Encuentro* (Encounter), shaped both by the uniqueness of Latin American visual production and the paradoxes of art today.

Before exploring the points arising from the crossover and contextualisation of these themes, this text will briefly address the methodological question already referred to: that of our basic curatorial objectives and the strategies employed to fulfil them.

Strategies

Our curatorship simultaneously addresses two opposing and sometimes contradictory points: on the one hand, the development of tough themes linked with the challenge of the painful task of contemporary coexistence; on the other hand, the artistic treatment of these. Later, I will attempt to develop this opposition theoretically. For the moment we need only articulate it insofar as it determines the curatorial axis of a

extraartísticos sin descuidar los argumentos de la forma.

En una primera instancia, las obras fueron seleccionadas simultáneamente, por la intensidad de sus narrativas y por el valor de sus imágenes. Concepto y visualidad, política y estética o, si se quiere, contenido y forma (arte y no arte), actúan no como extremos de una disyunción binaria que deba ser conciliada en algún punto, sino como momentos de una relación oscilante, sujeta a contingencias y pendiente de jugadas concretas. Lo que es arte y no lo es, no está asegurado de antemano, sino que debe ser ganado en el contexto de enunciaciones particulares, en el pragmático trasiego de discursos, jugadas de sentido y lugares específicos.

Por eso, esta curaduría se expone en los límites de lo artístico. Transita situaciones de orilla y frontera, se aventura a menudo a internarse en zonas de intemperie ubicadas más allá del control y la protección de la forma. Pero no definitivamente más allá: las incursiones en los territorios extramuros del arte corresponden a movimientos de ida y vuelta siempre; a cruces realizados a uno y otro lado de una divisoria abierta, fluctuante en sus trazados. No es casual que la obra de León Ferrari marque un punto central en esta muestra; quizá su fuerza mayor provenga del sitio donde se apoya: la línea temblorosa y discontinua que contornea el espacio expuesto a la pulsión de la mirada; una línea de puntos, incompleta, un perfil inestable. El artista plantea con vehemencia ideas fuertes y despliega

project oriented towards accepting the force of extra-artistic “content” without neglecting the claims of “form”.

Firstly, the works were selected based on the intensity of their narratives and the power of their images. Concept and visuality, politics and aesthetics, and content and form (art and not art) act not as poles of a binary disjunction requiring reconciliation at some point, so much as moments in an oscillatory relationship, subject to contingencies and reliant on concrete interactions. The difference between what is and isn't art is not pre-determined; it must be won in the context of specific enunciations, in the pragmatic shuffling of discourses, sensory interactions and particular places.

For these reasons, this curatorship places itself at the limits of the artistic. It travels at the margins, at thresholds and borders, often venturing to penetrate intemperate zones located beyond control and the protection of form. But not definitively beyond: incursions into territories outside art always correspond to movements of departure and return; to crossovers that span from one side to the other of open divisions, fluctuating in their routes. It's no coincidence that León Ferrari's work marks a central point in this show. Perhaps his greatest strength comes from the place that supports him: the shaking, discontinuous line that contours the space exposed to the gaze and its underlying drive; a line of dots, incomplete, an unstable profile. The artist passionately sets out strong ideas and unfolds powerful

narrativas intensas, pero lo hace a través de los estrictos recursos de la imagen, mediante los alegatos de poéticas densas y retóricas minuciosamente ajustadas. Ciertas obras oriundas de la cultura popular provienen de una tradición diferente a la de Ferrari, pero es indudable que unas y otras se rozan, se cruzan o coinciden brevemente sobre el filo colindante. Es seguro que las imágenes de los Santos Malandros -confeccionados en barrios marginales de Caracas para convocar la protección poderosa de delinquentes asesinados- no corresponden a una intención artística, pero, asimismo, es indudable que recurren a argumentos rigurosamente estéticos para subrayar su eficacia: sin las razones de la forma, la investidura de la imagen, los santos no tendrían poder aurático. Es que el aura continúa siendo zona de encuentro entre el culto y el arte; y conviene tomar acá el término “encuentro” en su doble sentido de coincidencia y choque.

Es obvio que los complicados objetivos de esta exposición (que también, y no casualmente, lleva en su título el vocablo “encuentro”) han promovido que las selecciones de las obras no correspondan al formato de representaciones nacionales ni tengan en cuenta el prestigio internacional de los participantes, sino la afinidad de sus propuestas con los criterios curatoriales expuestos. Por eso, artistas consagrados participan de igual a igual con jóvenes emergentes o creadores anónimos, equiparados todos ellos en su esfuerzo común de gritar el nombre de las cosas guardando el silencio que impone la forma; de

narratives, but he does so within the strict boundaries of the image, through statements of carefully adjusted dense and rhetorical poetics. Works of indigenous popular culture provide a different tradition to Ferrari's, but it is unquestionable that many of them brush against, overlap or briefly coincide across neighbouring edges. It is clear that the images of the *Santos Malandros* – made in the poorer parts of Caracas to call upon the protective power of murdered delinquents – were not created with any specific artistic intention. However, at the same time, it is unquestionable that they use rigorously aesthetic arguments to emphasise their efficiency: without the reasons of form or the investiture of the image, the saints would not have auratic power. Aura continues to be a zone of encounter between worship and art; it is here that we can understand “encounter” in terms of its double meaning of meeting and confrontation.

It's obvious that the complicated objective of this exhibition (that also, and not coincidentally, includes “encounter” in its title) has meant that the selection of works does not follow a format of national representations and ignores the international prestige of participants. Instead, selection has been based on the affinity the proposals have with the stated curatorial criteria. And so acclaimed artists participate alongside emerging young artists or anonymous creators, all on the same level in terms of their common strength in loudly declaring what things are while preserving the silence imposed by form, of attempting

intentar atraparlas sin transgredir la mínima distancia que requiere la mirada.

Aquellos objetivos complejos también determinaron que el catálogo de la exposición sea concebido no sólo como un registro de las exposiciones, centrado en las imágenes, sino como un espacio de análisis y discusión ocupable por textos de críticos iberoamericanos que encuadran teóricamente la producción del arte contemporáneo en distintas regiones del continente.

Últimas acotaciones referentes a la logística expositiva. La primera se refiere al hecho de que, salvo en las obras que configuran específicamente vídeo-instalaciones, se ha optado por separar los vídeos en una muestra particular, no porque se los considere como manifestaciones de un “género” autónomo (en el sentido académico que tiene aquel término), sino porque sus particularidades técnicas y formales, así como las modalidades de la proyección, requieren un tratamiento curatorial específico y reclaman, en ciertos espacios -como el que ocupa este encuentro- condiciones propias de contemplación. La segunda explicación atañe a la inclusión de dos propuestas museales dentro del diagrama expositivo: tanto El complejo Museo del Barro, curado por el crítico Justo Pastor Mellado, como el Micromuseo, presentado por el peruano Gustavo Buntinx, producen pliegues e intermitencias en el esquema de la muestra: instalan subcuradurías dentro la curaduría general o, incluso, instituciones dentro de

to trap objects without violating the distance required by the gaze.

It also followed from these complex objectives that the exhibition catalogue was conceived not merely as a record of the exhibited works, centred on images, but rather as a space of analysis and discussion to be occupied by critical Latin American texts that theoretically frame the production of contemporary art in distinct regions of the continent.

Final notes in reference to the logistics of the exhibition: The first refers to the fact that, apart from the pieces that are specifically configured as video installations, videos have been separated into a distinct show. This is not because they are considered part of an independent “genre” (in the academic sense of the word) but rather because their technical and formal particularities, as well as the modalities of projection, require dedicated curatorial treatment. The second point relates to the inclusion of two proposals for museum-type activities within the broader design of the exhibition. The Museo del Barro Complex, curated by critic Justo Pastor Mellado, and Micromuseo, presented by Peruvian Gustavo Buntinx, both produce folds and intermittencies in the scheme of the show: they develop a kind of sub-curatorship within the main curatorship, or even institutions within institutions: they insert museum scripts into a circuit that has the format of a biennial, though it doesn't carry the title as such. These intrusions, which shake up the logic of the show, not only expose the reality of alternative museum circuits (which are typical of

instituciones: insertan libretos de museos dentro de un circuito que tiene el formato de una biennial, aunque no lleve el título de tal. Estas intrusiones, que sobresaltan la lógica de la muestra, no sólo logran exponer la realidad de circuitos museales alternativos, propios de Iberoamérica, sino que abren la posibilidad de acotar destiempos, de presentar en microcircuitos sustraídos a la economía del espacio general el discurrir de tiempos paralelos.

1. La cuestión de los contenidos

En los ámbitos del arte, lo contemporáneo se define a partir del colapso de la moderna autonomía de la forma estética. La caída de los muros que enclaustraban aquellos ámbitos ha provocado la irrupción en ellos de contenidos extranjeros hasta entonces bien mantenidos a raya: conceptos de disciplinas que nada tienen que ver con el arte, imágenes y formas de culturas tramontanas, temas relacionados con lo real de las cosas, cuestiones vinculadas con las condiciones sociopolíticas de enunciación, circulación y recepción de la obra y puesta en crítica de la propia institucionalidad del arte. La crisis de la hegemonía del significante, cifra de lo contemporáneo, instaura una escena promiscua y brumosa, un espacio de bordes confusos y tiempos mezclados.

Por eso, los temas que encara esta curaduría se encuentran condicionados por la presencia misma de la agenda actual que propone, insistente, determinados puntos clave y subraya la fuerza

Latin America), but also open up the possibility of the unexpected, of presenting, via microcircuits subtracted from the general economy of space, a roaming of parallel times.

1. The question of content

In the field of art, the contemporary is defined as beginning with the collapse of the modern autonomy of the aesthetic form. The fall of the walls that cloistered this field has provoked an irruption of extraneous content once kept well at bay: concepts from disciplines that have nothing to do with art, images and forms from distant cultures, themes related to the reality of things, questions linked with the socio-political conditions of the work's enunciation, circulation and reception, and the critique of art's institutions. The crisis in the hegemony of the signifier, symbolic of the contemporary, inaugurates a cultural arena that is promiscuous and disjointed, a space of confused borders and mixed temporalities.

Accordingly, the themes approached by our curatorship are conditioned by the same agendas that insist, clearly and emphatically, upon the force of extra-artistic issues in contemporary art. Under the following subheadings, I will raise certain questions relating to these issues.

de los contenidos extra artísticos en el arte actual. Bajo los próximos subtítulos se expondrán ciertas cuestiones referentes a estos contenidos.

Convivencias conflictivas

Ya se sabe que el ideal ilustrado de una convivencia internacional basada en valores de solidaridad, simetría y respeto de la diferencia se encuentra hoy colapsado en el centro de la convulsa escena planetaria. Y que tanto las consignas de la diversidad cultural, así como la homogeneización globalizada promovida por el mercado, surcan territorios desgarrados por conflictos culturales casi insalvables. El ideario pluralista y tolerante, que guiara las últimas décadas del siglo pasado y que pareció iluminar los comienzos de éste, se vio enturbiado pronto por la exaltación de fundamentalismos y la escalada de nuevas guerras civilizatorias.

¿Cómo repensar la tarea de vivir juntos sobre ese trasfondo sombrío que vuelve a dividir el mundo en secciones irreconciliables, en disyunciones maniqueas, en mega-identidades encapsuladas? ¿Cómo renovar los argumentos en pro del derecho a lo diverso en una escena crispada por el fanatismo o aplanada por la codicia imperial? Es evidente que no es tarea del arte asumir estas cuestiones. Pero, también, es obvio que ellas marcan fuertemente su derrotero y aun esperan de él algunas cifras fugaces. Por eso, esta curaduría subraya el momento

Controversial coexistences

It is well known that the illustrious ideal of an international conviviality, grounded in the values of solidarity, symmetry and respect for difference, currently finds itself in a state of collapse amid the ruckus of the planetary here and now. Slogans of cultural diversity, like the globalised homogenisation promoted by the market, plough through territories torn apart by almost insurmountable cultural conflicts. The ideal of pluralism and tolerance that guided the last decades of the last century, and that appeared to illuminate the beginnings of this one, was quickly marred by the exultation of fundamentalisms and the escalation of new civilising wars.

How can we rethink the task of living together against this sombre backdrop that has once again divided the world into irreconcilable sections, into Manichean disjunctions, into encapsulated mega-identities? How can we renew the arguments for diversity rights in a world set on edge by fanaticism or flattened by imperial greed? Clearly, it is not art's task to deal with these questions. But it's equally clear that they mark art's course, in the expectation, even, that it might fleetingly register them. For this reason, our curatorship highlights the conflictive moment of coexistence – not with the objective of finding a way to escape it, but with the intention of emphasising those exasperating moments of collective experience that inevitably push the boundaries of artistic production and can, perhaps, somehow anticipate paths through

conflictivo de la convivencia. No con ánimo de detectar una salida, sino tras la intención de remarcar momentos exasperados de la experiencia colectiva que necesariamente empujan las formas del arte y pueden, quizá, anticipar oscuramente algunas pistas en el ámbito intrincado donde se juega el sentido.

Por otra parte, tematizar críticamente la convivencia en esta escena, supone asumir las propias reglas del juego que rigen en ella, partir de su carácter revuelto e intenso. Y supone trazar un diagrama sobre ese trasfondo equívoco, una lectura de lo iberoamericano contemporáneo entre muchas otras posibles. Una lectura propuesta, entonces, desde núcleos fuertes de sentido, situaciones extremas que expresan la violencia de una historia sobresaltada. Muchos de esos puntos crispados revelan la insistencia compulsiva de restos, fantasmas y saldos traumáticos que empujan desde el siglo pasado por debajo del dintel conciliador con que aquél se cerró y se abrió el nuevo. ¿Cómo elaborar desde los expedientes que acerca el arte el duelo de las dictaduras, su secuela de torturas y desapariciones? ¿Cómo inscribir simbólicamente y cómo poner en imagen el horror de las guerras, la violencia de la miseria, el repudio de la corrupción? Por debajo del concertador clima de corrección política que ha atemperado el cruce de siglos, muchos artistas escarban en zonas dolorosas, las excavan, exhuman cuestiones y las trabajan mediante diversas estrategias críticas que configuran hoy un cuerpo importante del arte actual. Interesada en esta dirección, esta

the intricate field where the senses are at play.

On the other hand, to critically thematise conviviality in the present moment means accepting the prevailing rules of the game, it means taking one's cue from the present's vivid, turbid character. And it means sketching a diagram over that equivocal background, as one reading of contemporary Latin America among many others. A proposed reading, in other words, from the nuclei of strong sensations and extreme situations that express the violence of a shocked history. These points of tension reveal the compulsive insistence of remnants, phantasms and traumatic exchange that have, since the last century, pushed against the threshold of conciliation, which has closed and opened anew. How can artistic discourse contribute to the mourning process in relation to the dictatorships and the torture and disappearances that followed from them? How can we symbolically inscribe and transform into an image the horrors of war, the violence of misery, the repudiation of corruption? Beneath the conciliatory climate of political correctness that has tempered the age, many artists have investigated zones of pain, excavating them, exhuming questions and exploring them through the diverse critical strategies that today make up an important body of contemporary art. Drawn to these questions, our curatorship lays out a series of acute and bitter topics all linked to damaged memory and to sociocultural conflicts derived from exclusion, exploitation and ethnocentrism. They are linked to tensions resulting

curaduría plantea temas agudos y acerbos vinculados con la memoria magullada; con conflictos socioculturales derivados de la exclusión, la explotación y el etnocentrismo; con tensiones provenientes de la inmigración desesperada, del endurecimiento de las fronteras, de los choques interculturales e intergeneracionales, de los efectos del mercado sobre culturas tradicionales. Pero, también, provenientes del impacto de la pobreza y la discriminación en todas sus formas; temas que, ligados, a su vez, con los anteriores, se complican aún más cuando son expuestos en el horizonte de lo contemporáneo.

Las otras contemporaneidades

¿Quién es mi contemporáneo? Pregunta Barthes en el seminario que sostiene la curaduría de la Bienal de São Paulo y provee cuestiones a ésta. La pregunta permite esquivar el prejuicio etnocéntrico de que existe un solo modelo de contemporaneidad (aunque, de hecho, exista un modelo privilegiado de lo contemporáneo). Así, a pesar de que la idea de lo contemporáneo se halle signada por el modelo hegemónico occidental y, en gran parte, formateada en clave de mercados transnacionales, es impensable sostener la existencia de una contemporaneidad en el sentido en que sí pudo imaginarse un camino moderno.

Por eso, hablar de lo contemporáneo es apenas nombrar un cierto trazo epocal que contornea, intermitente, distintas maneras de

from desperate immigrations, the tightening of borders, intercultural and intergenerational clashes, and the effects of the global market on traditional cultures, as well as the impact of poverty and discrimination in all its forms. These themes ultimately become much more complicated when exposed to the horizon of the contemporary.

Other contemporaneities

“Who are my contemporaries”, Barthes asks in the seminar that has underpinned the curatorship of the São Paulo Biennial. The question allows us to dodge the ethnocentric prejudice that there is only one model of contemporaneity (although a privileged model of the contemporary does in fact exist). As such, even though the idea of the contemporary finds itself marked by Western hegemonic models and formatted, largely, by the demands of transnational markets, it is unthinkable that we could sustain the existence of *one* contemporaneity in the sense of imagining *one* pathway of the modern.

Because of this, to speak of the contemporary is simply to designate a certain epochal sketch that outlines, patchily, different modes of confronting the present. That delineates, hesitantly, a panorama crossed – negotiated – by unequal movements, diverse rhythms and opposing directions. That punctuates, hazily, the boundaries of a territory wrinkled and riddled with holes, where every idea of “actuality” becomes problematic when set before the evidence of asymmetries,

enfrentar el presente. Que delinea, entrecortadamente, un panorama cruzado -sorteado- por movimientos desiguales, ritmos diversos, direcciones contrapuestas. Que puntúa, confusamente, los lindes de un territorio arrugado, agujereado, donde toda idea de “actualidad” se vuelve problemática ante la evidencia de asimetrías, anacronismos y disonancias que descartan toda pretensión de unidad de tiempo, toda figura de trayecto lineal suyo.

Una vez más, ¿qué papel juega el arte en todo esto? El arte cuenta con dispositivos eficaces para enfrentar las convulsiones causadas por tiempos encontrados. Es propiedad suya estropear la ilusión del transcurso lineal, reiterar las figuras obsesivas de la memoria, cobijar los restos del recuerdo melancólico e intentar reconocer los espectros de un pasado que no puede ser inscripto porque no ha terminado de ocurrir. Pero también es oficio suyo anticipar -como en un fogonazo- alguna imagen del porvenir, concebir tiempos paralelos, aventurar saltos hacia el costado, hacia adelante o hacia atrás. Estos desacoples causados en la representación del tiempo renuevan el suspenso: dejan abierta la brecha donde opera la diferencia.

Lo contemporáneo se define en el plano del arte por la posibilidad de responder con signos, imágenes y discursos las cuestiones que plantea el presente. Este hecho tiene dos consecuencias. La primera es que existen muchas maneras de responder (de inventar los signos, de construir imágenes y discursos). La segunda, que hay muchos

anachronisms and discords that do away with every pretension to temporal unity, every trope of linear progress.

Once again: what role does art play in all of this? Art relies on various mechanisms to confront the upheavals caused by conflicted times. It is art's right to spoil the illusion of a linear course, to reiterate the obsessive figures of memory, to shelter the remains of melancholic reminders and to try to recognise the spectrums of a past that cannot be historicised because it is still happening. But art's role is also to anticipate – like an explosion – images of the future, to conceive parallel times, to leap sideways, forwards and backwards. These disconnections coming from the representation of time regenerate a state of suspension: the gap where these differences operate is left open.

The contemporary is defined at the level of art by the possibility of responding with signs, images and discourse to the questions posed by the present. This fact has two consequences. The first is the existence of multiple ways of responding (the invention of signs, the construction of images and discourses). The second is that there are numerous presents. The colonialist myth, which believes that only Western art accesses contemporaneity (where every other interpretation is condemned as anachronistic), not only shows ethnocentric prejudices but also impedes understanding of art's conflicts with its own current reality: the vocation of disagreement, delay and untimeliness which animate much contemporary art.

presentes. El mito colonialista según el cual sólo el arte occidental accede a la contemporaneidad (frente a toda otra forma condenada al anacronismo siempre), no sólo revela prejuicios etnocentristas, también impide asumir los conflictos que tiene el arte con su propia actualidad: la vocación de discordancia, retraso y destiempo que anima gran parte del arte contemporáneo.

Por eso, esta curaduría considera contemporáneos los esfuerzos de todos los artistas que buscan rastrear las cifras de su propio tiempo, ya sea aquellos que lo hacen apoyados en una tradición vanguardista ilustrada y en pos de una búsqueda experimental, ya quienes continúan o recrean tradiciones populares o inventan formas sin preocuparse de su sincronía con los ritmos marcados por el *mainstream*. Un traje ceremonial de los indígenas *ishir*, aunque reitere pautas varias veces centenarias, resulta contemporáneo mientras sea confeccionado hoy y continúe vigente, mientras sirva a quienes lo producen para renovar anualmente las razones del pacto social, aventar los temores del entorno, resistir las presiones de las sociedades envolventes o propiciar, desde el fondo de su propio tiempo, el advenimiento de un año mejor. Y, según nuestros conceptos -estrictamente occidentales, por cierto- seguirá siendo una obra de arte mientras apele, aun instrumentalmente, al *splendor formae*, a los argumentos irrefutables de la belleza, al aura vieja del culto, a la distancia que requiere, insaciable, la mirada.

This is why our curatorship deems “contemporary” the efforts of all those artists who seek to trace the signs of their own time, whether in support of an illustrious vanguard tradition and in pursuit of a quest for experimentation, or by continuing or recreating popular traditions or inventing forms unconcerned about synchronising with the market rhythms of the *mainstream*. A ceremonial dress of the indigenous *ishir* people, though it reiterates norms dating back centuries, is contemporary as long as it is made today and maintains its currency. Meanwhile, it helps its makers to renew the annual rights of their social pact, to blow away their fears, to resist the pressures of the societies that surround them or to bring about the advent of a better year. And, according to our concepts – strictly Western, by the way – it will continue to be an artwork as long as it appeals, even instrumentally, to the *splendor formae*, to irrefutable arguments of beauty, to ancient cultic aura, to the distance which requires, insatiably, a gaze.

Digression: about Latin American-ness

This exhibition gathers together the work of Latin American artists. It is, then, helpful to mention a few quick references about the scope of this term. It is almost unnecessary to state that it appears stripped of all pretence to essentialism or transcendentalism: it does not designate an *a priori*, but rather a space constructed contingently, pragmatically; a field of particular enunciations. This conception in turn prevents

Digresión: acerca de lo iberoamericano

Esta muestra reúne obra de artistas iberoamericanos. Cabe, pues, mencionar algunas referencias rápidas acerca del alcance atribuido a este término. Casi es innecesario aclarar que el mismo comparece despojado de toda pretensión esencialista y vocación trascendental: no designa un a priori, sino un espacio construido de manera contingente, pragmáticamente; un ámbito de enunciaciones particulares. Esta concepción impide, a su vez, que lo iberoamericano sea definido como momento de una oposición binaria, de una disyunción que enfrente, fatalmente, lo periférico y lo central en registro lógico formal.

Ahora bien, desactivar ese formato dicotómico no significa anular sus términos: a pesar de las promiscuidades que genera el nuevo orden transnacional, sigue funcionando el sistema de las hegemonías mundiales y operando, por lo tanto, el modelo centro/periferia. Sólo que aquel sistema ha debido reformular sus expedientes (reposicionar sus sedes, volver a diseñar sus mapas, esparcir sus dispositivos) y, por eso, este modelo supone emplazamientos inestables. Ya no se mueve a partir de una contradicción absoluta y fundacional, sino mediante tensiones variables, choques de diversos signos y, aun, inesperadas coincidencias. Conviene, así, entender esta oposición también bajo el modelo del *encuentro*, en su doble sentido de encontronazo y convergencia (y en el contexto de casi infinitas posiciones intermedias y juegos de combinaciones variables).

“Latin American-ness” from being defined through a binary opposition, a disjunction that opposes, fatally, periphery and centre at the level of formal logic.

Deactivating that dichotomy does not mean repealing its terms. In spite of the promiscuity that the new transnational order generates, the system of global hegemonies still functions and thus so too does the centre/periphery model. It's just that this system has had to reformulate its means (relocate its bases, redesign its maps, expand its presence) and, because of this, it engenders unstable positions. It does not develop from an absolute and foundational contradiction, but from variable tensions, clashes of diverse signs and even unexpected coincidences. It helps to understand this opposition through the model of *encounter*, with its double meaning: as crash and as convergence (and in the context of almost-infinite intermediate positions and games of variable combinations).

Understood in this way, difference stems from a historically constructed discursive place, and becomes a consequence of a cut applied according to certain political strategies and theoretical conveniences. Embracing Latin American-ness can, therefore, be understood not only as a purely reactive oppositionality but also as a positive affirmation in ethical, historical and political terms. It is like a series of moves made to defend, occupy or share symbolic territories, or that can repel or negotiate images and meanings depending on

Así entendida, la diferencia resulta de un lugar discursiva, históricamente construido, y deviene consecuencia de un recorte aplicado según determinadas estrategias políticas o conveniencias teóricas. Asumir lo iberoamericano, puede, entonces, ser entendido no como pura oposición reactiva, sino como una apuesta afirmativa en términos éticos, históricos y políticos. Como una serie de jugadas dirigidas a defender, ocupar o compartir territorios simbólicos y a rechazar o negociar imágenes y significados según el azar de situaciones y tiempos variables.

2. La autonomía

Bajo el título anterior se trabajaron ciertas unidades temáticas que argumentan esta curaduría, inscribiendo tal tarea en cierto movimiento de avance de los contenidos sobre la esfera del arte. Colapsada, según queda sostenido, la autonomía de esta esfera, derrocada la dictadura moderna del significante, se afirma una fuerte contraofensiva de las dimensiones discursivas, temáticas y contextuales, que avasallan los componentes lingüísticos del arte. El retorno de lo real, sí; pero, también, la emergencia de preocupaciones vinculadas con las realidades sociopolíticas y las circunstancias concretas de enunciación y recepción de las obras. Pero, una vez, derribadas las fronteras que amurallaban los espacios de arte, también se cuelan otras fuerzas, hasta entonces mantenidas más allá del círculo de la forma: imágenes

circumstantial situations and shifting times.

2. Autonomy

Under the previous heading, we discussed certain individual themes that our curatorship addresses, locating our work in a certain movement whereby “content” has advanced across the sphere of art. With the autonomy of this sphere collapsed, as is currently maintained, and the modern dictatorship of the signifier overthrown, there emerges a dynamic counteroffensive of discursive, thematic and contextual dimensions that subjugate the linguistic components of art. The return of the real, yes, but also the emergence of concerns linked with socio-political realities and with the concrete circumstances of the enunciation and reception of the works themselves. But once the borders that contain artistic spaces are broken, other forces – previously maintained beyond the order of form – seep through as well: images and signs of foreign cultures, reasons and declarations from other systems of knowing. The suppression of the divisions between low and high culture – the insignia of post-modernity – occurs parallel to the overflow of art produced from the expansion of concepts which are native to foreign disciplines and causes, such as: anthropology, philosophy, psychoanalysis, feminism, the discourse of identity and environmental demands. Maybe the most typical aspect that this previously autonomous sphere still preserves is defined by

y signos de culturas ajenas, razones y alegatos de otros sistemas de saber. La supresión de los límites entre alta y baja cultura, insignia de la posmodernidad, ocurre paralelamente al desbordamiento de lo artístico producido por la expansión de conceptos oriundos de disciplinas y causas extranjeras, como la antropología, la filosofía, el psicoanálisis, el feminismo, los discursos de la identidad y las reivindicaciones medioambientales. Quizá lo más propio que conserve aquella esfera, hasta entonces autónoma, se defina por las preocupaciones en torno a la misma institucionalidad del arte. Pero, incluso, esta cuestión termina involucrando, de nuevo, problemas de distribución y consumo, de economía y de políticas culturales, que usurpan los dominios, hasta entonces fortificados, de lo estético.

Estas revanchas de lo extraartístico tienen que ver, por cierto, con complicados reajustes epistémicos, alteraciones que desmienten la autonomía de las esferas culturales modernas. Pero también se vinculan con ciertas consecuencias específicas de esta crisis. En cierto sentido, el auge de los contenidos significa una reacción no sólo contra el formalismo académico (el aura triunfal de las Bellas Artes), sino contra el esteticismo global inducido por los mercados transnacionales. La casi infinita llanura global se encuentra hoy regida en sus sensibilidades blandas por un nuevo modelo de belleza, omnipresente, formateado en registro publicitario y mediático. Un modelo laxo y conciliador que, bajo la hegemonía de las industrias culturales, inunda tibiamente casi

the very concerns that revolve around the institutionalisation of art. However, even this question ends up involving, once again, problems of distribution and consumption, of economic and political cultures, which usurp the once-fortified dominions of the aesthetic.

This revenge of the extra-artistic has to do, incidentally, with complicated epistemic shifts, alterations that contradict the autonomy of the various spheres of modern culture. But it is also linked to certain unique consequences of this crisis. In one sense, the focus on content denotes a reaction, not only against academic formalism (the triumphant aura of Fine Arts) but also against the global aestheticism induced by transnational markets. The near infinite plain of the global is encountered today governed by the bland sensibilities of a new, omnipresent model of beauty, formatted through the media and publicity. A lax and conciliatory model that under the hegemony of the culture industries tepidly inundates almost every space of cultural experience.

Critical contemporary art reacts wholeheartedly against the hyper-aestheticism that threatens the aesthetic side of art, the direction of forms. This contestation follows one of the paths opened up by the Benjaminian proposal to cancel out the distance traced by form. For Benjamin, the critique of aura attempts to discard the intense experience produced by the gaze and its drive; but what is attempted today is precisely to defend this dense reserve of sense against the

todo el espacio de la experiencia cultural.

El arte crítico contemporáneo reacciona fuertemente contra la hiperestetización recusando el lado estético del arte, el camino de las formas. Esta impugnación sigue una de las vías abiertas tras la propuesta benjaminiana de cancelar la distancia trazada por la forma. Pero en Benjamin la crítica del aura suponía descartar la experiencia intensa producida por la pulsión de la mirada; mientras que lo que se pretende hoy es justamente cautelar esa reserva densa de sentido ante la irresponsable ligereza de las formas concertadas. La táctica del shock benjaminiano ha sido incautada por el mercado. El giro pragmático, y aun semántico, del arte actual, el desalojo de los lenguajes por los discursos, el énfasis en el plano enunciativo y performático, la preocupación por los efectos sociales y la nueva atención, literaria o conceptual, concedida a las narrativas, todas estas figuras responden, aproximadamente, a ese movimiento de recuperación de la mirada crítica. Esta jugada, a contramano de su propia tradición ilustrada y vanguardística, pretende activar de manera contingente, libre de los fundamentos metafísicos que anclaban esa tradición. Ése es el desafío.

Es un desafío complicado porque la irrupción de los contenidos termina por anegar el campo del arte y borrar sus líneas de frontera. No sólo la metástasis de la forma desdibuja los lindes del arte (al estetizarlo todo, al convertirlo todo en imagen); también el descontrol de los contenidos, provido desde la propia esfera del arte, desfonda

irresponsible lightness of harmonised forms. Benjaminian shock tactics have been taken up by the market. The pragmatic – even semantic – turn in current art, the displacement of languages by discourses, the emphasis on the enunciative and performative level, the preoccupation with social effects and new attention (literary or conceptual) conceded to narrative – all of these tropes respond, approximately, to this movement that seeks to recuperate the critical gaze. This move, against the grain of its own illustrious and vanguardist tradition, aspires to stimulate in a contingent manner, free from all the metaphysical fundaments that traditionally anchored artistic practice. This is the challenge.

It is a complicated challenge because the irruption of content ends up overwhelming the artistic field and erasing its borders. Not only does the metastasis of form blur the boundaries of art (by aestheticising everything, by converting everything to image); additionally, provoked from the domain of art itself, the deluge of content collapses that scene under its own weight and dilutes it in the hodgepodge of the thousand matters that escape every application of form. And we know that, without being set out as an image, as a form, as a scene (as aura), questions, matters and themes turn into mere concepts or tales, into statistics, into an autobiographical document or diagram, into accusations or proclamations. We could accept that to be the case, that the dismantling of representation is happening, but then we would not

con su peso esa escena y la diluye en el farrago de mil asuntos que escapan a toda instancia de forma. Y, ya se sabe, sin puesta en imagen, en forma, en escena (en aura), las cuestiones, asuntos y temas se convierten en puro concepto o en mero relato, en cifra estadística, en documento autobiográfico o en diagrama, en denuncia o en proclama. Podríamos aceptar que ocurra así, que suceda el desmontaje de la representación, pero entonces no estaríamos hablando de arte (y el problema es que lo estamos haciendo, que no podemos dejar de hacerlo).

El arte contemporáneo se encuentra, así, ante un dilema grave. Una vez cuestionada su definición en términos de oposición lógica entre forma y contenido (el arte como manipulación de significantes capaz de promover el acontecimiento), entonces se rompe la tensión entre los grandes términos cuyo interjuego produce la obra. Separados ambos, la irrupción desbocada de cada uno de ellos desmantela la escena de la representación, el lugar del arte.

Volvamos al dilema. Por un lado, el retorno del aura, de la autonomía de lo estético, produciría o un retroceso a un modelo idealista y reaccionario o una aceptación del esteticismo globalizado. Por, otro, la expansión desatada de los contenidos extraartísticos, sin contención alguna de la forma, anegaría el espacio entero del arte, haría esfumar todo linde suyo.

¿Qué posibilidades existe de recuperar una cierta autonomía (un mínimo poder contenedor de la forma, una básica distancia aurática),

que no signifique la vuelta de sistemas a tanto costo superados? ¿Cómo resolver el conflicto entre el orden de la forma y la impaciencia de los contenidos?

Estas preguntas, instaladas en el centro del debate contemporáneo, no tienen una respuesta definitiva, justamente porque su valor consiste en promover la apertura de una zona imprecisa que hace vacilar los conceptos e impide que ellos queden clausurados. La definición del arte en términos de disyunción forma/contenido no se sostiene en cuanto esa oposición ya no pretende ser resuelta: configura una tensión de resultados imprevisibles, a ser trabajados según las demandas de condiciones específicas de enunciación y recepción, contextos sociales variables, proyectos distintos, miradas plurales. Una obra en sí ya no tiene el aval de un sello particular de artisticidad vinculado de manera absoluta con su origen, con su factura y con un orden de significaciones propias. Depende de situaciones, de propuestas, de lugares de exposición. Una rueda de bicicleta o un urinario podrán constituir o no obras según la perspectiva desde la cual sean presentadas a la mirada, según la coyuntura de su muestra y el sitio donde sean expuestos, los circuitos a través de los cuales activen, el proyecto en el cual se encuentren insertos, la lectura que busque promover su inscripción.

El modelo de representación basado en las tensiones forma/contenido, significante/ significado o presencia/ausencia, no resulta vigente mientras los momentos de cada oposición se encuentren

be talking about art (and the problem is that that's what we're doing, that we can't stop doing it).

Contemporary art thus finds itself facing a serious dilemma. Once its definition is questioned in terms of the opposition between form and content (art as a manipulation of signifiers capable of sparking an event), the tension breaks down between these important terms whose interplay make the work. Separated, the irruption that gushes from each of them dismantles the stage of representation, the site of art.

Let's put the dilemma another way. On one hand, the return of aura, of the autonomy of the aesthetic, would produce a retreat to an idealistic or reactionary model, or the acceptance of globalised aestheticism. On the other hand, the uncontrolled expansion of extra-artistic contents, without any formal containment whatsoever, would flood the entire space of art and would ultimately vaporise its boundaries.

What possibilities exist for recuperating a certain autonomy (a minimal power to contain form, a basic auratic distance) that does not mean the return to the systems whose overcoming was so costly? How can we resolve the conflict between the order of form and the impatience of content?

These questions, located at the centre of contemporary debate, do not have a definitive answer, precisely because their value consists of promoting the opening of an imprecise zone where concepts waver and solidification is impeded. The definition of art in terms of the

disjunctive form/content relationship does not sustain itself, since this operation does not pretend to be resolved: it configures a tension with unpredictable results to be developed according to the demands of specific conditions of enunciation and reception, variable social contexts, different projects, plural gazes. Now, a work of itself does not guarantee a particular stamp of artistry linked absolutely to its origins, its execution and an order of meaning. It depends on situations, proposals, and exhibition spaces. A bicycle wheel or a urinal could constitute a work or not, depending on the perspective in which they are presented to the eye, according to the conjunction of their showing and the site where they are exhibited. The circuit through which they are activated, the project in which they find themselves inserted, the reading that seeks the promotion of its inscription.

The model of representation based on tensions of form/content, signifier/signified, or presence/absence, turns out not to be valid precisely when the poles of each opposition encounter themselves joined in a binary, essentialist fashion. But freed at random from contingent encounters, that relation having been deconstructed, those terms recuperate their value as constitutive forces in an open present – in a system of representation where form no longer pretends to reveal, by means of aesthetic seduction, the concealed, essential truth of a given content. Paradoxically – since everything that relates to the order of representation is paradoxical – this truth cannot be revealed because

trabados de manera binaria y esencial. Pero liberados ellos al azar de encuentros contingentes, deconstruida esa relación, esos términos recuperan su valor de fuerzas constitutivas de una escena abierta. De un sistema de representación en el cual las formas ya no pretenden revelar, mediante la seducción estética, la verdad de un contenido oculto y esencial. Paradójicamente -como es paradójico todo lo relativo al orden representacional- esta verdad no puede ser revelada porque ocurre fuera del alcance de aquellas denodadas formas. Lo que escapa al signo y al nombre y lo que está más allá de su propia imagen, constituyen el objeto ansiado del arte; a él apuntan las formas en su esfuerzo desesperado por acuñar lo real imposible. Y en la inutilidad de ese empeño se abre un camino para la libre fluctuación de las formas y el juego de los contenidos.

Esta curaduría se ubica ante tal cuestión. Presenta contenidos extremos domeñados, en un punto, por formas claras. En el litigio, irresoluble, entre aquellos y éstas busca obras capaces de asegurar un cruce mínimo que haga el saltar el relámpago del sentido. Por eso, esta muestra se arma con obras límite que, vacilantes entre lo que es arte y no lo es, instalan tensiones entre lo político y lo estético, entre el concepto y la apariencia. Y, al hacerlo, testimonian que el mismo lugar del arte es más un sitio de paso que un dominio estable. La apuesta de esta curaduría es detectar el instante en que un problema extra-artístico es puesto en obra. O pillar una figura popular en el momento en que

it occurs beyond the reach of those indefatigable forms. That which escapes from the sign and the name, and that which transcends its own image are precisely what art yearns for; it is to this that form aspires, in its desperate attempt to etch the impossibly real. And in the unfeasibility of this endeavour, a path opens for the free fluctuation of form and the play of content.

Our curatorship is grounded in this question. It presents content that is extreme but controlled, to an extent, through forms that are clear. During the irresolvable dispute between form and content, we seek works capable of ensuring a minimal crossover that could spark a flash of sense. Because of this, this show is packed with works that, vacillating between what is and is not art, establish tensions between the political and the aesthetic, between concept and appearance. And, consequently, it testifies that art's place is a rather transitory one and not a stable domain. The aim of our curatorship is to detect that specific instance when an extra-artistic problem is made into work. Or to catch a topic of interest in the moment when, perhaps, it crosses, unprepared, a terrain ruled by the aesthetic.

That rapid manoeuvre, used by form to capture – to re-present – a question that occurs beyond its own order, requires plural strategies, multiple traversals. And so this exhibition gathers diverse documents spanning from the minimal image, harsh and silent (Díaz) to the Baroque opulence of a certain boundless figuration (Micromuseum's

cruza, desprevenidamente, quizá algún terreno regido por la estética.

Esa maniobra rápida, empleada por la forma para capturar -para re-presentar- una cuestión que ocurre más allá de su orden propio, requiere estrategias plurales, cruzadas muchas veces. Por eso, esta muestra reúne expedientes muy diversos movidos desde la imagen mínima, cruda y silenciosa (Díaz) hasta la opulencia barroca de cierta figuración desaforada (los artistas peruanos del Micromuseo); desde la ironía, políticamente incorrecta, empleada por ciertos artistas para exponer la discriminación étnica y la marginación social (Sanz, Iraheta, Oyarzún, Lanzarini, Rodríguez) hasta las escuetas propuestas reflexivas que trabajan la memoria indócil de la tortura (Salerno) y la dictadura (Casco); desde la retórica cínica, o demasiado franca, de posiciones que lindan con ámbitos delictivos o se emplazan insolentemente en él (Sotelo, Rivalta, Gutiérrez, Merhi) hasta la reiteración melancólica del tema de los desaparecidos (González, Brodsky), la violencia de la historia oficial (Piffer, Grupo Mondongo) y la antropofagia del poder (Colombino). Y, así, pendulando siempre entre el repliegue silencioso y la estridencia, entre la sequedad del concepto y las complicaciones de la poesía, se mueven otras metáforas, figuras intensas de la dura convivencia urbana (Ugalde), la militarización de las fronteras (Días & Riedweg) el duelo infinito de la guerra (Sánchez) o el cuerpo marcado por los golpes de la calle y las heridas de la migración (León), por citar a título ilustrativo propuestas que no agotan el catálogo de esta

Peruvian artists); from the irony, politically incorrect, employed by some artists to expose ethnic discrimination and social marginalisation (Sanz, Iraheta, Oyarzun, Lanzarini, Rodriguez) to the succinct reflexive propositions that work on the unmanageable memory of torture (Salerno) and dictatorships (Casco); from the cynical or overly frank rhetoric of positions that border on the criminal or insolently summon it (Sotelo, Rivalta, Gutierrez, Merhi) to the violence of official history (Piffer, Mondongo Group) and the cannibalism of power (Colombino). Moreover, constantly oscillating between silent retreat and stridency, between the dryness of the concept and the complications of poetry, there emerge other metaphors, potent themes relating to the difficulties of urban coexistence (Ugalde), the militarisation of frontiers (Dias & Riedweg), the endless grief provoked by war (Sanchez), or the bodily lacerations from bashings in the streets and the wounds of migration (León), to cite examples without exhausting this exhibition's catalogue.

All of these discursive strategies, and also all of the works that were not mentioned, seek to relate histories that have been harsh and which, soon diluted in the thousands of currents that will carry them beyond the unstable circle of representation, are intercepted by the swift connectivity of language: brief forms that stop, for a single instant, the hubbub of content, granting it images to offer it up to the gaze.

exposición.

Todas estas estrategias discursivas, así como las de otras obras que no fueron mencionadas, apuntan a relatar historias ásperas que, prontas a diluirse en las mil corrientes que las empujan fuera del círculo endeble de la representación, son interceptadas por rápidos lances de lenguaje: formas breves que detienen, por un instante, el tropel de los contenidos y los invisten de imágenes para ofrecerlos a la mirada.

1. Roland Barthes. *Cómo vivir juntos. Simulaciones novelescas de algunos espacios cotidianos. Notas de cursos y seminarios en el Collège de France, 1976-1977* (Buenos Aires: Siglo Veintiuno Editores Argentina, 2003).

1. Roland Barthes, *Cómo vivir juntos. Simulaciones novelescas de algunos espacios cotidianos. Notas de cursos y seminarios en el Collège de France, 1976-1977* (Buenos Aires: Siglo Veintiuno Editores Argentina, 2003), first published as *Comment vivre ensemble: simulations romanesques de quelques espaces quotidiens. Notes de cours et de séminaires au Collège de France, 1976-1977* (Paris: Editions du Seuil, 2002).



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Interrogating The South

Dead Revolutionaries Club

The Dead Revolutionaries Club (DRC), established in 2007, is an artists' collective based in Johannesburg, South Africa. The DRC consists of Khwezi Gule (KG), who is a creative bureaucrat, freelance curator and writer; Kemang wa Lehulere (KL), visual artist; Bandile Gumbi (BG), poet and coordinator at Market Photo Workshop; Sharlene Khan (SK), visual artist, freelance curator and writer; and Fouad Asfour (FA), researcher at the Institute for Art Education, University of the Arts Zurich and freelance writer.

Some members of the DRC have participated as individuals in The South Project's various conferences and gatherings: Khwezi participated in The South Project's gathering in Chile in 2006 and Fouad was invited to the Melbourne gathering in 2008. The DRC as a whole was involved in different capacities during The South Project's gathering in Johannesburg in 2007, and used the opportunity of the *Mapping South* publication to consider issues of the South in an informal online discussion via Skype from three different cities around the world.

Interrogando al Sur

Dead Revolutionaries Club

El Dead Revolutionaries Club, o el Club de los Revolucionarios Muertos (CRM), establecido en el 2007, es un colectivo de arte ubicado en Johannesburgo, Sur África. El CRM está integrado por Khewzi Gule (KG), un burócrata creativo que trabaja independientemente como curador y escritor, Kemang wa Lehulere (KL), artista visual, Bandile Gumbi (BG), poeta y coordinador del Taller del Market Photo (escuela de fotografía y galería establecida en 1986); Sharlene Khan (SK), artista visual, curador y escritor independiente, y Fouad Asfour (FA), investigador en el Instituto de Educación del Arte, Universidad de las Artes de Zúrich y escritor independiente.

Algunos de los miembros del CRM han participado individualmente en el *South Project* en varias conferencias y reuniones: Khwezi participó en la reunión del *South Project* en Chile en el 2006 y Fouad fue invitado a reunirse en Melbourne en el 2008. El CRM como una unidad estuvo envuelto en diferentes responsabilidades durante la reunión del *South Project* en Johannesburgo en 2007, y aprovecharon la oportunidad de la publicación de *Mapping South* para considerar asuntos del Sur en una discusión informal vía Skype desde tres ciudades diferentes alrededor del mundo.

KG: Let's start with you, Kemang. I remember you being upset last year about a discussion on "independent/alternative spaces" at Wits University. To mention two issues that you were concerned about: a) you felt that the South dialogue does not change your lived experience in any way; and b) it is also potentially a site to perform difference. Do you want to add more or explain further?

KL: I think my biggest concern related to the framework of the Global South. For instance, if someone has an arts space or project and it's in Nairobi and I don't relate to it, am I then obliged, because of notions of the Global South or a presumed solidarity across the South, to align with that project simply because of our geographic proximity? That is a question that I have been asking myself for some time, because it seems that the framework is like a utopian vision for future collaboration based on this geo-political location. And my response to this is to say "no". I am currently, for example, more interested in work that is happening in Ljubljana in Slovenia than what is happening in Johannesburg or even in Cape Town. So how then do I negotiate this situation? And that's not even going into issues of race, class, gender and sexuality, or any of the other ways people represent the discourse of the "Global South". I've tried to connect with spaces on the African continent but it was never within a South-South framework. It was rather an intention to look outside of the dominant discourse

KG: Comencemos contigo, Kemang. Recuerdo que estabas molesto el año pasado por una discusión sobre "espacios Independientes/alternativos" en la Universidad de Wits. Menciono dos asuntos que te preocuparon a) sentiste que el diálogo del Sur no cambia tu experiencia vivida de ninguna manera b) además es un sitio que estimula la diferencia. ¿Quieres agregar algo o explicar con más detalle?

KL: Creo que mi más grande preocupación está relacionada con la estructura Global del Sur. Por ejemplo, si alguien tiene un espacio para el arte o un proyecto y es en Nairobi y no estoy vinculado, ¿estaría obligado, debido a las nociones del Sur Global o una supuesta solidaridad a través del Sur, de alinear con ese proyecto simplemente por nuestra proximidad geográfica? Esa es la pregunta que me he venido preguntando por un tiempo, porque parece que esa estructura es como una visión utópica para futuras colaboraciones basadas en la ubicación geo-política. Y mi respuesta a esto es decir: "no". En este momento, por ejemplo, estoy más interesado en saber que está pasando en Ljubljana en Eslovenia que lo que está pasando en Johannesburgo o en Cape Town. Entonces, ¿cómo puedo negociar esta situación? Y esto no está ni siquiera relacionado con asuntos raciales, de clases, géneros y sexualidad, o ninguna de las otras formas en que las personas representan el discurso del "Sur Global".

and practices that we are always fed, like what's always in the history books, journals and art magazines. I was looking for an alternative that is not ideologically, geographically or politically aligned. Another problem with this idea of the Global South is that once you frame it that way, it can only ever exist in relation to the West or the North. It cannot function on its own. It's like being called a non-white; you are defining that category in relation to something you are not.

KG: But where does this whole notion of the South originate?

BG: I think it's more like an economic movement at the moment, where new capitalism is forming; the cultural sector usually follows the emergence of the next big idea or process. The main thing is that similarities do exist between different localities, especially in terms of political history, and we can use those similarities as springboards for alternative thinking. For me, the scary thing is that we are saying that such connections between places are global and yet these places are generally following whatever Western art is doing anyway. It's more about who the new-kids-on-the-block are, who seems to be funky and "happening", and the idea that these kids should talk to each other. This is what is called "alternative" when actually it's not. It's just an extension of the norm – a kind of "poor-chic".

He tratado de conectar con espacios en el continente africano pero nunca fue dentro de una estructura "Sur-Sur". Fue más bien con la intención de mirar afuera del discurso dominante y las prácticas que siempre alimentamos, como aparece en los libros de historia, periódicos y revistas de arte. Buscaba por una alternativa que no fuera ideológica, geográfica o políticamente alineada. Otro problema con esta idea del Sur Global es que una vez se encasille de esa forma, sólo podrá existir en relación con el oeste o el norte. No puede funcionar independientemente. Es como ser llamado no-blanco; define una categoría en relación a algo que no eres.

KG: Pero ¿Dónde se originó toda esta idea del Sur?

BG: Creo que es más una corriente económica en este momento, donde el nuevo capitalismo se está formando; el sector cultural usualmente sigue la aparición de la siguiente idea o proceso. El asunto primordial es que similitudes existen entre diferentes localidades, especialmente en términos de historia política, y podemos usar esas similitudes como un trampolín para nuevas ideas. Para mí, lo que da miedo es que estamos diciendo que dichas conexiones entre lugares son globales y sin embargo, estos lugares están generalmente siguiendo lo que sea que suceda en el arte occidental. Es más sobre quienes son "new-kids-on-the-block", quién parece ser "funky" y

SK: Kemang, the way you phrased your concern now makes it sound like it's an either/or stance. But if, as Bandile said, we can talk about points of connection instead, then you realise that at certain times you develop connections with others, and at other times you don't.

KL: Yes, but the situation for me currently is that I am meeting up with a white person from France for a possible future collaboration. I'm not connecting with him based on any ideological framework. It's just a connection between us because I like what he's doing. But maybe my scepticism has developed because I don't know much about the Global South. The term seems to be strongly market-driven, as Bandile said. It's about the economy. But I don't want to be boxed into such frameworks, just as I'm also very sceptical about aligning myself with people based purely on race. I'm not necessarily debunking the importance or work of the Global South or The South Project, but I would rather not frame myself under that aegis when I make connections with spaces or people in order to work with them.

KG: For me, at the beginning anyway, the idea of The South Project was appealing, especially because we, in South Africa, tend to gravitate towards Europe where there are many readily available avenues and resources. It is necessary to direct our attention and efforts towards greater dialogue with other people in the Global South

“happening”, y la idea que esos “Kids” deberían hablarse uno al otro. Esto es lo que se llama “alternativo” cuando en realidad no los es. Es sólo una extensión de la norma – un tipo de “pobre-estilo”.

SK: Kemang, la forma en la que explicas tu preocupación suena como que es de cualquier manera o de ninguna. Pero como Bandile dijo, podemos hablar más bien sobre puntos de conexión, entonces, uno se da cuenta que en ciertos momentos uno genera conexiones con otro, y otras veces no.

KL: Sí, pero en mi situación actual estoy reuniéndome con una persona blanca, de Francia, para una futura colaboración. No estoy conectando con él basado en una estructura ideológica. La conexión entre nosotros es porque me gusta lo que él hace. Pero quizás mi escepticismo se debe a que no se mucho sobre el “Sur Global”. Parece un término impulsado por el mercado, como Bandile dijo. Es sobre economía. No quiero ser encajado en dicha estructura, ya que soy muy escéptico con eso de alinearme con personas basado puramente en la raza. No estoy desacreditando la importancia o el trabajo del Sur Global o del *South Project*, sino que preferiría no encasillarme bajo esos términos cuando me conecto con los espacios y personas a fin de trabajar con ellos.

and towards other spaces that we do not seem to be conversing with.

SK: I don't think it's just a matter of resources. I think the Global South also decentralises a kind of Western axis of culture and highlights problems *within* the South, and how little information flow there is across the South. Also, by temporarily suspending the Western axis, it allows us to focus on what's happening on this side of the world. We still, for instance, don't know much about the important historical intervention of Cuba in southern Africa (especially Angola during apartheid), or the influence of post-1994 immigration between South Africa and Australia, or about racism in Brazil, etc., etc. There is a need for those kinds of comparative studies. It is important to highlight problems of the Other and to create discourses that are more intricate than what happens when we only relate our knowledge to our colonisers.

FA: Maybe it's good to introduce a distinction here: I'm reminded of Binyavanga Wainaina questioning why it is that an African writer always has to write about Africa.¹ You know, there is this presumption that if you are in the South you *have* to think about the South, especially as a kind of exoticising export of social problems. On the other hand, one could think of more tangential collaborations bypassing the old centres.

KG: Para mí, al principio de todos modos, la idea del *South Project* me era atractiva, sobre todo porque nosotros, en Sur África, tendemos a sentirnos atraídos hacia Europa, donde hay muchos caminos fáciles y recursos disponibles. Es necesario dirigir nuestra atención y esfuerzos en pro de un mayor diálogo con otras personas en el hemisferio sur y hacia otros espacios con los que no parecemos estar conversando.

SK: No creo que sea sólo cuestión de recursos. Creo que el Sur Global descentraliza también una especie de eje occidental de la cultura y aspectos más destacados en el Sur, y el poco flujo de información que hay en el Sur. Además, suspender temporalmente los ejes occidentales, no permite enfocarnos en los que sucede en esta parte del mundo. Nosotros todavía, por ejemplo, no sabemos mucho sobre la importante intervención histórica de Cuba en el sur de África (especialmente Angola durante la segregación racial), o la influencia de la migración posterior a 1994 entre Sur África y Australia, o acerca del racismo en Brasil, etc. Hay una necesidad por realizar estudios comparativos. Es importante destacar los problemas del otro y crear discursos que son más intrincados que cuando solo lo relacionamos con el conocimiento de nuestros colonizadores.

FA: Tal vez sería bueno introducir un inciso aquí: recordé que Binyavanga Wainaina cuestiona el porqué un escritor africano tiene

KG: We tend to think of the West in these privileged ways, but even within the West, there are artists who are squatting. They may be privileged in the sense that they can have access to Western resources, but on the other hand, they are also marginal. We can relate that to what was said earlier about Eastern Europe and other spaces that are not necessarily part of the “South”; there is a lot of other dialogue that could be had. The framing of the South is not particularly helpful in enabling us to think in different ways, and maybe just boxes us in even more.

BG: I think the reality is that the South is not a location anymore; Eastern Europe has become the South in many ways. The idea of “South” now is more about economics and “development”, and how people are rebuilding themselves or building new communities out of poverty. People are channelled into these directions because they are expected to prove that they represent their locality and this is done through a certain image of their culture. A proper dialogue with the South means you need to speak *with* us first before you start speaking *about* us. Once that has happened, then you can enter the so-called Global South and speak about us from an informed perspective.

SK: Human societies tend to work around ideological discourses that they create. Whether it’s Trans-Atlantic or India-Africa discourses,

siempre que escribir sobre África.¹ Tu sabes, hay una suposición de que si eres del sur debes pensar sobre el sur, especialmente como una especie de exótica exportación de los problema sociales. Por otra parte, uno podría pensar en colaboraciones más tangenciales eludiendo los viejos centros.

KG: Tendemos a pensar en el occidente como una forma privilegiada, pero hasta en el occidente hay artistas invadiendo casas. Pueden ser privilegiados en el sentido de que pueden tener acceso a los recursos occidentales, pero por otra parte, son marginales también. Podemos relacionar eso con lo que se dijo antes acerca de Europa del este y otros espacios que no son necesariamente parte del “Sur”; hay muchos otros diálogos que pudiéramos tener. El encasillamiento del sur no es particularmente útil en permitirnos pensar de forma diferente, y quizás nos encajona más.

BG: Creo que la realidad es que el sur no es una ubicación nunca más; Europa del este se ha vuelto el sur de muchas maneras. La idea del “Sur” ahora es más sobre economías y “desarrollo”, y como la gente está recreándose a ellos mismo o construyendo nuevas comunidades fuera de la pobreza. Las personas están canalizadas dentro de estas direcciones porque esperan comprobar que representan a su localidad y esto se hace a través de cierta imagen de su cultura. Un diálogo

etc., there is always some kind of locus around which people focus particular issues. The Global South is just one of a number of these loci. We should remember, though, that you can choose whether to engage with the discourse or not. I don’t understand why we necessarily feel that we *have to* engage with certain discourses just because people are creating funding around them.

KG: I think the issue of funding is really quite important. For me there is a level of complicity in the sense that you can criticise the West but you can’t really say no to their money. There is the issue of what kind of practices and interactions are rewarded. So I think the whole discourse of the South is just another way to mobilise funds too. Politicians and bureaucrats need something that they can justify. Fouad has called it an “evangelical mission” put in a different kind of package. Maybe artists are the evangelists of the postmodern era.

FA: In a way, if you look at the paradigm of creative industries and knowledge-based economies, artists are offering different ways of accessing knowledge. I think the artist is a key figure of neoliberal capitalism as well.

KL: I agree with you to a certain extent, but it seems to me that no matter what the state does, artists always find other ways

apropiado con el sur significa que tú necesitas hablar *con* nosotros primero antes de empezar a hablar *sobre* nosotros. Una vez que eso suceda, entonces, se puede introducir el así llamado Sur Global y hablar sobre nosotros desde una perspectiva con fundamento.

SK: Las sociedades humanas tienden a trabajar alrededor de los discursos ideológicos que ellos mismos han creado. Bien sea Transatlántico o India-África, etc., siempre hay algún tipo de lugar en el cual las personas concentran su atención. El Sur Global es sólo uno de los tantos lugares. Deberíamos recordar, además, que se puede decidir si comprometerse con un discurso o no. No entiendo el porqué es necesario sentir que tenemos que comprometernos con ciertos discursos sólo porque las personas están creando fondos alrededor de esa idea.

KG: Creo que el asunto del fondo es realmente importante. Para mí existe un nivel de complicidad en el sentido que puedes criticar el occidente pero no puedes decir no a su dinero. Existe un asunto sobre qué prácticas e interacciones son recompensadas. Así que creo que el discurso del sur es sólo otra forma de movilizar fondos. Políticos y burócratas necesitan algo que puedan justificar. Fouad lo ha llamado una “misión evangélica” con una envoltura diferente. Quizás los artistas son los evangelistas de la era postmoderna.

to communicate and develop codes of speaking. For instance, Gugulective has shown it is possible to do things without funding.²

FA: There is an arts organisation in Ghana that consciously does not want to be part of international projects. They don't want to be visible. They want to do their work. They have many projects on the go, but that doesn't mean that they are discursively available. It comes back to economics. What is money used for? Is it to do the work at hand or is it to project "representation value", which can be fed into international art circles? Yes, you can do stuff but at a certain point you need a critical mass to be inserted into the international arts circuit.

KG: But is it important that organisations should be known?

FA: No, that's the other question. I just wanted to extend Kemang's argumentation and actually say "are you talking about just *doing* something or about getting *known* and fed into the international arts circuit?"

KL: I think it's really about intentions and whether you actually want to be known or if you want to do something within a particular context in your community. Why do you have to be known in New York to be deemed "successful"?

FA: De alguna manera, si miras el paradigma de la industria creativa y la economía del conocimiento, los artistas ofrecen una forma diferente de acceso al conocimiento. Pienso que el artista es una figura indispensable del capitalismo neoliberal también.

KL: Estoy de acuerdo contigo hasta cierto punto, ya que a mí me parece que no importa lo que el estado haga, los artistas siempre encuentran la manera de comunicar y desarrollar códigos de comunicación. Por ejemplo Gugulective ha mostrado que es posible hacer cosas sin tener un fondo.²

FA: Hay una organización de arte en Ghana que conscientemente no quiere ser parte de proyectos internacionales. No quieren ser visible. Quieren hacer su trabajo. Tienen muchos proyectos en marcha, sin embargo, eso no significa que ellos quieren que formen parte de un discurso disponible. De vuelta a la economía. ¿Para qué es usado el dinero? ¿Es para hacer el trabajo a mano o se trata de proyectar un "valor de representación", que se pueda introducir en los círculos de arte internacional? Sí, puedes hacer cosas como esas, pero en un determinado momento necesitas una masa crítica para ser insertada en los círculos internacionales del arte.

KG: Pero, ¿Es importante que las organizaciones sean conocidas?

KG: Realistically speaking, though, at some point or other you have to engage with the centre where you have to enter as an Other, and that space is contingent because you are somehow different. You can't ever be part of that space, but you engage with it either because of funding, or because people are buying your work, or because of conferences, residencies or studies. For you to even have that kind of menu of options open to you, you have to engage with what we are always trying to get away from but can't.

BG: I don't think you need to rely on the art world, because the art world focuses on what it wants to at a specific juncture, and what might be interesting at that point in time for the larger market might not be appealing to you. That's what interests me: how do I get to spaces and meet the people I want to meet, and not be reliant just on funding. I need my job so as to go to places and do things on my own. I'd like for people to do things on their own, even if it's on a small scale. It's also important for someone to break out of the "local" and go elsewhere to get new information and share it. And as regards the South, I think we need to create it, and within its framework we need to find our own subversive way of engaging with spaces and people that interest us.

FA: No, ese es otro asunto. Sólo quiero ampliar la argumentación de Kemang y de hecho decir "¿Estás hablando acerca de sólo hacer algo o acerca de ser reconocido e introducido en los circuitos de arte internacionales?"

KL: Creo que es realmente sobre las intenciones, bien sea porque quieres ser reconocido o porque quieres hacer algo dentro del contexto de tu comunidad. ¿Por qué tienes que ser reconocido en Nueva York para considerado "exitoso"?

KG: En términos realistas, sin embargo, en algún momento u otro tienes que comprometerte con el centro donde tienes que entrar como el "nuevo", y ese espacio es contingente porque de alguna manera eres diferente. Nunca puedes formar parte de ese espacio, pero te involucras con él, ya sea por financiamiento, o porque la gente está comprando tu trabajo, o por conferencias, residencias o estudios. Para que tengas incluso esa especie de menú de opciones abiertas, tienes que involucrarte con lo que siempre te has tratado de alejar, pero no puedes.

BG: No pienso que necesitas depender del mundo del arte, porque el mundo del arte se enfoca en lo que quiere en una coyuntura específica, y lo que podría ser interesante a largo plazo para el mercado puede no interesarte a ti. Eso es lo que me interesa: cómo

FA: I like what you are saying, Bandile. On that point, I would like to draw another distinction between exhibiting social issues in an art space, which usually fails, and engagement which does not necessarily lead to an end product. Actually, the question is: would you get funding for a process of exchange without any exhibition, without any result?

SK: One example of this approach might be the Triangle Arts Network workshops.³ What they initially wanted was to develop interaction between artists without having an exhibition at the end. The focus was not on the works produced at the end of the residency or workshop, or on producing exhibitions, but rather about processes *between* people. But what I've seen more and more is that participants are pushing for an exhibition as their preferred outcome, rather than be happy that they engaged with a group of fellow artists in a kind of peer-to-peer learning.

KG: I've always felt that the initial Triangle Arts workshop that South African artists like David Koloane engaged in was a way for people like Anthony Caro and Robert Loder to revive abstract art. Abstraction then got exported to Johannesburg through these artistic networks, and subsequently through the Thupelo workshop and the Bag Factory artists' studios.⁴

entro a los espacios y conozco a la gente que quiero conocer, y no depender de un fondo. Necesito mi trabajo, así que voy a los lugares y hago las cosas por mi cuenta. Me gustaría que la gente hiciera las cosas por su cuenta, incluso, si es en menor escala. Es importante además salir de lo "Local" e ir a donde sea para obtener nueva información y compartirla. Y como relación con el sur, creo que necesitamos crearla, y dentro de su estructura necesitamos encontrar nuestro estilo subversivo de integrarnos con los espacios y las personas que nos interesan.

FA: Me gusta lo que dices, Bandile. En ese punto, me gustaría mencionar otra distinción entre los asuntos de la exhibición social en el espacio del arte, la cual usualmente falla, y la interacción que no lleva necesariamente a un producto final. De hecho, la pregunta es: ¿Podrías encontrar un fondo para un proceso de intercambio sin que exista una exhibición, sin ningún resultado final?

SK: Un ejemplo de este enfoque podrían ser los talleres del Triangle Arts Network.³ Lo que ellos querían inicialmente era desarrollar la interacción entre artistas sin tener una exhibición al final. El foco no era en los trabajos producidos al terminar la residencia o el taller, o producir una exhibición, sino más bien en el proceso entre las personas. Pero lo que he visto cada vez más es que los participantes

SK: Each one of these workshops is completely individually run. There's no kind of stipulation about what kind of works get made or any ideological framework, except that it is like a network so that information gets passed along the line. About the lack of critical discourse at the workshop: it also comes from these kinds of tensions where certain groups of people come for peer-to-peer experimental learning and other people are coming because they need to sell work.

KG: I think that Sharlene is making a valid point: these networks have, in fact, always existed. Maybe part of the problem is how they've been represented or not represented or misrepresented in this general space of the global or the mainstream. It's not like the South is suddenly representing something new; it's the same manner of creating alternative networks but in a different package. It's just another platform. Maybe the problem emerges, though, when we try to project our own provincial concerns and predicaments onto initiatives such as The South Project, whereas actually there are multiple platforms that we can plug into to fulfil various needs, both within our specific localities and beyond.

BG: Going back to the Triangle Arts example, it is easy for these spaces to become incredibly localised due to a lack of money to bring international people over to South Africa. This localisation can

presionan por una exhibición como su preferencia final, en vez de estar feliz por haberse integrado al grupo de la comunidad de artistas en una especie aprendizaje persona a persona.

KG: Siempre he sentido que el inicio de los talleres de Triangle Arts que artistas sur africanos como David Koloane estuvieron involucrados fue un camino para personas como Anthony Caro y Robert Loder de revivir el arte abstracto. La abstracción entonces fue exportada a Johannesburgo a través de estas redes artísticas, y subsecuentemente mediante el taller de Thupelo y el estudio para artistas del Bag Factory.

SK: Cada uno de estos talleres funciona completamente independiente. No existe ningún tipo de estipulación acerca de qué tipo de trabajo debe ser hecho o ningún tipo de estructura ideológica, excepto que es como una red así que la información es transferida a lo largo de la línea. En relación al deficiente discurso de crítica en el taller: viene también de las tensiones de ciertos grupos de personas que vienen a experimentar el aprendizaje persona a persona y otras vienen porque necesitan vender su trabajo.

KG: Creo que Sharlene tiene un punto válido: de hecho, estas redes siempre han existido. Tal vez parte del problema es cómo han sido

result in this thing we call “community art”. No one takes it seriously, but at the same time it can be useful locally, because it becomes a centre for artists to engage with each other or work from. There is a kind of different vibe when you are going to a space that is not the “international place”, but instead going to visit artists who live in that location.

SK: I think such spaces are important as they can be safe spaces in your own country and it’s for a short period of engagement. For me, some of the best workshop models emerged when the Thupelo would, one year, host only local South African artists, and then the following year they would have workshops for both international and local artists, followed the next year by workshops for locals again. That means that you focus on local development as much as you are providing a platform for people to engage with international participants. These points of interaction are important because I think South Africa has a tendency to become insular, which can hurt us.

KG: As a kind of last discussion, there is something else that came out in the conversation that Sharlene and I had, in that I accused the Thupelo Workshops of being responsible for a kind of “African style” that broadly draws from abstract expressionism. I am curious how this idiom has suddenly become continental, as evidenced by the website

representadas o no representadas o mal representadas en el espacio general global o el corriente. No es que el sur está sorprendentemente mostrando algo nuevo, es la misma manera de crear redes alternativas con una envoltura diferente. Simplemente otra plataforma. Quizás, el problema aparece aún cuando tratemos de proyectar nuestra propia visión provincial y creencias dentro de iniciativas como la del *South Project*, en tanto que existen múltiples plataformas en las que podemos introducirnos para satisfacer necesidades, ambas dentro de nuestras localidades específicas o más.

BG: Volviendo al ejemplo de Triangle Arts, es sencillo para estos espacios volverse increíblemente locales debido a la falta de dinero para traer artistas internacionales fuera de Sur África. El resultado local es lo que llamamos “arte comunitario”. Nadie lo toma en serio, pero al mismo tiempo puede ser útil localmente, porque se transforma en un centro para la integración de artistas con ellos mismos o formas de trabajo. Existe una especie de vibración diferente cuando vamos a un espacio que nos un “lugar internacional” sino que en su lugar son artistas que viven en esa localidad.

SK: Creo que dichos espacios son importantes ya que pueden ser espacios seguros en tu propio país y son para un período corto de integración. Para mí, uno de los mejores modelos de taller emergió

Africancolours.com, and why there is a kind of ghettoisation starting to develop.

BG: But which side are you looking at the ghetto from? Is it a ghetto from the outside or the inside? What is critical, and how do you understand what “critical” means? What is relevant?

SK: I’d like to tie this in with the discourse of craft because, more than most platforms that I’ve come across, The South Project’s gathering in Johannesburg in 2007 had this huge emphasis on craft. Craft was supposed to be presented on the same “level” as visual arts, but not really. There is this vast “craft” industry in the Global South, but we address it in very problematic ways. I still remember that image of the Aboriginal woman (I can’t remember her name) who came as part of The South Project, sitting there on the floor. The situation struck me as a kind of spectacle. She seemed so decontextualised, and yet that decontextualisation highlighted what I think can be one of the positive aspects of The South Project. It allows us to discuss problems of colonisation – how we’ve imbibed Western cultural processes such that, even if we remove the coloniser from the equation, we still perpetuate all these colonial systems uncritically in our own context, even when we have the authority and the manner to dictate whatever we want.

cuando Thupelo, un año, recibió sólo artistas locales de Sur África, y entonces el siguiente año tuvieron talleres para ambos, artistas locales e internacionales, seguidos el siguiente año por talleres con artistas locales otra vez. Eso significa que te enfocas en el desarrollo local tanto como en proveer una plataforma para interactuar con participantes internacionales. Estos puntos de intercambio son importantes porque creo que Sur África ha tenido una tendencia a volverse insular, lo cual puede afectarnos.

KG: Al final de la discusión, hay algo más que apareció en la conversación que Sharlene y yo tuvimos, yo acusé a los talleres de Thupelo de ser responsables de una especie de “Estilo Africano” que ampliamente salió del expresionismo abstracto. Tengo la curiosidad de como este idioma se convirtió sorprendentemente en continental, evidenciado en el sitio web *africancolours.com*, y por qué existe una clase de gueto que se empezó a desarrollar.

BG: Pero, ¿Desde qué punto de vista está observando el gueto? ¿El gueto desde adentro o desde afuera? ¿Qué es lo crítico y como tu entiendes “crítico”? ¿Qué es relevante?

SK: Me gustaría relacionar esto con el discurso de la artesanía porque, más que las plataformas que he visto a lo largo de las reuniones del

FA: The distinction between “fine art” and “craft” was introduced through Western colonial education. Hamid Irbouh writes about that in his book *Art in the Service of Colonialism: French Art Education in Morocco, 1912-1956*.⁵

KG: There is what I call the “tyranny of the contemporary”, where people in contemporary art circles have set themselves up as the only purveyors of criticality and of good taste. This is also evident in some people, including The South Project co-founder Kevin Murray, wanting to put craft inside the gallery, because of the legitimations supposedly offered by the white cube. As art professionals we don’t need the straitjacket of “the contemporary”, yet at the same time we can recognise that there is a kind of currency involved in labelling something in this way. For example, in my various interactions with artists’ work, I have discovered a tendency to declare that the work is contemporary art when in most cases it was actually craft or illustration, and it was clear that the artists had little or no engagement with contemporary artistic practices. So people want to subscribe to these kinds of notions even if they are reactionary. But a last question: this discussion has taken two hours now, but who really cares about the questions or the answers we might pose? This is a question I ask myself a lot these days.

South Project en Johannesburgo en el 2007 tenían un inmenso interés en la artesanía. La artesanía se supone que debe ser presentada en el mismo “nive” del arte visual, pero no realmente. Existe esta gigante industria de la “artesanía” en el hemisferio sur, pero lo introducimos de una forma problemática. Todavía recuerdo la imagen de una mujer aborigen (no recuerdo su nombre) que vino como parte de *South Project*, sentada en el piso. La situación me impactó como una especie de espectáculo. Ella parecía tan descontextualizada, y sin embargo esa descontextualización destacó lo que pienso puede ser uno de los aspectos positivos del *South Project*. Esto nos permite discutir los problemas de la colonización – como hemos sido absorbidos por el proceso de la cultura occidental de tal forma, como si removemos el colonizador de la ecuación, todavía perpetuaremos todos estos sistemas coloniales indiscutiblemente en nuestro contexto, incluso cuando tenemos la autoridad y la manera de dictar lo que sea que queramos.

FA: La diferencia entre “bellas artes” y “artesanía” fue introducida en la educación de la colonia occidental. Hamid Irbouh escribe acerca de eso en su libro de *Arte al Servicio del Colonialismo: La educación del Arte Francés en Marruecos, 1912-1956*.⁵

BG: What’s next? Is that what you are saying?

SK: Have we not gained anything from this discussion? For me, art is a contact point – a means to engage with people. I think at institutional levels it’s very easy to become disillusioned with the (visual) arts industry, but I’ve met amazing people through art and my life would have been poorer without it. This sounds very ideological but sometimes maybe it’s as simple as that.

KG: Could this conversation not have happened without The South Project? I mean, just us gathering together and talking about this stuff? Or maybe we needed something to make us angry in order for us to start talking.

FA: We always need something to get angry about. That’s how the DRC works half the time.

KG: Existe lo que yo llamo “La tiranía de la contemporaneidad”, donde las personas en el círculo del arte contemporáneo se han definido a ellos mismos como los únicos proveedores del criticismo y buen gusto. Además es evidente que algunas personas, incluyendo el co-fundador del *South Project* Kevin Murray, esperan poner artesanía en una galería, por la supuesta legitimación ofrecida por el cubo blanco. Como artistas profesionales, no necesitamos la camisa de fuerza de la “contemporaneidad”, sin embargo al mismo tiempo podemos reconocer que existe una especie de moneda envuelta en etiquetarla de esta forma. Por ejemplo, en varias de mi interacciones con el trabajo de los artistas, he descubierto una tendencia a declarar que el trabajo es arte contemporáneo cuando en mucho de los casos fue de hecho artesanía o ilustración, y era claro que los artistas tenían muy poco o ninguna integración con las prácticas del arte contemporáneo. Así que la gente se quiere subscribir a esta clase de nociones como si ellos fueran reaccionarios. Pero la última pregunta: esta discusión ha tomado dos hora, pero ¿a quién realmente le preocupa la postura sobre las preguntas o las respuestas que debemos asumir? Esta es una pregunta que me hago con bastante frecuencia.

BG: ¿Qué viene después? ¿Es lo que estás diciendo?

SK: ¿No hemos ganado nada con ésta discusión? Para mí, el arte es

1. Binyavanga Wainina is a Kenyan author, journalist and founder of the Kwani Trust. He currently heads the Chinua Achebe Center for African Literature and Languages at Bard College, USA.
2. Gugulective is a Cape Town-based artists' collective.
3. The Triangle Arts Trust (now Network) was established in 1982 by Robert Loder and Anthony Caro and is a network of international artists and arts organisations that promotes and supports the exchange of ideas around the visual arts through the format of artist-led workshops and residency programs.
4. The Thupelo workshops were styled on the Triangle Arts Workshop in New York. The first workshop was held in Johannesburg in 1985 but was relocated to Cape Town at the end of the '80s. The Bag Factory (Fordsburg Artists Studios) was founded in 1991 by many of the same Johannesburg artists that conceived of the Thupelo workshop. The Bag Factory is situated in Newtown, Johannesburg and is one of the first collective studio spaces in South Africa.
5. Hamid Irbouh, *Art in the Service of Colonialism: French Art Education in Morocco, 1912-1956* (London: IB Tauris, 2005).

un punto de contacto – un propósito de interactuar con las personas. Creo que a niveles institucionales es muy fácil desilusionarse con la industria del arte (visual), pero he conocido gente fantástica a través del arte y mi vida sería mucho más pobre sin esto. Suena muy ideológico pero quizás es tan simple como eso.

KG: ¿Podría esta conversación no haber sucedido sin el *South Project?*, es decir, ¿sólo nos reunimos y hablamos acerca de esto? O tal vez necesitábamos algo que nos moleste con la intención de comenzar a hablar.

FA: Nosotros siempre necesitamos estar molestos con algo. Así es como la CRM trabaja la mitad del tiempo.

1. Binyavanga Wainina es un autor de Kenya, periodista y fundador de el Kwani Trust. Actualmente es el director del Centro Chinua Achebe Center para la Literatura Africana y lenguajes en el Bard College, USA.
2. Gugulective es un colectivo de arte en Cape Town.
3. El Triangle Arts Trust (actualmente Network) fue establecida en 1982 por Robert Loder y Anthony Caro y es una red internacional de artistas y organizaciones de arte que promocionan y suportan el intercambio de ideas alrededor de las artes visuales por medio de formatos de talleres de artista-líder y programas de residencia.
4. Los talleres de Thupelo fueron diseñados en el taller de arte de Nueva York. El primer taller se realizó en Johannesburgo en 1985 pero fue reubicado a Cape Town a finales de los 80. La Bag Factory (Fordsburg Artists Studios) fue fundada en 1991 por muchos de los artistas de Johannesburgo que concibieron el taller de Thupelo. La Bag Factory está situada en Newtown, Johannesburgo y es uno de los primero espacios colectivos de Sur África.
5. Hamid Irbouh, *Art in the Service of Colonialism: French Art Education in Morocco, 1912-1956* (Londres: IB Tauris, 2005).

Canberra and Brasília: Constructed Landscapes of Identity

Christopher Vernon

Introduction

Within the sphere of 20th century urbanism, Australia and Brazil are most immediately linked by their mutual decisions to construct national capitals *de novo*. Sharing their genesis as “political acts of faith”, the century’s new Australian (1912) and Brazilian (1957) capitals encompassed design enterprises aimed at codifying, projecting and physically accentuating visions of national identity. Neither Canberra (Camberra, in Portuguese) nor Brasília was conceived in a vacuum. Although nearly half a century distances the two capitals, Brazil actually saw Australia’s capital building enterprise as an important precedent for its own Brasília endeavour. This essay does not consider Canberra and Brasília through a typological or design genealogical lens. It is instead concerned with interpreting the symbolic content of the two capitals’ layouts. Within this context, earlier scholarship has explored the socio-political dimension underpinning Canberra’s and Brasília’s designs.¹ Enlarging upon these studies, I argue that shifting perceptions of, and orientations to, the indigenous landscape vitally informed the designs of both Canberra and Brasília. Surveying the Australian and Brazilian quests to articulate and accentuate national

Camberra e Brasília: Paisagens Identitárias Construídas

Christopher Vernon

Introdução

No panorama do urbanismo do século XX, a Austrália e o Brasil surgem imediatamente interligados pelas suas respectivas decisões de construir capitais nacionais partindo *do zero*. Tendo uma gênese comum como “atos de fé políticos”, as novas capitais do século, a australiana (1912) e a brasileira (1957), englobaram empreendimentos de design destinados a codificar, projetar e acentuar fisicamente visões de identidade nacional. Nem Camberra nem Brasília foram concebidas no vácuo. Embora as duas capitais distem quase meio século uma da outra, a verdade é que o Brasil viu o projeto de construção da capital da Austrália como um precedente importante para seu próprio empenho no projeto Brasília. Este trabalho não visa examinar Camberra e Brasília por uma lente tipológica ou de genealogia do traçado. Pretende, sim, interpretar o conteúdo simbólico do traçado urbanístico das duas capitais. Neste contexto, os estudos existentes até agora têm explorado a dimensão sócio-política em que se baseia o traçado de Camberra e Brasília.¹ Ampliando seu alcance, proponho que certas percepções e tendências em mutação quanto à paisagem autóctone foram de suma importância

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identity re-illuminates a rich, albeit little known, dialogue between the two Southern Hemisphere nations.

Genesis

Although most emphatic in the 20th century, the capital connections between Australia and Brazil have a lengthy history. The initial link was forged in 1787, when both nations were still colonies. That year, Captain Arthur Phillip famously sailed the “First Fleet” to Australia and founded Sydney as the capital of England’s New South Wales Colony.² Phillip’s flotilla called at Rio de Janeiro en route and reached Australia in January the next year. One of his early tasks was to prepare the layout for the future city of Sydney. When conceptualising his plan, Phillip took cities from his own immediate experience as object lessons. Within this context, his first-hand urban knowledge was not limited to Great Britain and its “possessions”. Phillip’s earlier secondment to the Portuguese navy (1774-1778), for instance, would prove of great import for the design of Australia’s foundational (and today largest) city. Arriving in Lisbon in 1775, Phillip encountered a ruinous city, one still recovering from a catastrophic earthquake twenty years earlier. Then in the midst of reconstructing the city, the Marquês de Pombal reconfigured its central Baixa quarter on a grid and focussed the precinct on a “revitalised Praça do Comércio, a major urban square fronting the River Tagus”.³ After calling at the

no traçado tanto de Camberra como de Brasília. Analisar a busca tanto australiana como brasileira de uma articulação e acentuação da identidade nacional chama a atenção para um diálogo rico mas pouco conhecido entre duas nações do Hemisfério Sul.

Gênese

Embora se tenham acentuado no século XX, as conexões entre as capitais da Austrália e do Brasil têm uma longa história. O primeiro vínculo data de 1787, quando os dois países ainda eram colônias. Nesse ano, o Capitão Arthur Phillip levou a famosa “Primeira Frota” à Austrália e fundou Sydney como capital da colônia inglesa de Nova Gales do Sul.² A flotilha de Phillip fez escala no Rio de Janeiro e chegou à Austrália em Janeiro do ano seguinte. Uma das suas primeiras tarefas foi preparar o traçado da futura cidade de Sydney. Ao conceber o seu plano, Phillip tomou como lição prática cidades de que tinha experiência recente. Neste aspecto, seu conhecimento urbano de primeira mão não se limitava à Grã Bretanha e suas “possessões”. O fato, por exemplo, de que Phillip já anteriormente tivesse sido destacado para serviço na marinha portuguesa (1774-1778) revelou-se decisivo no traçado da primeira (e hoje a maior) cidade australiana. Ao chegar a Lisboa em 1775, Phillip deparou-se com uma cidade em ruínas, ainda em recuperação depois do catastrófico terremoto de vinte anos antes. Estando a cidade em reconstrução nessa altura, o

Portuguese capital, Phillip voyaged to Rio de Janeiro. Modeled after Lisbon, the Brazilian city also captured Phillip’s imagination. His urban vision for Sydney, as Diane Brand has carefully identified, “was heavily influenced by his experiences in Portugal and Brazil”.⁴ Emulating Lisbon and Rio de Janeiro, Phillip’s Sydney plan (1788) projected a waterfront square (sadly never realised) and “set aside a swathe of park space” as the city’s “green heart”.⁵ Paradoxically, then, Portugal and Brazil, not “Mother England”, provided a formative source for Australian urbanism. Indeed, more than a century after Phillip founded the colony, one local town planner would identify Sydney’s “great rival in natural advantages” to be none other than Rio de Janeiro.⁶

Canberra and the “Monumentalisation” of the Bush

Canberra’s origins can be traced to 1901, when six of Great Britain’s (until then autonomous) antipodean colonies federated to form the Commonwealth of Australia. Ambition, if not quite resolve, to construct a national capital – later named Canberra – arose from within this ethos of political reconfiguration. However, on-going rivalry between the new Commonwealth’s two largest cities, Sydney and the temporary national capital Melbourne, compelled it to construct a new capital *de novo*. Having adopted an American precedent, the Australian Constitution required the city be positioned within its own federal territory, not a State. Seven contested years later, in 1908, the government selected

Marquês de Pombal re-configurava a Baixa lisboeta segundo uma traça retilínea, cujo centro era a “revitalizada Praça do Comércio, a principal praça urbana frente ao rio Tejo”.³ Phillip navegou para o Rio de Janeiro depois de ter aportado na capital portuguesa. Tendo tido Lisboa como modelo, também a cidade brasileira ficou gravada na memória de Phillip. Assim, sua visão urbana para Sydney, como assinala cuidadosamente Diana Brand, “foi altamente influenciada por suas experiências em Portugal e no Brasil”.⁴ Emulando Lisboa e o Rio de Janeiro, o plano de Phillip para Sydney (1788) incluía o projeto de uma praça sobre a baía (infelizmente nunca construída) e “reservava uma faixa circundante de parques à volta” como “coração verde” da cidade.⁵ Assim, paradoxalmente, Portugal e o Brasil, em vez da “Mãe Inglaterra”, forneciam o modelo formativo para o urbanismo australiano. De fato, mais de um século depois de Phillip ter fundado a colônia, um urbanista local identificou precisamente o Rio de Janeiro como “o grande rival em vantagens naturais” de Sydney.⁶

Camberra e a “Monumentalização” do Mato

As origens de Camberra remontam a1901, ano em que seis das colônias britânicas dos antípodas (até então autônomas) se confederaram no Commonwealth da Austrália. Não sendo ainda uma resolução absoluta, a ambição de construir uma capital nacional – mais tarde chamada Camberra – começou a surgir deste etos

Figure 1: Walter and Marion Griffin’s ‘City and Environs’ plan for Canberra (National Archives of Australia, A710, 38)

COMMONWEALTH OF AUSTRALIA
FEDERAL CAPITAL COMPETITION



CITY AND ENVIRONS.



1

an area inland from Australia's eastern coast, in the State of New South Wales – the Yass-Canberra district – to be the future capital's territorial surrounds. Next, the Commonwealth surveyor was instructed to determine the city's specific site from a "scenic standpoint, with a view to securing picturesqueness, and with the object of beautification".⁷ As these qualifications suggest, the capital building enterprise was as much a landscape design proposition as it was an architectural or engineering concern. In 1909, the surveyor selected a pastoral site within the broad valley of the Molongolo River as meeting these criteria. That the site was located roughly at an intermediate distance between Sydney and Melbourne also informed the choice; in turn, the desire for an inland capital was partly motivated by defensive concerns. With the future capital's site now fixed, the new nation was ready to contemplate the design of the city itself.

In 1911, a decade after its federation, Australia launched an international competition to secure a city plan. The next year, the plan of American landscape architect and architect Walter Burley Griffin (1876-1937) was selected from amongst 137 submissions as the winner. Although submitted in Walter's name, the prize-winning entry was actually collaboratively designed with his wife and professional partner, Marion Mahony Griffin (1871-1961). And though conceived at a distance in their native Chicago, Walter and Marion Griffin's entry was distinguished by its sensitive response to the site's physical

de reconfiguração política. No entanto, uma rivalidade ainda hoje constante entre as duas maiores cidades do Commonwealth, Sydney e a capital nacional temporária, Melbourne, obrigaram à construção de uma nova capital partindo *do zero*. Tendo adotado um precedente americano, a Constituição Australiana exigia que a cidade se situasse em seu próprio território federal, e não num Estado. Sete anos de debates mais tarde, em 1908, o governo escolheu uma área no interior da costa oriental australiana, no estado de Nova Gales do Sul – a zona de Yass-Camberra – como território circundante à futura capital. Pouco depois, o topógrafo recebeu instruções para determinar uma localização específica para a cidade, "de um ponto de vista pictórico, com o fim de assegurar o pitoresco e apontando ao embelezamento".⁷ Como estas restrições sugerem, a iniciativa de construir a capital não era só uma proposta de desenho paisagístico mas também uma questão de arquitetura e engenharia. Em 1909, o topógrafo selecionou um lugar pastoril no amplo vale do Rio Molonglo que reunia estes critérios. O fato de o lugar se situar aproximadamente a meio caminho entre Sydney e Melbourne ajudou na escolha; por outro lado, o desejo de uma capital no interior baseava-se até certo ponto em preocupações defensivas. Assim que a localização da futura capital ficou decidida, a nova nação pôde começar a contemplar o design da cidade em si.

Em 1911, uma década depois da federação, a Austrália organizou

features, especially its rugged landforms and watercourse (fig. 1). Indeed, this attribute proved paramount to their design's success. Organised on a cross-axial scheme, the plan fused geometric reason with picturesque naturalism. When negotiating the fit of their geometric template within the uneven terrain, the couple opted to venerate existing landforms. Hills, for instance, were not impediments to be erased, but "opportunities to be made the most of".⁸ Divining a linear correspondence between the summits of four local mounts, the couple inscribed the alignment with a Land Axis (fig. 2). Anchored by Mount Ainslie at one end, the Land Axis extends some twenty-five kilometres to its other terminus, Mount Bimberi. The Molonglo River valley posed no less a design opportunity for the pair than did the site's landforms. Accordingly, they delineated a Water Axis across its Land counterpart at a right angle, aligning it with the river course, now remade into a continuous chain of basins and lakes.

The future capital of what was then the 20th century's newest nation lacked the cultural artefacts and then the monuments of human creation typical of Old World capitals. In compensation, the Griffins took the natural world as offering surrogates. By using Canberra's hills and other landforms as axial determinants and visual foci of their heroically scaled Land Axis, for instance, the couple ennobled or sacralised the future city's site. Through their design's structural dialogue with the locale's topographical idiosyncrasies, the Griffins appropriated the site

um concurso internacional para obter um projeto para a cidade. No ano seguinte, o plano do arquiteto e arquiteto paisagista americano Walter Burley Griffin (1876-1937) saiu vencedor entre 137 concorrentes. Embora tivesse sido apresentado em nome de Walter, o projeto vencedor tinha efetivamente sido elaborado em colaboração com sua esposa e sócia profissional, Marion Mahony Griffin (1871-1961). E embora tivesse sido concebido à distância, na sua Chicago natal, o projeto que Walter e Marion Griffin apresentaram foi escolhido devido à sua sensibilidade aos rasgos físicos do lugar, principalmente o terreno acidentado e o curso de água (fig.1). Com efeito, este atributo revelou-se decisivo no êxito do seu projeto. Estruturado num esquema de eixos em cruz, o plano fundia a razão geométrica com um naturalismo pitoresco. Para que o modelo geométrico encaixasse no terreno irregular, o casal optou por um profundo respeito aos acidentes geográficos existentes. As colinas, por exemplo, não foram consideradas obstáculos a destruir, mas sim "oportunidades das quais tirar o máximo partido".⁸ Adivinhando uma correspondência linear entre as cimeiras de quatro montes, o casal inscreveu o alinhamento com um Eixo Terrestre (fig. 2). Escorado pelo Monte Ainslie de um lado, o Eixo Terrestre estendia-se cerca de vinte e cinco quilômetros até o outro extremo, o Monte Bimberi. O vale do Rio Molonglo revelou-se também uma vantagem no traçado do casal. Assim, delinearam o Eixo Aquático de um lado ao outro do seu equivalente Terrestre em

Figure 2: View down Canberra's Land Axis (National Capital Authority)

Figure 3: The Griffins recorded their notional architectural scheme for Canberra in a series of sections through the city. This one, 'southerly side of water axis government group', features the couple's unrealised Capitol building (National Archives of Australia, A710, 43)



2



SECTION B-A - SOUTHERLY SIDE OF WATER AXIS -
GOVERNMENT GROUP -

3

itself as Australia's primal, enduring monument. They had, in effect, fashioned a nascent national history from the continent's ancient geology.

Complementing their landscape design strategy, and in excess of the competition's requirements, Walter and Marion also proposed a notional architectural scheme – a veritable palimpsest of global cultural references – for Canberra. Most remarkable was their unrealised proposal for a monolithic, planar Capitol building, situated atop the inner city's highest hill (today the site of Parliament House, fig. 3). A ceremonial building, the Capitol was to commemorate the achievements of the Australian people. Appearing to grow organically from the hill, the concrete structure was to have been capped by a "stepped pinnacle" or ziggurat.⁹ For Walter, this form expressed "the last word of all the longest lived civilisations" such as "Egypt, Babylonia, Syria, India, Indo-China, East Indies, Mexico or Peru".¹⁰ This view revealed the larger symbolism of their architectural program. Whilst Canberra's landscape monumentalised the local, its architecture stylistically referenced and rendered legible a "timeless" globality.

Although largely unanticipated, the American couple's design ideals proved compatible with Australian aesthetic sensibilities, especially notions of landscape beauty. Unlike Chicago's increasingly urbanised hinterland, Australia remained the place where, as English novelist, poet and painter D H Lawrence assessed, "people mattered so little".¹¹

ângulo reto, alinhando-o com o curso do rio, transformado este num encadeamento de bacias e lagos. A futura capital daquela que era então a mais jovem nação do século XX carecia dos artefatos culturais e outros monumentos da criação humana típicos das metrópoles do Velho Mundo. Mas, em compensação, os Griffins aproveitaram o mundo natural como substituto. Por exemplo, ao utilizarem as colinas e outros acidentes geográficos de Camberra como determinantes axiais e focos visuais do seu Eixo heroicamente chamado Terrestre, o casal enobreceu e sacralizou o sítio da futura cidade. Por meio do diálogo estrutural do seu design com as idiosincrasias topográficas locais, os Griffins apropriaram-se do próprio local como monumento primevo e imperecível da Austrália. Ou seja, moldaram uma história nacional emergente a partir da geologia milenária do continente

Como complemento da sua estratégia de design, e muito para além dos requisitos da competição, Walter e Marion propuseram também para Camberra um esquema arquitetônico notional – verdadeiro palimpsesto de referências culturais globais. O mais extraordinário era a sua proposta nunca realizada de um edifício Capitólio monolítico e planar, situado no cimo da colina mais alta do centro da cidade (onde se eleva hoje o Parlamento, fig. 3). Como edifício cerimonial, o Capitólio comemoraria as façanhas do povo australiano. Dando a impressão de crescer organicamente da colina, a estrutura de concreto teria sido coroada por um "pináculo em escadaria" ou

Partly owing to the spatial insignificance of its human occupation, Australia's actual and metaphorical indigenous landscape, with its (again, in Lawrence's words) "age-unbroken silence", was pre-eminent. Until the late 19th century, however, this landscape – known colloquially as "the bush" – was popularly regarded as a melancholic or sombre obstacle to settlement.¹² By the time of the Canberra competition, though, this perception had begun to evolve. Fuelled by sources such as landscape paintings, an idealised, pastoral image of the indigenous landscape with its distinctive eucalyptus trees was now gaining potency as a symbol of an inextricably "grounded" Australian national identity. Through its comprehensive accentuation of the site itself, Walter and Marion's design effectively valorised the local landscape as symbolic of a democratic national identity. Such democratic notions resonated with the fledgling nation's aspirations and landscape sensibilities. The competition assessors possibly understood the Griffins' design to be a celebration of the national landscape, owing to the significance it awarded the capital's physical site. Marion Griffin compellingly evoked their design's landscape imagery in a series of exquisite renderings infused with sepia and luminescent golden tonalities, in themselves similarly compatible as works of art.

The two American designers, however, were unaware of the local landscape's increasingly nationalistic connotations within Australia. Instead, their impulse to monumentalise the natural world – along

ziggurat.⁹ Segundo Walter, esta forma expressava "a última palavra de todas as civilizações mais antigas" tais como "o Egito, a Babilônia, a Síria, a Índia, a Indochina, as Índias Orientais, o México ou o Peru".¹⁰ Esta visão revelava o simbolismo mais amplo do seu programa arquitetônico. Enquanto a paisagem de Camberra monumentalizava o lugar, sua arquitetura sublinhava estilisticamente e tornava legível uma globalidade "intemporal".

Contra as expectativas, os ideais de design do casal americano revelaram-se compatíveis com a sensibilidade estética australiana, sobretudo as noções de beleza paisagística. Ao contrário do interior de Chicago cada vez mais urbanizado, a Austrália continuava a ser o lugar onde, na avaliação do romancista, poeta e pintor inglês D H Lawrence, "as pessoas contavam tão pouco".¹¹ Em parte devido à insignificância espacial dos seus ocupantes humanos, a paisagem real e metafórica da Austrália, com o seu "silêncio que o tempo não quebrou" (outra vez nas palavras de Lawrence), sobressaía. No entanto, até ao século XIX, esta paisagem – familiarmente conhecida como "o mato" ("the bush") – era por todos considerada como um obstáculo melancólico ou sombrio ao assentamento.¹² Porém, na altura do concurso de Camberra, esta percepção já tinha começado a alterar-se. Alimentada, entre outras coisas, pela arte da paisagem, uma imagem pastoril e idealizada da paisagem indígena com seus característicos eucaliptos começava a ganhar força como símbolo

Figure 4: Aarão Reis' layout of Belo Horizonte (Prefeitura Belo Horizonte, Acervo da Comissão Construtora da Nova Capital de Minas Gerais)



4

with registering Walter's training as a landscape architect – was the couple's prescriptive reaction to their American experience. At the turn of the century, the Griffins' native Chicago was metamorphosed by accelerating, largely unregulated urban and suburban expansion. The city's formerly open natural and agricultural surrounds were being replaced with speculatively motivated city extensions and suburbs. In stark contrast to this burgeoning metropolis and its indifference to the natural world, Australia beckoned the Griffins as an opportunity to perfect lessons learnt from America's shortcomings; in their alternative capital, citizens would dwell in a monumentalised nature, an antipodean arcadia.

In 1914, Walter, accompanied by Marion, relocated from Chicago to take up a Commonwealth appointment to oversee Canberra's construction. Once in Australia, the Griffins grew enraptured with the native flora and quickly advocated embellishing the future capital with it. The flora's centrality was confirmed by, among other things, Walter's use of botanical names to identify some of the protean city's cartography of streets and suburbs. For Walter, as with the Australian painters before him, the indigenous landscape and its flora were central to the nation's distinctiveness, emblematic of Australia as both place and nation. Foreshadowing Brazilian circumstance and despite the painters' advocacy, however, not everyone shared the émigré architect's esteem for the native flora.¹³ Nonetheless, Griffin would

de uma identidade nacional australiana intrincadamente "enraizada no solo". Por meio da sua acentuação abrangente do próprio lugar, o desenho de Walter e Marion valorizava eficazmente a paisagem local como simbólica da identidade nacional democrática. As idéias democráticas estavam em consonância com as aspirações e a sensibilidade paisagística da nação que se afirmava. É possível que os avaliadores do concurso tenham entendido o design dos Griffins como uma celebração da paisagem nacional, devido ao lugar privilegiado que nele adquiria a localização física da capital. Marion Griffin evocou persuasivamente o imaginário paisagístico do seu design numa série de interpretações primorosas infundidas de tonalidades sépia e dourados luminescentes, igualmente em sintonia como obras de arte.

Contudo, os dois projetistas americanos não tinham noção das conotações cada vez mais nacionalistas da paisagem local na Austrália. Pelo contrário, o seu impulso de monumentalizar o mundo natural – bem como o treino de Walter como arquiteto paisagista – era a reação normativa do casal à sua experiência americana. No virar do século, a Chicago em que os Griffins nasceram metamorfoseava-se devido a uma aceleração da expansão urbana e suburbana em grande medida não regulamentada. Os arredores da cidade, que antes tinham sido terreno aberto e cultivado, viam-se substituídos por extensões e subúrbios motivados pela especulação. Em forte contraste com esta metrópole em crescimento e sua indiferença ao mundo natural, a

prove undaunted in his effort to represent Australia by an idealised accentuation of its landscape.

Beginning Canberra's detailed design, he awarded priority to road layout and planting with local species. Buildings were to be constructed afterwards, carefully inserted within this structural template. Griffin's Canberra tenure proved short-lived, however. Political antagonisms and the financial restraints posed by the First World War soon thwarted the complete realisation of the couple's design. Walter's official association with Canberra ended controversially with the abolition of his position in 1920. Afterwards, his singular role was usurped by a succession of advisory bodies. Nonetheless, a version of the Griffins' design was officially gazetted – enshrined in Commonwealth law – in 1925. The gazetted plan reproduced only the couple's street layout, though, omitting the design's land-use and other structural elements. After the Griffins' departure, the city's construction continued, albeit slowly and only loosely in accordance with their plan.

The Griffins' Canberra and Brazil

In the first decades of the 20th century, the Canberra enterprise catalysed Australian professional scrutiny of overseas city building precedents, prompting critic George Taylor to publish *Town Planning for Australia*.¹⁴ Therein, he directed attention across the Pacific to

Austrália atraía os Griffins com a oportunidade de aperfeiçoar lições aprendidas com as falhas da América. Em sua capital alternativa, os cidadãos poderiam residir numa natureza monumentalizada, numa Arcádia nos antípodas.

Em 1914, Walter, juntamente com Marion, deixou Chicago para assumir o posto que lhe conferira o Commonwealth, para supervisionar a construção de Camberra. Chegados à Austrália, os Griffins apaixonaram-se pela flora nativa e em breve advogavam adornar com ela a futura capital. A centralidade da flora vê-se confirmada, entre outros fatores, pela escolha de Walter de nomes botânicos para identificar parte da cartografia de ruas e cidades da cidade em mutação. Para Walter, como para os pintores australianos que o precederam, a paisagem indígena e sua flora eram elementos essenciais da particularidade da nação, emblemáticas da Austrália tanto como lugar como enquanto nação. No entanto, renunciando o que aconteceria no Brasil e apesar da advocacia dos pintores, nem todos estavam de acordo com a alta estima do arquiteto emigrado pela flora nativa.¹³ Mesmo assim, Griffin conseguiu não deixar-se demover do seu empenho em representar a Austrália por meio de uma acentuação idealizada da paisagem.

Ao iniciar o projeto pormenorizado de Camberra, o arquiteto deu prioridade ao traçado das estradas e ao cultivo de espécies nativas. Os edifícios seriam construídos mais tarde, inserindo-se

Figure 5: Donat-Alfred Agache's plan for Rio de Janeiro (from his *A Cidade do Rio de Janeiro, Temodelagao, extensio e embelezamento*. 1926-1930. Paris: Foyer Bresilien, 1930)



RIO DE JANEIRO

PERSPECTIVA AERIA DO CENTRO
MONUMENTAL E DOS BARRIOS DE
INTERCAMBIO E DOS NEGOCIOS.
IDEALISADA PELO PROFESSOR
D. ALFRED AGACHE.



Brazil. In 1894, the State of Minas Gerais, he reported, removed its capital from Ouro Preto and began constructing another on “virgin land”, Belo Horizonte (Beautiful Horizon, fig. 4). Only a decade later, some thirty thousand people resided in the city; it had also gained government and public edifices, “electric light, trams, theatres and other luxuries available”.¹⁵ Envisaging a similar future for germinal Canberra, Taylor offered the Brazilian example as overseas validation for Australia’s decision to build a capital *de novo*.

George Taylor may not have been the first Australian to study the state capital; it was possibly known earlier to at least one Canberra competitor. At Belo Horizonte, urbanist Aarão Reis organised the city’s streets on a chequerboard and then superimposed another boulevard grid at forty-five degrees to the first, creating a radial plan. Melbourne architect Alexander Macdonald also employed Reis’ technique in his competition submission.¹⁶ Although it was not officially promoted in Latin America, the Australian capital competition attracted a pair of entries from Mexico and Paraguay.¹⁷ Canberra again received Latin American notice in 1917. That year a Santiago town planning text reproduced the Griffins’ layout, promoting it as “the last word on construction of cities”.¹⁸

For Australia and Brazil alike, 1927 was a portentous year, one that curiously saw Canberra’s planning model appear in Brazil. That May, Australia’s parliament finally opened in Canberra. Days later, the

fledgling capital’s newspaper trumpeted Brazil’s similar decision to erect a purpose-built capital, leaving Rio de Janeiro “to prosper as a commercial city”.¹⁹ Yet Brasília would wait another three decades for a political champion to make it reality. Parliament’s opening also renewed media attention to the Griffins’ city plan. Only months later, a Colombian journal reproduced Canberra’s layout, assessing it as “the most splendid lesson for us in modern urbanism”.²⁰ This account, along with the earlier Chilean publicity, offered an export conduit for the Griffins’ design and it apparently found its way to Brazil. In 1927, the Brazilian government retained French urbanist Donat-Alfred Agache to orchestrate monumental urban transformations at Rio de Janeiro.²¹ As with Canberra, that city gains grandeur not from concentrations of architectural magnificence, but from its spectacular landscape setting. Nonetheless, Agache was now to dynamite grand boulevards through, and new building sites within, its mountainous terrain. He was earlier, in an odd coincidence, one of the Griffins’ Canberra competition rivals, placed third in the contest.²² Polygonal geometries pervade his Rio de Janeiro proposals, suggesting that the Frenchman took backwards glances at the Griffins’ prize-winning plan for the Australian capital (fig. 5). In 1933, Brazil’s State of Goiás followed Minas Gerais’ lead and began a new capital *de novo*, named Goiânia.²³ The nucleus of its layout distinctly resembles Canberra’s, which hardly seems a coincidence; even less so given that the city’s

cuidadosamente no gabarito estrutural. Contudo, a Camberra de Griffin não duraria muito tempo. Antagonismos políticos e restrições financeiras impostas pela Primeira Guerra Mundial em breve frustraram a plena realização do traçado do casal. A ligação oficial de Walter com Camberra terminou de maneira polêmica quando o seu posto foi abolido em 1920. Seu papel singular foi posteriormente usurpado por uma sucessão de conselhos consultivos. No entanto, uma versão do traçado dos Griffins foi oficialmente publicada – consagrada na lei do Commonwealth – em 1925. Mas o plano publicado reproduzia apenas o traçado das ruas proposto pelo casal, omitindo a utilização do terreno e outros elementos estruturais do projeto. Depois da partida dos Griffins, a construção da cidade continuou, embora devagar e apenas vagamente de acordo com o plano.

A Camberra dos Griffins e o Brasil

Nas primeiras décadas do século XX, o empreendimento de Camberra impulsionou nos profissionais australianos o exame aprofundado de precedentes de construção de cidades no estrangeiro, levando o crítico George Taylor a publicar *Town Planning for Australia*. Nesta obra, dirige o olhar para o outro lado do Pacífico, para o Brasil. Em 1894, afirma Taylor, o Estado de Minas Gerais retirara a sua capital de Ouro Preto e começara a construir uma nova, Belo Horizonte, em

“terreno virgem” (fig. 4).¹⁴ Passada uma década, viviam na cidade umas trinta mil pessoas; e esta adquirira também edifícios governamentais e públicos, “luz elétrica, bondes, teatros e outros luxos disponíveis”.¹⁵ Imaginando um futuro semelhante para a germinal Camberra, Taylor propunha o exemplo brasileiro como validação no estrangeiro da decisão australiana de construir uma capital *do zero*.

George Taylor pode não ter sido o primeiro australiano a estudar a capital estatal; esta possivelmente já era conhecida de pelo menos um concorrente a Camberra. Em Belo Horizonte, o urbanista Aarão Reis organizou as ruas da cidade num tabuleiro de xadrez e nele sobrepôs depois outra rede de bulevares a quarenta e cinco graus do primeiro, criando um plano radial. Alexander Macdonald, um arquiteto de Melbourne, também utilizou a técnica de Reis no projeto que apresentou ao concurso de Camberra.¹⁶ Embora não tivesse sido promovido oficialmente na América Latina, o concurso para a capital australiana suscitou lá dois projetos, um do México e o outro do Paraguai.¹⁷ Mais uma vez, Camberra chamava a atenção da América Latina em 1917. Nesse ano, um texto de planejamento urbano de Santiago reproduziu o traçado dos Griffins, promovendo-o como “a última palavra na construção de cidades”.¹⁸

Tanto para a Austrália como para o Brasil, 1927 foi um ano portentoso, que curiosamente viu aparecer no Brasil o modelo de planejamento de Camberra. Nesse Maio, foi finalmente inaugurado o

author, Attilio Corrêa Lima, was a pupil of none other than Donat-Alfred Agache (fig. 6).²⁴

Vanquishing the Jungle at Brasília

In 1955, Brazil elected Juscelino Kubitschek de Oliveira (1902-1976) to be its President. Branding his campaign “Fifty Years of Progress in Five”, Kubitschek pledged to finally realise Brazil’s long-standing vision to build Brasília. Unlike Australian circumstance, Brazilian interest in shifting its capital from coastal Rio de Janeiro to an interior locale was centuries old; even the future capital’s name was already embedded in the national psyche. That Brasília was to be an inland capital is also significant. Brazil’s population, mirroring Australia’s distribution, was “concentrated along the coast line”, leaving a “vacuum in the interior”.²⁵ Consequently, Brasília’s purpose was not exclusively governmental; the capital building enterprise was also seen as an economic incubator to develop the nation’s interior. Underpinning the project, diplomat José Osvaldo de Meira Penna undertook a global study of national capitals, later published as *Quando Mudam as Capitais (When Capitals are Moved)* (1958); his scrutiny included Canberra, again bringing it – and, possibly for the first time, one of its authors – to local attention.²⁶

However, Brasília had been gaining momentum even before Kubitschek’s election. In 1955, the government had already selected, like its Australian counterpart, an inland plateau – then only sparsely

populated and considered a cultural, if not actual, “wilderness” – as the site for its future capital.²⁷ Unlike Canberra’s rugged terrain, Brasília’s site is comparatively level, vegetated with “savanna-esque” cerrado. Roughly triangular in outline, the future city area had only two natural boundaries, the Bananal and Gamma Rivers, near their convergence into the Paranoá. The latter would soon be dammed to create an artificial lake, configured with a sinuous outline. Visiting Brasília’s site in 1958, American Pulitzer Prize winning poet Elizabeth Bishop, then resident in Brazil, described the plain as “empty” and “barren” and marginalised it as a place of “dreariness and desolation”. “[C]ompared with almost any other inhabitable part of this fantastically beautiful country”, the poet lamented, the site “seems really unattractive and unpromising. There are no mountains nor even real hills... no trees of any size, no feeling of height, nor grandeur, nor security, nor fertility, nor even just picturesqueness; not one of the qualities one thinks of as capable of giving a city charm or character”.²⁸ As Bishop’s reaction to it suggests, cerrado is a landscape type that defies conventional notions of landscape beauty. Intriguingly, “an attractive landscape and nearby recreation areas” was one of the criterion considered when identifying Brasília’s site (albeit weighted at only 5%).²⁹ The choice of this aesthetically unconventional locale, then, raises the possibility that those who made the selection, unlike their Australian counterparts, had no preoccupation with the picturesque. That Brasília’s site was chosen

parlamento da Austrália em Camberra. Poucos dias depois, o jornal da capital incipiente apregoava a decisão semelhante do Brasil de erigir uma capital construída para esse propósito, deixando o Rio de Janeiro “prosperar como cidade comercial”.¹⁹ Porém, Brasília teria ainda de esperar três décadas até que um defensor político de sua causa a tornasse realidade. A inauguração do parlamento também trouxe aos mídia um renovado interesse pelo plano urbano dos Griffins. Um mês depois, um jornal colombiano reproduzia o traçado de Camberra, avaliando-o como “para nós uma lição esplêndida de urbanismo moderno”.²⁰ Esta notícia, juntamente com a anterior publicidade no Chile, proporcionava um canal de exportação ao projeto dos Griffins, o qual, ao que parece, assim alcançou o Brasil. Em 1927, o governo brasileiro contratou o urbanista francês Donat-Alfred Agache para orquestrar transformações urbanas monumentais no Rio de Janeiro.²¹ Tal como Camberra, a grandiosidade desta cidade provem não de uma especial concentração de magnificência arquitetônica, mas sim do seu espetacular cenário natural. Todavia, a Agache incumbia agora dinamitar o terreno montanhoso para abrir grandes bulevares e para construir novos lugares. Por estranha coincidência, antes ele tinha sido um dos rivais dos Griffins no concurso de Camberra, tendo ficado em terceiro lugar.²² Em suas propostas para o Rio de Janeiro abundam as geometrias poligonais, o que faz pensar que o arquiteto francês tenha examinado retrospectivamente o projeto vencedor dos

Griffins para a capital australiana (fig. 5). Em 1933, o Estado brasileiro de Goiás seguiu o exemplo de Minas Gerais e começou a construir partindo *do zero* uma nova capital, chamada Goiânia.²³ O núcleo do seu traçado assemelha-se distintamente ao de Camberra, o que não deve ser coincidência, sobretudo considerando que o idealizador da cidade, Attilio Corrêa Lima, foi aluno nem mais nem menos que de Donat-Alfred Agache (fig. 6).²⁴

Vencer a Selva em Brasília

Em 1955, Juscelino Kubitschek de Oliveira (1902-1976) foi eleito Presidente do Brasil. Dando a sua campanha o slogan de “Cinquenta anos de progresso em cinco de governo”, Kubitschek comprometia-se a realizar por fim a já velha ambição do Brasil de construir Brasília. Ao contrario do que sucedeu na Austrália, o interesse do Brasil em transferir sua capital do Rio de Janeiro, na costa, para uma localização interior já era de séculos; até o nome da futura capital já tinha entrado na psique nacional. Que Brasília devesse ser uma capital no interior é igualmente significativo. A população do Brasil, refletindo a distribuição na Austrália, “concentrava-se ao longo da linha costeira”, deixando um “vazio no interior”.²⁵ Por conseguinte, a finalidade de Brasília não era exclusivamente governamental; ao empreendimento de construir a capital correspondia também um papel de incubadora econômica para desenvolver o interior da nação. Para apoiar o projeto,

at the recommendation of American civil engineering firm, Donald J. Belcher and Associates, is well-known.³⁰ More obscure, however, is the fact that celebrated Brazilian landscape architect Roberto Burle Marx (1909-1994) was also officially involved in the selection deliberations. In 1954, Marx served on the government commission that fixed Brasília's "precise site", proposed an artificial water body and positioned the city centre on the peninsula.³¹ Today renowned for his exuberant use of native flora, Marx, as I argue below, would undoubtedly have considered cerrado not as an aesthetic liability, but as an opportunity to create a modern Brazilian garden at an urban scale. The opportunity, however, would be delayed and diminished, if not altogether lost.

In 1956, its future capital's site selected, Brazil followed Australia's lead and staged a competition to secure a city plan. However, the Plano Piloto de Brasília (Pilot Plan of Brasília) contest was limited to Brazilian nationals. British town planning authority William Holford (1907-1975) was appointed one of the international adjudicators. Unlike Canberra's protracted and sporadic development, Brasília was to be completed within only four years. The next year, Lúcio Costa's (1902-1998) layout was selected from amongst twenty-six submissions as the contest's winner. Reflecting the sober ethos of functionalism – inspired by Le Corbusier and codified by the Congrès Internationaux d'Architecture Moderne – which typified planning thought of the

day, the majority of competitors entered designs systematically derived from statistical studies. Departing from convention, Costa's submission amounted to an assemblage of gestural sketches or ideograms, alongside a brief explanatory report. The poetic, conceptual qualities of Costa's design were fundamental to its allure. As São Paulo curator and critic Pietro Bardi later put it, Costa's layout is "practical and imaginative at the same time, midway between orthodox city planning, more preoccupied with measurements than with men", and "uncontrolled urbanization".³² Costa's plan, Bardi distinguished, is the product of an "architect", not a "sociologist".³³

Unlike the Griffins' Canberra approach, Costa saw Brasília's realisation as a "deliberate act of conquest" and its site a *tabula rasa*. In his first design manoeuvre (although not completely dissimilar to the Griffins' axial strategy), Costa inscribed the plateau with a grand cross-axis. The Eixo Monumental (Monumental Axis), the cross's primary spine, is an expansive turf greensward, flanked by dual boulevards (fig. 7). At its terminus, Costa concentrated the seats of legislative, executive and judiciary powers together to form the Praça dos Três Poderes (Square of the Three Powers). In conspicuous celebration of technology, the scheme's cross armature is a motorway, the Eixo Rodoviário (Highway Axis), which traverses and links areas allocated functionally to housing. Costa warped the axial thoroughfare's trajectory into a broad arc, a pragmatic concession to the steep

o diplomata José Osvaldo de Meira Penna empreendeu um estudo global de capitais nacionais, depois publicado com o título de *Quando Mudam as Capitais* (1958); sua análise incluía Camberra, chamando portanto mais uma vez a atenção do Brasil para a cidade australiana – e, talvez pela primeira vez, para um dos seus idealizadores.²⁶

Contudo, Brasília tinha começado a adquirir ímpeto ainda antes da eleição de Kubitschek. Em 1955, o governo já tinha selecionado, tal como no caso da Austrália, um planalto do interior – então esparsamente povoado e considerado um "ermo" cultural, se não real – como sítio da futura capital.²⁷ Ao contrário do terreno acidentado de Camberra, o relevo de Brasília é relativamente plano, com uma vegetação característica de tipo savana, chamada cerrado. De contorno aproximadamente triangular, a área destinada à futura cidade tinha só duas fronteiras naturais, os rios Bananal e Gama, perto de sua convergência com o Paranoá. Em breve, este seria represado para formar um lago artificial, delineado com um contorno sinuoso. Ao visitar o lugar de Brasília em 1958, a poeta americana Elizabeth Bishop, galardoada com o Prêmio Pulitzer, e então residente no Brasil, descreveu o platô como "vazio" e "árido" e marginalizou-o como sítio "de tristeza e desolação". "[C]omparado com quase qualquer outra parte habitável deste país magnificamente belo," lamentava a poeta, o lugar "parece realmente pouco atrativo e pouco prometedor. Não tem montes nem sequer colinas... não tem árvores de qualquer tamanho,

não dá a impressão de altura, nem grandeza, nem segurança, nem fertilidade, nem sequer simplesmente pitoresco; nenhuma das qualidades que se costumam considerar capazes de conferir charme ou caráter".²⁸ Como a reação de Bishop sugere, o cerrado é um tipo de paisagem que não obedece às noções convencionais de beleza da paisagem. Curiosamente, "paisagem atrativa e áreas de recreação próximas" foi um dos critérios considerados para a seleção da localização de Camberra (embora com valor de apenas 5%).²⁹ Assim, a escolha deste lugar esteticamente incomum permite pensar que aqueles que o selecionaram, ao contrário de seus homólogos australianos, não se preocupavam com o pitoresco. É sabido que a localização de Brasília foi escolhida de acordo com a recomendação de uma firma americana de engenharia civil, Donald J. Belcher and Associates.³⁰ O que é menos conhecido, no entanto, é que o célebre arquiteto paisagista brasileiro Roberto Burle Marx (1909-1994) também esteve oficialmente envolvido nas deliberações para a seleção. Em 1954, Marx integrou a comissão do governo que determinou "o sítio exato" de Brasília, propôs um lago artificial e posicionou o centro da cidade na península.³¹ Renomado hoje em dia por seu uso exuberante da flora nativa, Marx, como sustento mais abaixo, terá certamente considerado o cerrado não como um lastro estético, mas sim como uma oportunidade de criar um jardim brasileiro moderno em escala urbana. Mas a oportunidade ver-se-ia adiada e reduzida, se não

topography at the plateau's edge. Below the plateau lay Lake Paranoá (designed earlier by others), the only escapee from the city's geometric order.

At Canberra, the Griffins permitted the site's rugged landforms and other natural features to fix and spatially contain their axial alignments. Conversely, the axes Costa etched into Brasília's plain were the products of his immutable adherence to a geometric, functionalist ideal. Moreover, as Brasília's terrain is comparatively level, his axes risked creating a spatial vacuum. In remedy, he relied upon monumental ensembles of Oscar Niemeyer's (1907-2012) architecture to define and accentuate the Eixos Monumental and Rodoviário. Modern architecture, for Costa and Niemeyer alike, was an agency of civilisation. In stark contrast to the Griffins' architectural proposals for Canberra, Niemeyer's is an architecture of pure form, one lacking explicit or overt stylistic reference to the past (although historical references are often abstracted or encrypted within his buildings). Through this denial or camouflage of the vernacular, his Platonic forms de-historicised Brazil's colonial past and reinvented the nation as a modern, 20th century phenomenon.³⁴

Similarly, the cerrado – Brasília's metaphorical jungle – was vanquished, relegated to the city's periphery in favour of lawns. Refugee native trees encountered on the Eixo Monumental are usually heavily manicured so as to disguise their local, and therefore

“inferior”, origin.³⁵ That the jungle was still popularly associated with the “primitive” and held as the antithesis of culture probably motivated the erasure.³⁶ Curiously, by the time Costa conceptualised Brasília, the avant-garde had already begun celebrating the jungle.³⁷ As in Australia, painters such as Tarsila do Amaral were amongst the provocateurs re-orienting landscape perceptions. Costa, inescapably aware of this on-going development, chose to overlook it when articulating Brasília's landscape; as we will see, his decision was likely a deliberate one.

This is not to say that Brasília's landscape is amnesic. Costa's turf expanses recall the architect's French childhood and, more broadly, Brazilian colonial gardens. At an even larger scale, by the architect's own admission, Brasília's cross-axial plan resonates with Louis XIV's Versailles.³⁸ Costa was, as Guilherme Wisnik discerned, “educated in a nineteenth century culture and effectively associated with a lifestyle not yet entirely modern – from this follows his insistence on preserving that ‘memory of the colony’ in the face of anonymity imposed by mass society”.³⁹ For Costa, Wisnik compellingly argues, “the continuous presence of this ‘memory’ within the modern project preserved a sense of nature as an untouched entity. He attempted to reduce, as if that were possible, the violence perpetuated by modernity, by keeping design distant from nature, so as to make clear the impossibility of ever transforming nature into culture”.⁴⁰ This stance also possibly explains why Costa eschewed the cerrado. Moreover, his design approach was

completamente perdida.

Em 1956, escolhido o local de sua futura capital, o Brasil seguiu o exemplo da Austrália e organizou um concurso para obter um plano para a cidade. Contudo, a competição para o Plano Piloto de Brasília limitou-se a cidadãos brasileiros. O britânico William Holford (1907-1975), uma autoridade em urbanismo, foi nomeado um dos juízes internacionais. Ao contrário do desenvolvimento demorado e esporádico de Camberra, Brasília ficaria terminada em apenas quatro anos. No ano seguinte, foi selecionado o traçado de Lúcio Costa (1902-1998) como vencedor entre os vinte e seis projetos apresentados ao concurso. Refletindo o etos sóbrio de funcionalismo – inspirado em Le Corbusier e codificado pelo Congresso Internacional de Arquitetura Moderna – que orientava as teorias de planejamento da época, a maioria dos concorrentes apresentou projetos sistematicamente derivados de estudos estatísticos. Afastando-se das convenções, o projeto de Costa equivalia a uma montagem de esboços gestuais, ou ideogramas, juntamente com um breve relatório explicativo. As qualidades poéticas, conceituais, do desenho de Costa eram fundamentais em sua sedução. Como disse mais tarde o curador e crítico de arte paulistano Pietro Bardi, o traçado de Costa é “simultaneamente prático e imaginativo, a meio caminho entre o planejamento urbano ortodoxo, mais preocupado com medições do que com os seres humanos” e “a urbanização descontrolada”.³² O

plano de Costa, sublinha Bardi, é o produto de um “arquiteto”, não de um “sociólogo”.³³

Distanciando-se da abordagem dos Griffins a Camberra, Costa via a realização de Brasília como um “ato deliberado de posse” e a sua localização como uma *tabula rasa*. Em sua primeira manobra de design (não totalmente diferente da estratégia axial dos Griffins), Costa inscreveu uma grandiosa cruz ortogonal no planalto. O Eixo Monumental, a espinha principal da cruz, é um extenso gramado, ladeado por dois bulevares (fig. 7). Em seu término, Costa colocou as sedes dos poderes legislativo, executivo e judicial em conjunto, formando a Praça dos Três Poderes. Em conspícua celebração da tecnologia, o eixo transversal do esquema é uma auto-estrada, o Eixo Rodoviário, que atravessa e liga áreas funcionalmente destinadas a zonas residenciais. Costa curvou a trajetória da via pública num vasto arco, numa concessão pragmática à topografia íngreme da extremidade do planalto. Abaixo do planalto encontrava-se o Lago Paranoá (anteriormente idealizado por outros), o único elemento que escapa à ordem geométrica da cidade.

Em Camberra, os Griffins deixaram que os acidentes e outros rasgos naturais do terreno fixassem e contivessem seus alinhamentos axiais. Contrariamente, os eixos que Costa desenhou no plano de Brasília eram produtos de sua inabalável aderência ao ideal geométrico e funcionalista. Além disso, como a localização de

Figure 7: View of Brasília's Eixo Monumental from Lucio Costa's Torre de Televisão (Christopher Vernon)



7

diametrically opposed to the Griffins' position.

If only superficially, Niemeyer's sculptural building ensembles seem aloof or indifferent to their landscape surrounds. Was landscape merely a stage or platform for architecture? When attempting to answer this query, it is useful to return to Elizabeth Bishop's impressions of Brasília's site. "The two gifts Mother Nature seems to have bestowed on Brasília so far", she assessed, "are sky and space". "[W]hen one imagines these endless swelling plains covered over with modern white government buildings, monuments, skyscrapers, shops and apartment houses", she prophesied, "the only natural beauty left it is the sky".⁴¹ To some degree, this has eventuated at Brasília today. Yet, we must remember that this effect was calculated, not accidental. As Costa himself explained: "In contrast to the cities which conform, and try to adjust themselves, to the landscape, at the point where the desert of the cerrado and an immense sky meet, like a high sea, the city created a landscape".⁴² Taking the horizon and dynamic sky as their backdrop, Niemeyer's buildings "approximate dreamscapes in which discrete elements are distributed in space in a fashion similar to the disposition of objects in surrealist painting" (fig. 8).⁴³ Even if landscape served only as a visual field, Niemeyer did not conceive his buildings as isolated objects.

Brasília era comparativamente plana, seus eixos ameaçavam criar um vazio especial. Para o remediar, Costa contou com os conjuntos monumentais da arquitetura de Óscar Niemeyer (n. 1907) para definir e acentuar os Eixos Monumental e Rodoviário. Para Costa como para Niemeyer, a arquitetura moderna significa agência de civilização. Em duro contraste com as propostas arquitetônicas dos Griffins para Camberra, a arquitetura de Niemeyer é de forma pura, carecendo de referência explícita ou abertamente estilística ao passado (embora haja muitas vezes referências históricas abstratas ou cifradas em seus edifícios). Com esta recusa ou camuflagem do vernáculo, suas formas Platônicas de-historicizaram o passado colonial do Brasil e reinventaram a nação como um fenômeno moderno do século XX.³⁴

De modo parecido, o cerrado – a selva metafórica do Brasil – foi vencido, relegado para a periferia da cidade, a favor de relvados. Encontram-se árvores nativas refugiadas no Eixo Monumental, mas bem aparadas e retocadas para disfarçar sua origem local e por isso "inferior".³⁵ O fato de a selva ser ainda associada na mente popular com o "primitivo" e considerada como uma antítese da cultura foi o motivo provável de seu apagamento.³⁶ Curiosamente, quando Costa idealizou Brasília, a avant-garde já tinha começado a louvar a selva.³⁷ Tal como na Austrália, pintores como Tarsila do Amaral contaram-se entre os provocadores que re-orientaram as percepções paisagísticas. Costa, inelutavelmente consciente desta evolução, preferiu passá-la

Canberra's Landscape "De-monumentalised"

As the Brasília enterprise accelerated, the comprehensive development of Australia's national capital languished (and even despite its occupation as the Seat of Government). In 1955, chief town planner Peter Harrison reported on his investigation into Canberra's development. Perhaps prompted by, or in compensation for, the city's lack of a palpable urban fabric, Harrison concluded that Canberra "did not depend for its realisation on the construction of grand buildings".⁴⁴ For him, buildings were "made important" by "their setting". Canberra, he concluded, was "not an architectural composition but a landscape composition". Although Harrison accurately identified the landscape's pre-eminence within the Griffins' scheme, Harrison's conception of it as simply an architectural setting conveys the contemporary power of the Modernist viewpoint. Such a vision sees architecture in rational opposition to the chaotic natural world. Architecture, in turn, is held as the only means by which to structure and order that chaos. Landscape, instead of being a discrete, formal entity in its own right, is regarded as merely an architectural stage, the space between buildings. Nonetheless, convinced that Canberra amounted to a landscape design proposition, the Commonwealth was now ready to re-start the national capital's development. Seeking expert town planning advice, the government solicited William Holford for design recommendations.⁴⁵ Accepting the Commonwealth's invitation, he

por alto quando articulou a paisagem de Brasília; como veremos, sua decisão foi com certeza deliberada.

Não quer isto dizer que a paisagem de Camberra seja amnésica. As extensões de gramado que Costa desenhou recordam a infância francesa do arquiteto e, a nível mais amplo, os jardins coloniais brasileiros. Em escala ainda maior, e como admitiu o próprio arquiteto, o plano de eixos em cruz de Brasília recorda a Versalhes de Luís XIV.³⁸ Costa, como apontou Guilherme Wisnik, tinha sido "educado numa cultura do século XIX e para todos os efeitos associada com um estilo de vida não inteiramente moderno – daí sua insistência em preservar essa 'memória da colônia' face ao anonimato imposto pela sociedade de massas".³⁹ Para Costa, segundo a argumentação persuasiva de Wisnik, "a presença contínua desta 'memória' dentro do projeto moderno preservava um sentido da natureza como entidade intacta. Tentou reduzir, como se isso fosse possível, a violência perpetuada pela modernidade, mantendo o traçado à distância da natureza, para deixar clara a impossibilidade de sequer transformar a natureza em cultura".⁴⁰ Esta atitude talvez também explique por que motivo Costa evitou o cerrado. Além disso, sua maneira de encarar o design era diametralmente oposta à dos Griffins.

Embora talvez só superficialmente, os conjuntos esculturais de Niemeyer podem parecer arredios ou distantes em seus enquadramentos paisagísticos. Seria a paisagem meramente um palco

Figure 8: Oscar Niemeyer's Palácio do Congresso Nacional (Christopher Vernon)



8

travelled to Australia in June 1957, fresh from adjudicating the Brasília competition. Although unanticipated, the new Brazilian capital's influence would soon reach Canberra.

The most dramatic built outcome of Holford's consultancy was Canberra's much-anticipated lake (1964), a central component of the Griffins' plan.⁴⁶ However, Holford's body of water encapsulated a prominent departure, for it eschewed the geometric clarity the Griffins originally envisaged for its central basins. The new lake's margins were instead executed with an irregular edge and cloaked with "naturalistically" planted parklands, compatible with Modernism's benign landscape imagery. Moreover, Holford believed its banks to be the ideal locus for Australia's yet-to-be-constructed permanent parliament buildings. This view was informed not by the Griffins' thinking, but by Holford's own Brazilian experience. Taking Costa's Praça dos Três Poderes as precedent, Holford proposed an Australian "lakeside parliament". Abandoning the Griffins' elevated parliament site, Holford shifted the complex down the city's central Land Axis to the lakeshore. The scheme's implementation began in 1958; however, it was abandoned a decade later.

Brasília's influence also extended to Canberra's architecture. One survivor of Holford's parliament initiative is the National Library of Australia, whose principal designer was Walter Bunning, an architect well-versed in Brazilian Modernism.⁴⁷ If Holford's lakeside parliament

resonates with Costa's Praça dos Três Poderes, then Bunning's library does no less so with Niemeyer's Palácio do Planalto (Palace of the Highlands or Presidential Palace) (1958) and Palace of the Supreme Court (1958). With Holford's ideas and proposals as its catalyst, the transformation of the Griffins' modern landscape into a post-war Modernist "setting" was begun.

The Jungle's Return to Brasília

By the time of the Brasília competition launch, if not before, Roberto Burle Marx's involvement with the project had ceased, despite his friendships and earlier collaborations with Costa and Niemeyer.⁴⁸ Marx belatedly returned to the project in 1961, a year after Brasília's inauguration, although the source of his invitation is unclear. In his absence, Costa had already effectively silenced the cerrado. Marx would now attempt to reassert the indigenous, if only cosmetically, in a series of designed landscapes at Brasília, retro-fitted within Costa's geometric frame.⁴⁹ His first project at the capital was to create a garden surround – replacing lawn and replete with enlivening fountains – at Costa's Torre de Televisão (Television Tower), prominently positioned on the Eixo Monumental.⁵⁰ Apart from this project, Marx's 1970 garden for Niemeyer's Ministério do Exército (Ministry of the Army) is perhaps the most remarkable of his Brasília landscapes. Here, Marx interwove a garden tapestry within a triangular frame of boundary

ou uma plataforma para sua arquitetura? Ao tentar responder a esta pergunta, convém voltar às impressões de Elizabeth Bishop sobre o lugar de Brasília. "Os dois dons que a natureza parece ter concedido a Brasília até agora," avaliava ela, "são o céu e o espaço". "[Q]uando se imagina estas ondulantes planícies sem fim cobertas de edifícios governamentais brancos e modernos, monumentos, arranha-céus, lojas e prédios de habitação," profetizava ela, "a única beleza natural que sobra é o céu".⁴¹ Até certo ponto, é o que acontece na Brasília de hoje. No entanto, devemos recordar que este efeito foi calculado, e não acidental. Como o próprio Costa explicou: "Em contraste com as cidades que se conformam à paisagem e tentam ajustar-se a ela, no ponto em que o deserto do cerrado e um céu imenso se reúnem, tal como no mar alto, a cidade criou uma paisagem".⁴² Tomando o horizonte e o céu dinâmico como pano de fundo, os edifícios de Niemeyer "aproximam-se de paisagens oníricas nas quais elementos discretos distribuem-se no espaço de modo parecido à disposição dos objetos na pintura surrealista" (fig. 8).⁴³ Mesmo que a paisagem servisse apenas de campo visual, Niemeyer não concebia seus edifícios como objetos isolados.

A Paisagem de Camberra "Des-monumentalizada"

À medida que o empreendimento de Brasília acelerava, o desenvolvimento geral da capital nacional australiana enlanguescia

(e isto apesar da sua ocupação como Sede do Governo). Em 1955, o urbanista-chefe, Peter Harrison, apresentou um relatório acerca de sua investigação sobre o avanço de Camberra. Instigado talvez pela falta de um tecido urbano palpável na cidade, ou talvez em compensação, Harrison concluía que Camberra "não dependia para sua realização da construção de grandes edifícios".⁴⁴ Em sua opinião, os edifícios "tornavam-se importantes" por "seu posicionamento". Camberra, terminava ele, não era "uma composição arquitetônica mas sim uma composição paisagística". Embora Harrison identificasse primorosamente a supremacia da paisagem no esquema dos Griffins, a concepção desta pelo urbanista como meramente um cenário arquitetônico revela a força nesse momento do ponto de vista Modernista. Esta postura vê a arquitetura em oposição racional ao mundo natural caótico. A arquitetura, por sua vez, é considerada o único meio de estruturar e ordenar aquele caos. A paisagem, em vez de ser uma entidade distinta e formal de direito, é vista como uma mera etapa arquitetônica, o espaço entre edifícios. Não obstante, convencido de que Camberra equivalia a uma proposta de traçado paisagístico, o Commonwealth estava agora pronto para recomençar o desenvolvimento da capital nacional. Consultando com peritos de planejamento urbano, o governo pediu a William Holford recomendações sobre o traçado.⁴⁵ Tendo aceitado o convite do Commonwealth, Holford deslocou-se à Austrália em Junho de

streets, accentuating the tapestry's abstract forms with indigenous flora. As this garden illustrates, his interest in making reference to the immediate and the local was not confined to botanical concerns. The Ministério's garden also evoked the site's geology. In inspired response to crystalline formations unearthed during building excavations, Marx sculpturally represented those crystals in concrete. Composing these monolithic volumes in a manner akin to a Japanese Zen garden, he also gave them an aqueous surround. This ornamental water body, in turn, mirrors the sky and dynamic clouds above. For Marx, the design interpretation of the indigenous landscape was the means by which the otherwise universalising ethos of Modernism could be "domesticated".⁵¹

Another one of Marx's Brazilian interventions merits attention as it illustrates how his landscape sensibilities diverged from those held by Costa. In 1975, Marx proposed to further usurp the Eixo Monumental's lawns and transform the Esplanada dos Ministérios (Esplanade of Ministries) from a surficial into a spatial parkland. Costa politely refused the plan. Marx's partner, Haruyoshi Ono, recollected the architect's explanation: "Yes, it is very nice, but I don't agree with you, Burle Marx. I prefer this to be an open area so that people can see the architecture from here, and along the sides as well".⁵² With respect to landscape, unlike architecture, it seems Costa was more preoccupied with French Baroque, rather than Brazilian Modernism.

1957, pouco depois de ter adjudicado o concurso de Brasília. Assim, inesperadamente, a influência da nova capital do Brasil em breve chegaria à Austrália.

O resultado mais espetacular da consulta a Holford foi o lago que há muito se esperava (1964), componente central do plano dos Griffins.⁴⁶ Porém, a massa de água de Holford introduzia uma diferença notável, dado que evitava a clareza geométrica que os Griffins tinham previsto para as bacias centrais. As novas margens do lago eram agora executadas com um contorno irregular e rodeadas de parques plantados "à moda naturalista", compatível com a imagética da paisagem benigna do Modernismo. Além disso, Holford acreditava que as margens do lago eram o local ideal para os edifícios permanentes do parlamento da Austrália, ainda por construir. Esta visão derivava não do pensamento dos Griffins, mas sim da própria experiência brasileira de Holford. Tomando como precedente a Praça dos Três Poderes de Costa, Holford propôs um "parlamento à beira do lago" para a Austrália. Abandonando a localização elevada do parlamento dos Griffins, Holford desviou o complexo do Eixo Terrestre central do centro da cidade para a margem do lago. A implementação do projeto começou em 1958; mas viria a ser abandonada uma década mais tarde.

A influência de Brasília também se estendeu à arquitetura de Canberra. Um sobrevivente da iniciativa de Holford para o parlamento

Conclusion

Walter Burley Griffin, Marion Mahony Griffin and Lúcio Costa were unified in their conception of national capital cities as holistic works of art. Canberra and Brasília are fundamentally distinguished, however, by the varying significance and role each designer awarded architecture and nature. At the Australian capital, the Griffins sought to render ambiguous the distinction between the two or, more broadly, to make nature into culture. Today, Canberra's monumentality or civic grandeur is not engendered by the more familiar means of magnificent, unified architectural ensembles. Instead, this quality is imparted by the almost ethereal omnipresence of the wider landscape. At Brasília, this relationship is inverted. As Holford diagnosed, Costa's and Niemeyer's "architectural seeds" had been sown on poor soil and consequently they "must rely on their own beauty and invention to make an impression".⁵³

Brasília has now passed the half-century mark and Canberra has reached its centenary. Within a heritage context, the significance of these 20th century capitals transcends the architectural and the aesthetic, although both cities are indeed undisputable benchmarks in modern design. Arguably more importantly, Canberra and Brasília encapsulate and articulate wider social concerns for the natural world, nation and identity. Despite time's passage, there is another lingering perception that links the two capitals. Paradoxically, some critics

foi a Biblioteca Nacional da Austrália, cujo principal idealizador foi Walter Bunning, um arquiteto muito versado no Modernismo brasileiro.⁴⁷ Assim como o parlamento à beira do lago de Holford evoca a Praça dos Três Poderes de Lúcio Costa, também a biblioteca de Bunning evoca o Palácio do Planalto (ou Palácio Presidencial) e o Edifício do Supremo Tribunal de Niemeyer, ambos de 1958. Com as idéias e propostas de Holford como catalisador, começara a transformação da paisagem moderna dos Griffins em "cenário" Modernista do pós-guerra.

O Regresso da Selva a Brasília

Na altura do lançamento do concurso de Brasília, se não até antes, a ligação de Roberto Burle Marx com o projeto já tinha acabado, apesar de suas amizades e prévias colaborações com Costa e Niemeyer.⁴⁸ Marx voltou ao projeto tardiamente, um ano depois da inauguração de Brasília, embora não se saiba bem a origem do convite. Durante a sua ausência, Costa já tinha efetivamente silenciado o cerrado. Marx tentaria agora reafirmar o elemento indígena, talvez só a nível cosmético, numa série de paisagens desenhadas em Brasília, retrospectivamente encaixadas na estrutura geométrica de Costa.⁴⁹ Seu primeiro projeto na capital foi criar uma orla de jardim – que substituiu o gramado e enchia-se de fontes que lhe davam vida – para a Torre de Televisão de Costa, posicionada em lugar de relevo no

view their national capitals as surreal, artificial cities: Brasília is “un-Brazilian” and Canberra “un-Australian”. On a recent flight to Brasília, a local passenger cautioned me that were I only to visit the national capital, then I would have missed experiencing the “real” Brazil. Many Australians would say the same of Canberra.

Acknowledgments

Trans-hemispherical research inevitably requires collegial collaboration. Arturo Almandoz, Universidad Simón Bolívar; Luis Fernando González, Universidad Nacional de Colombia; and Fernando Pérez-Oyarzun, Pontificia, Universidad Católica de Chile, all generously assisted the writer in locating Latin American references to Canberra. This paper benefited from critical insights made by Luciana Saboia and Gabriel Dorfman of the Universidade de Brasília.

1. On Canberra, see, for instance, James Weirick, “The Griffins and Modernism”, *Transition: Discourse on Architecture*, vol. 24 (Autumn 1988): 5-13; on Brasília, see James Holston, *The Modernist City: An Anthropological Critique of Brasília* (Chicago: University of Chicago Press, 1989).
2. On Phillip see Lyn M Fergusson, *Admiral Arthur Phillip: The Man, 1738-1814* (Killara [New South Wales]: Pilar Publishing, 2010).
3. Diane Brand, “O Coração Verde (A Green Heart): Travel, Urban Gardens and Design of Late Colonial Cities in the Southern Hemisphere”, in Jilly Traganou and Miodrag Mitrasinovic (eds.), *Travel, Space, Architecture* (London: Ashgate, 2009): 64-84 at 67. On Lisbon, also see Walter Rossa and Ana Tostões, *Lisboa 1758: The Baixa Plan Today* (Lisbon: Câmara Municipal de Lisboa, 2010).
4. Brand, *ibid*, 68.
5. *Ibid*. Brand also notes that Phillip oriented Sydney’s streets and configured their width so as “to catch breezes”, a technique resonating with “traditional planning practices in the arid climates of the Iberian Peninsula”.
6. [John D. Fitzgerald], “New Sydney”, *Sydney Morning Herald* (25 December 1908): 3.
7. Instructions from Minister for Home Affairs in “Yass-Canberra Site for Federal Capital General (1908-09) Federal Capital Site – Surrender of Territory for Seat of Government of the Commonwealth”, National Archives of Australia (NAA: A110, FC1911/738 Part 1).
8. [Walter Burley Griffin], “The Plans for Australia’s New Capital City”, *American City*, vol. 7, no. 1 (July 1912): 9-12 at 9.
9. Walter Burley Griffin, “Canberra: II: The Federal City Site and its Architectural Possibilities”, *Building*, vol. 13, no. 76 (12 December 1913): 65-68 at 68.

Eixo Monumental.⁵⁰ Além deste projeto, o jardim de Marx, de 1970, para o Ministério do Exército de Niemeyer é talvez a mais notável das suas paisagens de Brasília. Nele, Marx entreteceu uma tapeçaria de verdura dentro de um triângulo de ruas limítrofes, acentuando as formas abstratas da tapeçaria com flora nativa. Como demonstra este jardim, seu interesse em fazer referência ao imediato e à flora não se limitava ao domínio botânico. O jardim do Ministério também evocava a geologia do lugar. Respondendo com inspiração às formações cristalinas descobertas durante as escavações para a construção, Marx representou escultoricamente esses cristais no concreto. Ao compor estes volumes monolíticos em uma maneira semelhante à de um jardim Zen, deu-lhes também um entorno aquoso. Por sua vez, esta massa de água ornamental reflete o céu e as nuvens dinâmicas acima. Para Marx, a interpretação em desenho da paisagem autóctone era o melhor meio de “domesticar” o ethos do Modernismo, com sua tendência para a universalização em tudo o mais.⁵¹

Outra das intervenções brasilienses de Marx merece especial atenção, dado que ilustra a forma como sua sensibilidade à paisagem divergia da de Costa. Em 1975, Marx propôs invadir um pouco mais do gramado do Eixo Monumental e transformar a Esplanada dos Ministérios de parque de superfície em parque espacial. Costa rejeitou o plano cortesmente. O sócio de Marx, Haruyoshi Ono, recorda a explicação do arquiteto: “Sim, é muito bonito, mas eu não

concordo consigo, Bule Marx. Prefiro que isto seja uma área aberta para que as pessoas possam ver a arquitetura daqui e também ao longo dos lados”.⁵² No que diz respeito à paisagem, que não quanto à arquitetura, parece que Costa se preocupava mais com o Barroco francês do que com o Modernismo brasileiro.

Conclusão

Walter Burley Griffin, Marion Mahony Griffin e Lúcio Costa tinham idéias idênticas no que se refere à concepção de cidades capitais nacionais como obras de arte integrais. Contudo, Camberra e Brasília distinguem-se fundamentalmente pelo papel e significado diverso que cada idealizador atribuía à arquitetura e à natureza. Na capital australiana, os Griffins procuraram tornar ambígua a distinção entre uma e outra, ou, de modo mais lato, fazer da natureza cultura. Hoje em dia, o caráter monumental ou grandiosidade citadina de Camberra não é engendrado pelo meio mais comum de conjuntos arquitetônicos magníficos e unificados. Pelo contrário, é a quase etérea onipresença da paisagem mais ampla que lhe transmite essa qualidade. Em Brasília, inverte-se esta relação. Como diagnosticou Holford, “as sementes arquitetônicas” de Costa e Niemeyer foram semeadas em solo pobre e por conseguinte “tinham que contar com sua própria beleza e inventiva para impressionar”.⁵³

Brasília ultrapassou já o meio século e o centenário de Camberra

10. *Ibid.*
11. D H Lawrence, *Kangaroo* (Pymble [New South Wales]: Harper Collins Publishers, 1995 [orig 1923]): 402.
12. See Tim Bonyhady, *Images in Opposition: Australian Landscape Painting 1801-1890* (Melbourne: Oxford University Press, 1985).
13. The inclusion of native plants in “bush gardens” did not gain currency until the post-war era. Up until then, Northern Hemisphere plants typically adorned Australian gardens. See Richard Aitken, *The Garden of Ideas: Four Centuries of Australian Style* (Melbourne: Miegunyah Press, 2010).
14. On Belo Horizonte, see Benico Viero Schmidt, “Modernization and Urban Planning in 19th-Century Brazil”, *Current Anthropology*, vol. 23, no. 3 (June 1982): 255-262.
15. George A Taylor, *Town Planning for Australia* (Sydney: Building, Ltd, 1914): 117.
16. Macdonald’s scheme is analysed in John W Reps, *Canberra 1912: Plans and Planners of the Australian Capital Competition* (Melbourne: Melbourne University Press, 1997): 118-119.
17. One was received from Pedro Roveda, Mexico City, and another from John D Leckie, Villa Rica. The latter’s non-Hispanic name raises the possibility that he might have been an Australian associated with the utopian *Colonia Nueva Australia*. As the plans were returned to their authors after the competition’s close, we have no knowledge of Roveda’s or Leckie’s actual designs. See Reps, *ibid.*, 397-398.
18. Ismael Valdés Valdés, *La Transformación de Santiago* (Santiago: Imprenta Barcelona, 1917). Canberra’s authors, however, were not identified.
19. “New National Capital to Replace Rio de Janeiro”, *Canberra Times* (13 May 1927): 5.
20. Ricardo Olano, “Plano de Camberra: Nueva Metrópoli de Australia”, *Progreso*, vol. 14 (July 1927): n.p.; and Ricardo Olano, *Propaganda Cívica* (Medellín: Tipografía Bedout, 1930 [2nd ed]). France was the source of Olano’s knowledge of the Australian capital; the plan he reproduced originally appeared in the French newspaper *L’Illustration*. As with the earlier Santiago text, Olano also did not identify Canberra’s designers. The writer has yet to comprehensively survey Latin American town planning literature of the period. It is possible, if not likely, there were other reports on Canberra.
21. On Agache, see David K Underwood, “Alfred Agache, French Sociology, and Modern Urbanism in France and Brazil”, *Journal of the Society of Architectural Historians*, vol. 50, no. 2 (June 1991): 130-166 and Margareth da Silva Pereria, “The Time of the Capitals: Rio de Janeiro and São Paulo: Words, Actors and Plans”, in Arturo Almandoz (ed.), *Planning Latin America’s Capital Cities 1850-1950* (London: Routledge, 2002): 75-108.
22. On Agache’s Canberra submission, see Reps, *op. cit.*, 110-113.
23. On Goiânia, see, for instance, Celina Borges Lemos, “The Modernization of Brazilian Urban Space as a Political Symbol of the Republic”, *Journal of Decorative and Propaganda Arts*, vol. 21 (1995): 218-237. Claude Lévi-Strauss later famously dismissed Goiânia: “Nothing could be more barbaric or inhuman than this appropriation of the desert”. See Claude Lévi-Strauss, *Tristes Tropiques* (New York: Penguin Books, 1992 [orig 1955]): 126.
24. One Brazilian scholar also diagnosed Canberra’s influence in Lima’s earlier plan for Niterói. See Luiz Gonzaga Montans Ackel, *Atílio Corrêa Lima: Uma Trajetória para a Modernidade* (São Paulo: Universidade de São Paulo, Faculdade de Arquitetura e Urbanismo, 2007) (PhD dissertation): 48.
25. Lionel Wigmore, *The Long View: A History of Canberra, Australia’s National Capitol* (Melbourne: F W Cheshire, 1963): 4.
26. Like most before him, Penna was unaware of Marion Mahony Griffin’s design contributions. More recently, owing to Penna’s earlier study of it, Canberra merited inclusion in the exhibition *Brasil, Brasília e os brasileiros* (2002): 68, 69, 72, 219.
27. On Brasília’s site selection see David G Epstein, *Brasília, Plan and Reality: A Study of Planned and Spontaneous Urban Development* (Berkeley: University of California Press, 1973).
28. Elizabeth Bishop, “A New Capital, Aldous Huxley, and Some Indians”, *Yale Review*, vol. 94, no. 3 (July 2006 [orig. 1958]): 76-114 at 82.
29. See “Table I: Criteria for the Final Selection of a Site for the New Capital” in Epstein, *op. cit.*, 47.
30. *Ibid.*, 46-49.
31. Valerie Fraser, *Building the New World: Studies in the Modern Architecture of Latin America 1930-1960* (London: Verso, 2000): 215-216. The commission was officially known as the Comissão de Localização da Nova Capital Federal (Commission for the

aproxima-se rapidamente. No contexto do patrimônio, o significado destas capitais do século XX transcende o arquitetônico e o estético, ainda que ambas as cidades sejam de fato pontos de referência indiscutíveis do desenho moderno. E o que se pode considerar mais importante é que Camberra e Brasília compendiam e articulam preocupações sociais mais vastas sobre o mundo natural, nação e identidade. Pese ao passar do tempo, uma outra impressão persiste em unir as duas capitais. Paradoxalmente, certos críticos vêem suas capitais nacionais como cidades surreais, artificiais: Brasília é “não-brasileira” e Camberra, “não-australiana”. Num vôo recente para Brasília, um passageiro dali advertiu-me que, se eu ia visitar somente a capital nacional, faltar-me-ia experimentar o Brasil “real”. Muitos australianos diriam o mesmo a propósito de Camberra.

Reconhecimentos

A investigação trans-hemisférica requer inevitavelmente colaboração universitária. Arturo Almandoz, Universidade Simón Bolívar; Luis Fernando González, Universidade Nacional da Colômbia; e Fernando Pérez-Oyarzun, Pontifícia Universidade Católica do Chile, generosamente auxiliaram o autor a localizar referências latino-americanas a Camberra. Este artigo beneficiou-se de sugestões críticas feitas por Luciana Sabóia e Gabriel Dorfman da Universidade de Brasília.

1. Sobre Camberra, veja-se, por exemplo, James Weirick, “The Griffins and Modernism”, *Transition: Discourse on Architecture*, vol. 24 (Outono 1988): 5-13; sobre Brasília, veja-se James Holston, *The Modernist City: An Anthropological Critique of Brasília* (Chicago: University of Chicago Press, 1989).
2. Sobre Phillip veja-se Lyn M Fergusson, *Admiral Arthur Phillip: The Man, 1738-1814* (Killara [Nova Gales do Sul]: Pilar Publishing, 2010).
3. Diane Brand, “O Coração Verde (A Green Heart): Travel, Urban Gardens and Design of Late Colonial Cities in the Southern Hemisphere”, in Jilly Traganou e Miodrag Mitrasinovic (orgs.), *Travel, Space, Architecture* (Londres: Ashgate, 2009): 64-84, esp. 67. Sobre Lisboa, veja-se também Walter Rossa e Ana Tostões, *Lisboa 1758: The Baixa Plan Today* (Lisboa: Câmara Municipal de Lisboa, 2010).
4. Brand, *ibid.*, 68.
5. *Ibid.* Brand assinala também que Phillip traçou a orientação das ruas de Sydney e lhes configurou a largura necessária para “receber as brisas”, uma técnica que se aproxima das “práticas de planejamento tradicionais nos climas áridos da Península Ibérica”.
6. [John D. Fitzgerald], “New Sydney”, *Sydney Morning Herald* (25 de Dezembro de 1908): 3.
7. Instruções do Ministro do Interior (Home Affairs) in “Yass-Canberra Site for Federal Capital General (1908-09) Federal Capital Site – Surrender of Territory for Seat of Government of the Commonwealth”, National Archives of Australia (NAA: A110, FC1911/738 Part 1).
8. [Walter Burley Griffin], “The Plans for Australia’s New Capital City”, *American City*, vol. 7, no. 1 (Julho 1912): 9-12, esp. 9.
9. Walter Burley Griffin, “Canberra: II: The Federal City Site and its Architectural

- Location of the New Federal Capital), directed by Marechal José Pessoa Cavalcanti de Albuquerque. Also see Styliane Philippou, *Oscar Niemeyer: Curves of Irreverence* (New Haven and London: Yale University Press, 2008): 218n51; and Nabil Bonduki and Carmen Portinho (eds.), *Afonso Eduardo Reidy: Arquitetos Brasileiros* (Lisbon and São Paulo: Editorial Blau, Lda, and the Instituto Lina Bo e P M Bardi, 2000): 23.
32. Pietro Maria Bardi, *New Brazilian Art* (New York: Praeger Publishers, 1970): 52.
 33. *Ibid.*
 34. See, for instance, James Holston, *The Modernist City: An Anthropological Critique of Brasília* (Chicago and London: University of Chicago Press, 1989).
 35. In bourgeois gardens, Lauro Cavalcanti enlarges, "'noble' species such as roses, cypresses, pine trees, begonias and azaleas prevailed, planted in geometric patterns in the style of a French garden. It was unfathomable to use local plants, even if those from temperature climates proved to be inappropriate, unable to adapt to our hot and humid climate". See Lelia Coelho Frota, Lauro Cavalcanti and Regina Zappa, *Roberto Burle Marx: An Aesthetic Experience: Landscape Architecture and Painting* (Rio de Janeiro: 19 Design Editora Ltda, 2009): 235.
 36. See, for instance, Paulo Herkenhoff, "The Jungle in Brazilian Modern Design", *Journal of Decorative and Propaganda Arts*, vol. 21 (1995): 238-259; and Nancy Leys Stepan, *Picturing Tropical Nature* (London: Reaktion Books, 2001).
 37. For a recent source on do Amaral, see Jordi Sanguino and María Toledo (eds.), *Tarsila do Amaral* (Madrid: Fundación Juan March, 2009).
 38. At Brasília, Costa aimed to, as he put it, "take possession of the place – in the manner of the conquistadores or of Luis XIV", quoted in Philippou, *op. cit.*, 233.
 39. Guilherme Wisnik, "Doomed to Modernity", in Elisabetta Andreoli and Adrian Forty (eds.), *Brazil's Modern Architecture* (London: Phaidon Press Limited, 2004): 20-55 at 40.
 40. *Ibid.*
 41. Bishop, *op. cit.*, 82.
 42. Quoted in Philippou, *op. cit.*, 233.
 43. Justin Read, "Alternative Functions: Oscar Niemeyer and the Poetics of Modernity", *Modernism/modernity*, vol. 12, no. 2 (April 2005): 253-272 at 263.
 44. *Report of the Senate Select Committee Appointed to Inquire into and Report upon the Possibilities*, *Building*, vol. 13, no. 76 (12 Dezembro 1913): 65-68, esp. 68.
 45. *Ibid.*
 46. D H Lawrence, *Kangaroo* (Pymble [Nova Gales do Sul]: Harper Collins Publishers, 1995 [orig 1923]): 402.
 47. Veja-se Tim Bonyhady, *Images in Opposition: Australian Landscape Painting 1801-1890* (Melbourne: Oxford University Press, 1985).
 48. A inclusão de plantas nativas em "jardins-mato" ("bush gardens") só ganhou adeptos na pós-guerra. Até então, as plantas que adornavam os jardins australianos eram invariavelmente do Hemisfério Norte. Veja-se Richard Aitken, *The Garden of Ideas: Four Centuries of Australian Style* (Melbourne: Miegunyah Press, 2010).
 49. Sobre Belo Horizonte, veja-se Benico Viero Schmidt, "Modernization and Urban Planning in 19th-Century Brazil", *Current Anthropology*, vol. 23, n° 3 (Junho 1982): 255-262.
 50. George A Taylor, *Town Planning for Australia* (Sydney: Building, Ltd, 1914): 117.
 51. O esquema de Macdonald é analisado em John W Reps, *Canberra 1912: Plans and Planners of the Australian Capital Competition* (Melbourne: Melbourne University Press, 1997): 118-119.
 52. Receberam-se dois projetos, um de Pedro Roveda, da Cidade do México, e outro de John D Leckie, de Villa Rica. O nome não-hispânico deste último permite pensar que talvez fosse um australiano ligado à utópica *Colônia Nueva Australia*. Como os planos originais foram devolvidos aos autores depois do concurso, não temos conhecimento dos traçados de Roveda e de Leckie. Veja-se Reys, *ibid.*, 397-398.
 53. Ismael Valdés Valdés, *La Transformación de Santiago* (Santiago: Imprenta Barcelona, 1917). No entanto, os idealizadores do plano de Camberra não eram identificados.
 54. "New National Capital to Replace Rio de Janeiro", *Canberra Times* (13 Maio 1927): 5.
 55. Ricardo Olano, "Plano de Camberra: Nueva Metrópoli de Australia", *Progreso*, vol. 14 (Julho 1927): s/l.; e Ricardo Olano, *Propaganda Cívica* (Medellín: Tipografía Bedout, 1930 [2^a ed]). A França foi a fonte do conhecimento de Olano sobre a capital australianiana: o plano que este reproduziu fora publicado originalmente no jornal francês *L'Illustration*. Como acontece com o anterior texto de Santiago, Olano também não identificou os projetistas de Camberra. O autor ainda não teve oportunidade de fazer um levantamento exaustivo da literatura latino-americana de planejamento urbano neste período. É possível, embora pouco provável, que haja outras informações sobre Camberra.
 56. Sobre Agache, veja-se David K Underwood, "Alfred Agache, French Sociology, and Modern Urbanism in France and Brazil", *Journal of the Society of Architectural Historians*, vol. 50, n° 2 (Junho 1991): 130-166 e Margareth da Silva Pereria, "The Time of the Capitals: Rio de Janeiro and São Paulo: Words, Actors and Plans", in Arturo Almandoz (ed.), *Planning Latin America's Capital Cities 1850-1950* (Londres: Routledge, 2002): 75-108.
 57. Acerca do projeto de Camberra apresentado por Agache, veja-se Reys, *op. cit.*, 110-113.
 58. Sobre Goiânia, veja-se, por exemplo, Celina Borges Lemos, "The Modernization of Brazilian Urban Space as a Political Symbol of the Republic", *Journal of Decorative and Propaganda Arts*, vol. 21 (1995): 218-237. É sabido que Claude Lévi-Strauss mais tarde rejeitou Goiânia: "Nada poderia ser mais bárbaro ou desumano que esta apropriação do deserto". Veja-se Claude Lévi-Strauss, *Tristes Tropiques* (New York: Penguin Books, 1992 [orig 1955]): 126.
 59. Um estudioso brasileiro diagnosticou também a influência de Camberra num plano prévio de Lima para Niterói. Veja-se Luiz Gonzaga Montans Ackel, *Atílio Corrêa Lima: Uma Trajetória para a Modernidade* (São Paulo: Universidade de São Paulo, Faculdade de Arquitetura e Urbanismo, 2007) (tese de doutoramento): 48.
 60. Lionel Wigmore, *The Long View: A History of Canberra, Australia's National Capital* (Melbourne: F W Cheshire, 1963): 4.
 61. Como a maioria de seus predecessores, Penna desconhecia o contributo de Marion Mahony Griffin para o traçado. Mais recentemente, graças a um primeiro estudo de Penna sobre Camberra, a cidade teve a honra de ser incluída na exposição *Brasil, Brasília e os brasileiros* (2002): 68, 69, 72, 219.
 62. Sobre a seleção da localização de Brasília, veja-se David G Epstein, *Brasília, Plan and Reality: A Study of Planned and Spontaneous Urban Development* (Berkeley: University of California Press, 1973).
 63. Elizabeth Bishop, "A New Capital, Aldous Huxley, and Some Indians", *Yale Review*, vol. 94, n° 3 (Julho 2006 [orig. 1958]): 76-114 esp. 82.
 64. Cf "Table I: Criteria for the Final Selection of a Site for the New Capital" in Epstein, *op. cit.*, 47.
 65. The standard reference on Holford is Gordon E Cherry and Leith Penny, *Holford: A Study in Architecture, Planning and Civic Design* (London and New York: Mansell, 1986).
 66. See William Holford, *Observations on the Future Development of Canberra, A.C.T. made at the Request of the Commonwealth Government* (Canberra: A J Arthur, Commonwealth Government Printer, 1958).
 67. Earlier, in 1945, furthering the southern dialogue, Bunning published *Homes in the Sun*. Advocating climatically responsive architecture, he illustrated two Brazilian examples. A São Paulo courtyard-plan house (1941), by expatriate architect Bernard Rudofsky, for Bunning, perfectly demonstrated "opening out a house to allow good air circulation in a hot climate". He also reproduced the iconic Ministry of Education and Health Building, designed by a team of Brazilian architects, including Costa and Niemeyer, in consultation with Le Corbusier, 1937. The adjustable louvres cladding the edifice compelled its inclusion; excluding sunlight with such devices was, Bunning believed, also apt for Australia. See Walter Bunning, *Homes in the Sun: The Past, Present and Future of Australian Housing* (Sydney: W J Nesbit, 1945) and Harry Margalit, "Bunning, Walter", in Philip Goad and Julie Willis (eds.), *The Encyclopedia of Australian Architecture* (Melbourne: Cambridge University Press, 2012): 122-123.
 68. Haruyoshi Ono, Marx's later partner, recollected that until 1961 "Burle Marx hadn't been commissioned to do any projects there [Brasília], because of his prior disagreements with President Juscelino Kubitschek". Ono, however, did not reveal the nature of their conflicts. Quoted in Frota *et al.*, *op. cit.*, 235. Andreas infers that Niemeyer involved Marx, noting "arguments over money and differences of political opinion that emerged during the construction work for Brasília and thereafter evidently poisoned the relationship between the two to such a degree the neither Burle Marx nor Niemeyer have wanted to talk about it". See Paul Andreas, "Oscar Niemeyer and Landscape", in Paul Andreas and Ingeborg Flaggé (eds.), *Oscar Niemeyer: A Legend of Modernism* (Basel: Birkhäuser, 2003): 77-85 at 85n5.
 69. According to *Curriculum Vitae de Roberto Burle Marx* (Rio de Janeiro: Sítio Roberto Burle Marx, 1999), Marx designed twenty-six landscapes at Brasília, spanning from 1961 to 1989.

50. Andreas reports Marx "handled the design of the expansive green-belt sections of the Major Axis, although he was not able to really implement his own ideas in full. The brief he was given by urbanist Lúcio Costa was quite simply too detailed". See Andreas, *op. cit.*, 83.
51. Valerie Fraser, "Cannibalizing Le Corbusier: the MES gardens of Roberto Burle Marx", *Journal of the Society of Architectural Historians*, vol. 59, no. 2 (June 2000): 180-193.
52. Quoted in Frota *et al*, *op. cit.*, 235. The precise commission date is unclear. The project is labelled "Eixo Monumental - Anteprojetado" and dated 1975 in *Curriculum Vitae de Roberto Burle Marx*, *op. cit.*, 7. Ono, however, recollected that José Aparecido de Oliveira, Governador do Distrito Federal (1985-1988), had invited the scheme. If Ono's memory is correct, then the project was a more recent one.
53. William Holford, "Canberra: Comparatively Speaking", *Architecture in Australia*, vol. 48, no. 4 (December 1959): 55-57 at 56.
30. *Ibid*, 46-49.
31. Valerie Fraser, *Building the New World: Studies in the Modern Architecture of Latin America 1930-1960* (Londres: Verso, 2000): 215-216. O nome oficial da comissão era Comissão de Localização da Nova Capital Federal, dirigida pelo Marechal José Pessoa Cavalcanti de Albuquerque. Veja-se também Styliane Philippou, *Oscar Niemeyer: Curves of Irreverence* (New Haven e Londres: Yale University Press, 2008): 218n51; e Nabil Bonduki e Carmen Portinho (eds.), *Afonso Eduardo Reidy: Arquitetos Brasileiros* (Lisboa e São Paulo: Editorial Blau, Lda, e o Instituto Lina Bo e P M Bardi, 2000): 23.
32. Pietro Maria Bardi, *New Brazilian Art* (New York: Praeger Publishers, 1970): 52.
33. *Ibid*.
34. Veja-se, por exemplo, James Holston, *The Modernist City: An Anthropological Critique of Brasília* (Chicago e Londres: University of Chicago Press, 1989).
35. Nos jardins burgueses, como explica Lauro Cavalcanti, "prevalciam as espécies 'nobres' tais como rosas, ciprestes, pinheiros, begônias e azáleas, plantadas em padrões geométricos ao estilo do jardim francês. Era impensável usar plantas locais, mesmo que as de climas temperados se revelassem inadequadas, incapazes de adaptar-se a nosso clima quente e úmido". Veja-se Lélia Coelho Frota, Lauro Cavalcanti e Regina Zappa, *Roberto Burle Marx: An Aesthetic Experience: Landscape Architecture and Painting* (Rio de Janeiro: 19 Design Editora Ltda, 2009): 235.
36. Veja-se, por exemplo, Paulo Herkenhoff, "The Jungle in Brazilian Modern Design", *Journal of Decorative and Propaganda Arts*, vol. 21 (1995): 238-259; e Nancy Leys Stepan, *Picturing Tropical Nature* (Londres: Reaktion Books, 2001).
37. Para uma fonte recente sobre do Amaral, veja-se Jordi Sanguino e María Toledo (eds.), *Tarsila do Amaral* (Madrid: Fundación Juan March, 2009).
38. Em Brasília, o objetivo de Costa foi, como ele próprio disse, "tomar posse do lugar – à maneira dos conquistadores ou de Luís XIV", citado em Philippou, *op. cit.*, 233.
39. Guilherme Wisnik, "Doomed to Modernity", in Elisabetta Andreoli e Adrian Forty (eds.), *Brazil's Modern Architecture* (Londres: Phaidon Press Limited, 2004): 20-55 at 40.
40. *Ibid*.
41. Bishop, *op. cit.*, 82.
42. Citado em Philippou, *op. cit.*, 233.
43. Justin Read, "Alternative Functions: Oscar Niemeyer and the Poetics of Modernity", *Modernism/modernity*, vol. 12, nº 2 (Abril 2005): 253-272 esp. 263.
44. *Report of the Senate Select Committee Appointed to Inquire into and Report upon the Development of Canberra* (Canberra: A J Arthur, Commonwealth Government Printer, Setembro 1955).
45. A obra de referência sobre Holford é Gordon E Cherry e Leith Penny, *Holford: A Study in Architecture, Planning and Civic Design* (Londres e Nova York: Mansell, 1986).
46. Veja-se William Holford, *Observations on the Future Development of Canberra, A.C.T. made at the Request of the Commonwealth Government* (Canberra: A J Arthur, Commonwealth Government Printer, 1958).
47. Antes, em 1945, aprofundando o diálogo sulista, Bunning publicara *Homes in the Sun*. Defendendo uma arquitetura climaticamente receptiva, deu dois exemplos brasileiros. Uma casa de pátio central em São Paulo, da autoria do arquiteto expatriado Bernard Rudofsky, segundo Bunning, demonstrava perfeitamente a forma de "abrir uma casa para permitir boa circulação do ar num clima quente". Também reproduzia o icônico edifício do Ministério da Educação e Saúde, idealizado por uma equipe de arquitetos brasileiros que contava com Costa e Niemeyer, e com a consultoria de Le Corbusier, 1937. As cortinas de vidro ajustáveis que revestiam o edifício obrigavam à sua inclusão; vedar a luz do sol com tais recursos era, na opinião de Bunning, igualmente apto para a Austrália. Veja-se Walter Bunning, *Homes in the Sun: The Past, Present and Future of Australian Housing* (Sydney: W J Nesbit, 1945) e Harry Margalit, "Bunning, Walter", in Philip Goad e Julie Willis (eds.), *The Encyclopedia of Australian Architecture* (Melbourne: Cambridge University Press, 2012): 122-123.
48. Haruyoshi Ono, posterior sócio de Marx, recordava que até 1961 "não se tinha encomendado a Burle Marx nenhum projeto para ali [Brasília] por causa de seus anteriores desacordos com o Presidente Juscelino Kubitschek". Ono, contudo, não desvendou a natureza desses conflitos. Citado em Frota *et al*, *op. cit.*, 235. Andreas infere que Niemeyer trouxe Marx para o projeto, sublinhando que certos "desacordos sobre dinheiro e diferenças de opinião política surgiram durante a construção de Brasília e posteriormente sem dúvida envenenaram a relação entre os dois de tal maneira que nem Burle Marx nem Niemeyer querem falar sobre o assunto". Veja-se Paul Andreas, "Oscar Niemeyer and Landscape", in Paul Andreas e Ingeborg Flagge (eds.), *Oscar*

Niemeyer: A Legend of Modernism (Basel: Birkhäuser, 2003): 77-85 esp. 85n5.

49. Segundo o *Curriculum Vitae de Roberto Burle Marx* (Rio de Janeiro: Sítio Roberto Burle Marx, 1999), Marx desenhou vinte e seis paisagens em Brasília, datando de 1961 a 1989.
50. Andreas informa que Marx “encarregou-se do traçado das extensas secções de cinturão verde do Eixo Principal, mas não foi verdadeiramente capaz de implementar suas idéias na totalidade. As instruções que lhe deu o urbanista Lúcio Costa eram pura e simplesmente demasiado pormenorizadas”. Veja-se Andreas, *op. cit.*, 83.
51. Valerie Fraser, “Cannibalizing Le Corbusier: the MES gardens of Roberto Burle Marx”, *Journal of the Society of Architectural Historians*, vol. 59, nº 2 (Junho 2000): 180-193.
52. Citado em Frota *et al*, *op. cit.*, 235. Não se sabe ao certo a data exata da encomenda. O projeto intitula-se “Eixo Monumental - Anteprojeto” e data de 1975 no *Curriculum Vitae de Roberto Burle Marx*, *op. cit.*, 7. Ono, no entanto, recordava que foi José Aparecido de Oliveira, Governador do Distrito Federal (1985-1988), quem fez o convite para o esquema. Se a memória de Ono não lhe falha, o projeto era portanto mais recente.
53. William Holford, “Canberra: Comparatively Speaking”, *Architecture in Australia*, vol. 48, no. 4 (Dezembro 1959): 55-57 esp. 56.

Inventario de una Monumentalidad Fatigada

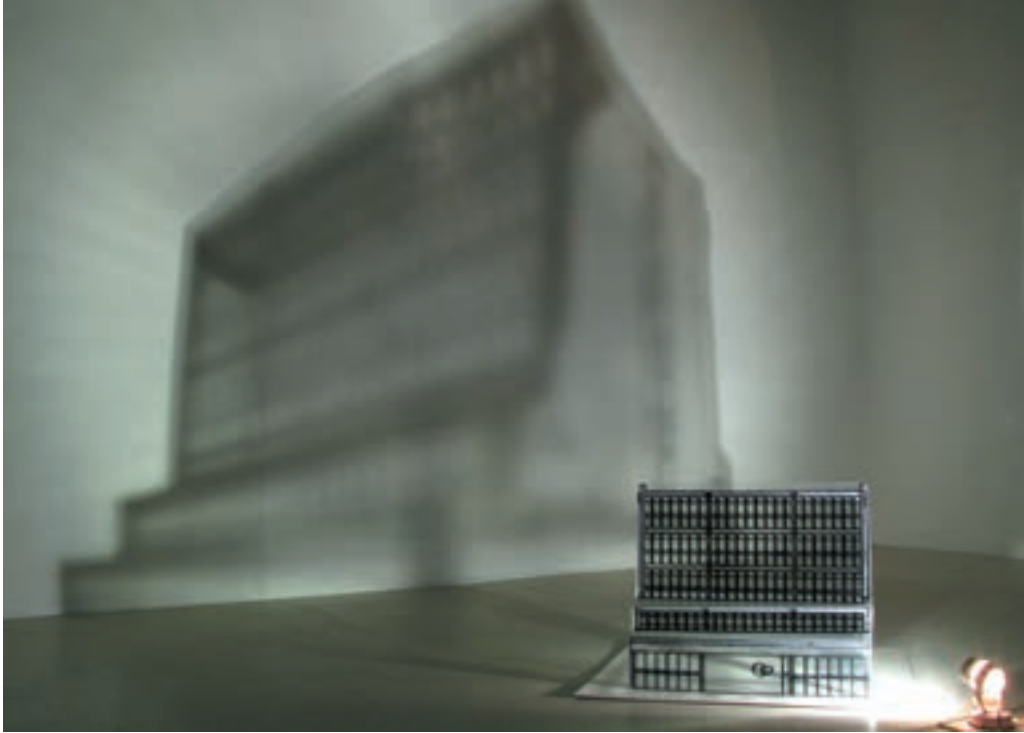
Leonardo Portus

Limbo se define como un espacio nebuloso e intermedio entre dos estados o etapas, un borde o límite en el cual se encuentra gran parte del patrimonio modernista chileno, debido a que éste no es lo suficientemente antiguo como para ser valorado por la distancia que el tiempo conlleva, y que como ruina latente y retrofuturista, posee distintos grados de deterioro, en contraste con la reluciente faz de la arquitectura actual. A su vez, este desgaste interpela paradójicamente, la velocidad utópica – hoy desacelerada y discontinua- de un mundo mejor que buscaba encarnar.

Como Santiaguino¹, conocí Concepción² durante el año 2006 a raíz de la investigación que realizaba sobre la historia de la vivienda social en Chile. Como la gran mayoría de los chilenos, retenía la imagen arquitectónica de una ciudad con un racionalismo clásico republicano propio de la primera mitad del Siglo XX, que le otorga un aire severo y culto. Sin embargo, fui descubriendo deambulando con mi cámara fotográfica por la ciudad, construcciones desconocidas para muchos, de gran interés arquitectónico y belleza plástica que trabajé a manera de catastro en el proyecto “**Concepción, fragmentos de modernidad**”³, Este valioso y desconocido patrimonio modernista pasa desapercibido por el habitante común, ya que generalmente es en Santiago - la Capital de Chile- donde se concentran los escasos ejemplos patrimoniales documentados del Movimiento Moderno chileno aún existentes. Esta experiencia de caminar que permite archivar y clasificar una serie de signos dispersos que sirven de material de investigación y/o creación, es destacada por Gilles Tiberghien en el prólogo *La ciudad nómada*, del libro *Walkscapes* de Francesco Careri. “en todas las épocas, el andar ha producido arquitectura y paisaje, y que esta práctica, casi olvidada por completo por los propios arquitectos, se ha visto reactivada por los poetas, los filósofos y los artistas, capaces de ver aquello que no existe y hacer que surja algo de ello”.....”El andar pone también de manifiesto las fronteras interiores de la ciudad, y revela las zonas identificándolas”⁴.

En esta singular modernidad penquista⁵, uno de las construcciones que más me llamó la atención es el **Edificio INP**⁶. Su originalidad, deterioro, historia y devenir lo configuran como tema para el proyecto **LIMBO**. Pareciera que este edificio construido para la ex Caja de Empleados Particulares EMPART, hoy INP -Instituto de Normalización Previsional, organismo estatal encargado de la previsión para los sectores populares de Chile- y el Ministerio del Trabajo, justamente cuando el cenit del Movimiento Moderno adquiere su máximo esplendor a comienzos de los 70's, y a su vez, anuncia el umbral de su declive junto a los traumas de la historia reciente de mi país, recordándonos hoy la profunda función social de la arquitectura de aquel entonces, comprometida con ideales humanistas y de progreso. Una época de efervescencia social que buscaba una integración de arte / arquitectura en espacios públicos para el encuentro ciudadano.

Leonardo Portus vive y trabaja en Santiago de Chile. Como artista visual autodidacta ha expuesto en Santiago, distintas regiones de Chile y el extranjero. Entre sus muestras individuales destacan: VIEXPO en Galería Gabriela Mistral, Santiago 2007 , NO PASARÁN, Galería Metropolitana, Santiago 2010 y LIMBO en la Pinacoteca de la Universidad de Concepción 2011 y Galería Die Ecke en Santiago de Chile 2012.



Exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile y Galería Die Ecke, Santiago, Chile. Abril 2012. Detalle instalación maqueta Edificio INP (policarbonato, luz eléctrica y proyección de sombra con foco dicróico, dimensiones variables), Fotografía: Leonardo Portus.



Tarjeta Postal Editorial Lord Cochrane, 1976.
Fotografía: R. Gelicic.



Detalle pieza de acrílico azul cortada laser, dimensiones variables. Exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile y Galería Die Ecke, Santiago, Chile. Abril 2012. Fotografía: Leonardo Portus.



Detalle transparencias adheridas a policarbonato y plegadas sobre el muro. Exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile. Fotografía: Fernando Melo.



Detalle fachada Edificio INP, fotografía: Leonardo Portus, noviembre 2011.



Detalle caja de luz diorama con fragmentos del interior del edificio INP, instalación dimensiones cada caja 30 x 45 x 15 cms. cada una, madera, pintura acrílica y luz eléctrica. Exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile. Fotografía: Leonardo Portus.

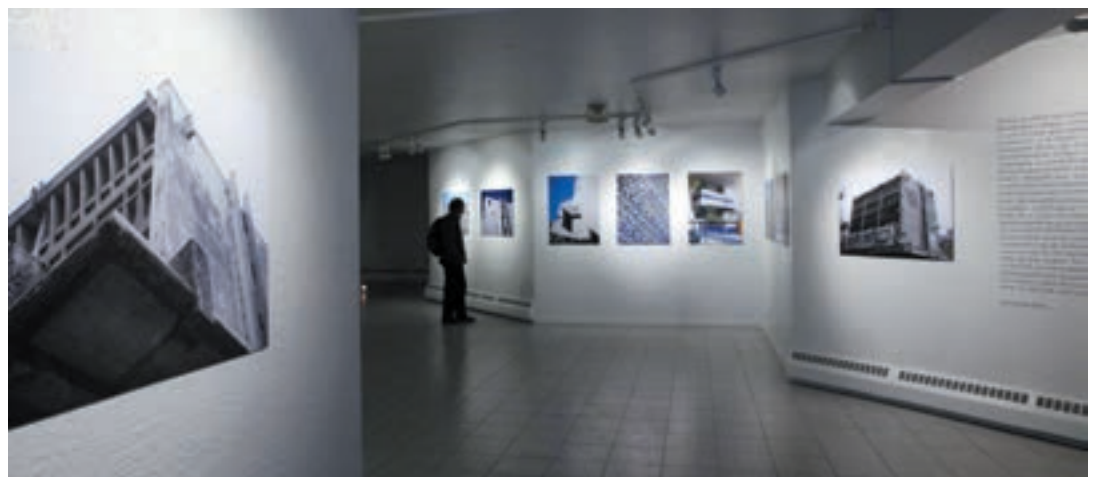


Panorámica instalación 3 cajas de luz dioramas. Exposición LIMBO, Leonardo Portus. Noviembre 2011, y Galería Die Ecke Santiago, Chile. Abril 2012. Fotografía: Leonardo Portus.



Detalle transparencias adheridas a policarbonato y plegadas sobre el muro. Exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile y Galería Die Ecke, Santiago, Chile. Abril 2012. Fotografía: Leonardo Portus.

Panorámica exposición LIMBO, Leonardo Portus. Noviembre 2011, Pinacoteca de la Universidad de Concepción / Chile. Fotografía: Fernando Melo.



Hoy en día, rescatar estos modelos interpelan la actual irrupción especulativa sin contrapeso de las políticas urbanas neoliberales, cuyo principal interés es el máximo rendimiento económico entre costo y beneficio inmobiliario, descontextualizando a los habitantes del tejido urbano, generando no – lugares que buscan el impersonal, rentable y rápido flujo del ciudadano / consumidor, ojalá expulsando su vivienda a la periferia de la urbe.

Es importante destacar el génesis del singular patrimonio arquitectónico modernista de Concepción, ciudad que ha sobrevivido a numerosos terremotos y desastres, entre los cuales los acontecidos en 1939 y 1960 adquieren gran importancia, siendo las coyunturas que generaron la reconstrucción de la ciudad desde sus cimientos con los modelos de la vanguardia imperante en aquel entonces: “La reconstrucción queda en manos entonces de un grupo de jóvenes arquitectos que viajan a la zona devastada inmediatamente producida la catástrofe. De este modo, la Arquitectura Moderna surge en Concepción no por la intervención de arquitectos célebres o consagrados, sino en ese entonces, de arquitectos recién titulados o en vías de titulación que se ven enfrentados a la posibilidad histórica de experimentar y poner en práctica los nacientes postulados del Movimiento Moderno”⁷

Durante el año 2006, pude registrar fotográficamente el estado del interior del Edificio INP previo a una serie de alteraciones que lo modificaron, actualizándolo pero borrando signos que acentuaban su carácter único. Desaparecieron así detalles como las baldosas azules del piso del hall, cuyo diseño original se relacionaba con la grilla de quebrasoles de su fachada, formando parte de un sistema armónico. En 2009 volví a recorrer su interior, comprobando detalles que no había contemplado antes. También conversé con varios de los funcionarios que ahí trabajan, quienes repetían la frase “esto es como un laberinto”. Efectivamente, recorrerlo es similar a la experiencia lúdica de penetrar por un topiario del siglo XVI, ya no como aquellos versallescos laberintos vegetales, si no uno dinámico de hormigón, decorado con pequeñas teselas de cerámicas, baldosas, ventanas caprichosas y tantos otros detalles de gran plasticidad que dialogan con una iconografía autóctona, quebrando con el prejuicio de la dogmática frialdad con la que normalmente se reduce peyorativamente al Movimiento Moderno.

Es posible preguntarse si esta función social de servir como “lugar del trámite” fue el motor para realizar un entorno grato, pensando en los futuros usuarios, sumando una experiencia estética que lo dignifica y contrasta con su actual deterioro. Podríamos hoy especular por su devenir en estos 40 años, comparando la esfera pública que simbolizaba la contemporaneidad de su construcción, con un Estado actual que se comprime y repliega como resultado de las políticas neoliberales desarrolladas en los últimos años. Su poética de ruina se afianza justamente con las consecuencias del terremoto en Chile el 27 de febrero de 2010, ya que soportó estoicamente el sismo, mejor que otros edificios nuevos que se derrumbaron provocando víctimas

fatales. Emplazándose al Sur de Chile, doblemente al Sur Del Mundo, como el modelo local de una utopía arquitectónica que subsiste precariamente por el desdén actual que ignora el proyecto histórico que cristalizaba.

En la exposición LIMBO invité a visitar este valioso patrimonio a través de fotografías, cajas de luz / dioramas de su interior, objetos escultóricos troquelados en acrílico azul (material original del edificio), instalaciones como una maqueta realizada en policarbonato transparente cuya sombra dibuja en uno de los muros de la sala de exposición, la sombra fantasmagórica de la fachada del Edificio INP, etc.. Así el arte contemporáneo posibilita la toma en valor de una época en que arte y arquitectura estaban unidos bajo el prisma épico de una ciudad integrada y mejor.

1. Gentilicio de los habitantes de Santiago, la capital de Chile.
2. Ciudad universitaria a 515 kilómetros al sur de la capital Santiago de Chile, importante polo de desarrollo industrial a mediados del siglo XX.
3. Presentado en la Sala de la Universidad de Bio Bío y en la Corporación Balmaceda Arte Joven en el año 2009.
4. Tiberghien, Gilles A., del prólogo *La ciudad nómada*, del libro *Walkscapes. El andar como práctica estética* de Francesco Careri. Editorial Gustavo Gili, España, 2002. Página 3 y 4.
5. Gentilicio con el que se conoce a los habitantes de Concepción.
6. De los arquitectos Abraham Schapira y Raquel Eskenazi, construido en 1970.
7. Cerda, Gonzalo, 1994, *Arquitectura moderna en Concepción 1939 – 1960*. Revista *Arquitecturas del Sur* n° 22, Universidad del Bío Bío, Concepción Chile 1994. Páginas 1 y 2.

This project has been funded by Prince Claus Fund for Culture and Development

Salote Tawale

The princess and the prince, 2012

Living and working in the south is significant for me as a part Pacific Islander part European Australian. Much of my work responds to my histories in this place. This work is no different. It represents me, as part of the Pacific diaspora. Collage was chosen for this work not only because of the book format but also to reflect the relationships that occur over time when cultures intertwine. It is a collection of various things that have survived throughout time. This is reflected in the woven photocopy and the Tapa like designs used in the background. One crown is distinctly European and the other made from bones; both are from the past, both represent a change in social structure. The subjects are gendered and carry objects reminiscent of the past and present: objects related to everyday existence. The prince wears a Fijian throwing club as an earring, a reminder of the warrior. He smokes a cigarette casually and has the facial hair of a nineties heartthrob. They are both forced into a colonialisi paradigm where a king rules his subjects. She sits with her heavy metal crown glancing out, the colours fading on her tapa but her freshly applied lipstick is bright. As the book closes, they kiss, her lips leaving their mark on his, his cigarette just missing her face.

Salote Tawale lives and works in Melbourne, Australia. She was commissioned to make the *Exploration* series for Wellington Art Centre gallery and the first video installation in the Craft Victoria window gallery, Encounter, for The South Project in 2005. In 2007, she completed a self-devised tour of Video Data Bank in Chicago and electronic intermix.





Kaitūa o te moana: Transient Workers of the Water

Mark Harvey and Te Oti Rakena

The delivery truck backs up... beep, beep, beep. We stand around and wait for them to pass down our scaffolds and tools. Mark and Cat grab a shovel, Te Oti takes the wheelbarrow. We stand there and wait around. We stand some more. What's the rush, these spectators want us to get on with it and perform for them because we're from Aotearoa and they know about the haka. But *we are performing*. This is our powhiri [our welcoming ceremony]. And we wait, this *is* our kapa haka, our song and dance. Taihoa ake, taihoa ake [wait a second, there's no rush].¹

We begin this text with a description of the early stage of our planned collaborative performance and installation *Whakaahuatia: The way we colour our mana*, performed over a whole working day (eight hours approximately) in Leeds, England, on June 28th 2012. The context is Performance Studies International (Psi: 18), an annual conference and festival that comprises mainly white westerners from the northern hemisphere. We – Cat Ruka, Raukura Turei, Nanako McIntosh Uchida, Te Oti Rakena and Mark Harvey – are a collective of “Moanic” people of Aotearoa, of Māori (mainly), Pākehā (or non-Māori Europeans from Aotearoa) and Japanese descent,

Huinga Moana

Nā Mark Harvey rāua Ko Te Oti Rakena

E neke whakamuri ana te taraka kawekawe...piipi, piipi, piipi. Tuu kau ana i a maatou i te tatari ki a raatou kia tuku iho mai aa maatou tiirewa me ngaa taputapu mahi. Ka mau i a Mark raaua ko Cat te haapara, aa, maa Te Oti te huripara. E tuu noa maatou i te tatari. Tuu kau tonu ana. Hei aha raa te tere haere, e hiahia ana heenei kaimaakitaki kia kamakama maatou, kia takina te whakaaturanga i te mea noo Aotearoa maatou, aa, i te mea hoki kua rongou raatou moo te haka. Engari koinei kee te whakaari. Koinei taa maatou poowhiri. Aa, ka tatari maatou, koinei kee taa maatou kapa haka, taa maatou haka, waiata hoki. Taihoa ake, taihoa ake.¹

Ka timata te tuinga nei ki te whakamaarama i te kawenga o taa maatou mahi tahi i taa maatou whakaaturanga me teenei hanganga toi *Whakaahuatia: Teahuahunga o too maatou mana*, i whakamahia i te roanga o teetehi raa kotahi (he waru haora te roa) ki Leeds, ki Ingarangi i te 28 o Pipiri 2012. Ko te Toi Whakaari o te Ao (Psi:18), he huinga aa-tau, he ahurei whakangahau hoki, aa he Paakehaa te nuinga o ngaa kaiwhakaari, noo te taha raki o te ao. Koia maatou- ko Cat Ruka, Raukura Turei, Nanako McIntosh Uchida, Te Oti Rakena

The artists involved in this project are based in Auckland, Aotearoa New Zealand, and come from various backgrounds: Te Oti Rakena – opera; Mark Harvey – performance art; Cat Ruka – choreography; Nanako McIntosh Uchida – architecture; and Raukura Turei – architecture. Together, they have presented work across Aotearoa, around the Pacific rim and throughout Asia, Europe and North America. All artists have at times been connected to the University of Auckland's National Institute of Creative Arts and Industries.

including an opera singer, choreographers, performance artists and architects. By “Moanic” we refer to the Māori term “moana” or water/ocean and how it is the Pacific, and not the lands that surround it, that is our “continent”, shaping our transient sensibilities. For six months we have been developing a decolonised performative set of propositions, such as the one described above. We aim to test out what decolonisation means for us through performance practices in the land of our colonisers, the English. For us, decolonisation generally refers to the process of moving away from the power of the British crown, towards positions of self-autonomy. And this process for us in Aotearoa is a multigenerational project, rather than something we can perform overnight. No doubt, to discuss this project after our Leeds intervention would produce new reflections, and so we will present here our performative schema based on our experiments in the studio and public contexts.²

Situating our voices

There are numerous conditions of possibility for our exploration of decolonisation in Leeds, many of which are points of departure for us. On the one hand, we could attempt to *be* the stereotypes of Māori that so often appear in each of our disciplines, as synonymous with the heritage tourism of peoples of the South Pacific Isles – “the friendly isles”. As we were often told in our childhood, “Maoris love

to sing, they love to dance and they just love to entertain”, and are “happy-go-lucky and lazy”.³ On the other hand, we could rise up and (in the words of many people) “take back what is ours”, using our performance to counteract these stereotypes. We could present kapa haka (Māori song and dance) and tikanga (Māori protocols) with a sense of seriousness conforming to iwi/tribal traditions so that we may feel respected for what we do. This would mean doing everything “by the book” so that we cause no offence to our kaumātua (tribal elders) and others. But we question this for four reasons. Firstly, by situating our practice on the grounds of the University of Leeds outside of kaupapa Māori contexts (or locations governed by Māori tikanga) such as marae (meeting sites) in Aotearoa, we are operating in a form of cultural heterotopia where rules of right and wrong are questionable and there is no guarantee of a sense of spatial fixture.⁴ As Miwon Kwon states, it is not possible to reduce the situating of art to notions of correct and incorrect.⁵ To perform kapa haka and Māori protocol correctly is conceptually problematic for us in Leeds, as we have no sense of tangata whenua (or land that we belong to), or a clear sense of what is tapu (or what is taboo through our indigenous codes of acceptability), which we otherwise might in Aotearoa. Secondly, we run the risk of conforming to our stereotypes of being entertaining and so forth, as to the untrained eye we may be performing “another one of those fabulous hakas” by antipodean “natives”. Thirdly, our

maatou ko Mark Harvey - he roopuu kua whakarauika mai nei i te ingoa “Huinga Moana”, he roopuu mai Aotearoa, Maaori mai (te nuinga), Paaakehaa mai, Tiapanihi mai raa anoo, i te puukenga manu tirooro, manu piitakataka, manu tute, manu hangahanga hoki e mau nei maatou ko te kanikani, te whakaari me ngaa kaiwhakahoahoa. Ko te “Huinga Moana” nei, kua haangai ki te kupu Maaori moo te “moana”, he wai nui, araa ehara i te mea ko ngaa whenua eeraa e tauawhi mai nei, engari ko te moana kee too maatou nohonga whenua toopuu, e taarei nei i too maatou tirohanga ki te ao. Kua ono marama maatou e waananga ana kia tae atu ki teetehi momo whakaari e mana ai te rangatiratanga, peeraa i eeraa koorero o runga ake nei. Ko too maatou aronga, he whakamaatai i too maatou maaramatanga moo te whakamana rangatiratanga ki te mahi whakaari, aa, i teenei whenua o oo maatou kaiaupeehi, a tauwi i Ingarangi. Ki a maatou, ko te taakiritanga i te kahu o Wikitooria teenei, ko te whakatawhiti atu i te tuuranga whai mana o te Karauna o Ingarangi, me te anga ki te tuu o te rangatiratanga. Me te mea he huarahi tenei maa maatou, ki Aotearoa nei, he mahi ka heke iho i ngaa whakatupuranga, ehara raa i te mahi ka tutuki i te poo kotahi. Kaaore e kore, ka puta eetehi tirohanga hou i runga i ngaa koorero o muri mai i taa maatou *Leeds intervention*, noo reira, ka whaarikihia i koonei too maatou kaupapa whakaari, te takenga mai i aa maatou whakamaatautau ki roo papamahi, ki te aroaro o te tangata hoki.²

Kia whai tuuranga oo maatou reo

He maha ngaa toronga whakaaro e tirohia ai te whakamana rangatiratanga ki Leeds, he maha ngaa aronga keetanga maa maatou. Kei teetehi aronga, ko te whakaari i aua aupeehi i ngai Maaori, e kaha putaputa ana i teeraa, i teeraa o aa maatou kura puukenga, araa, i roto i te mahi tuuruhi kua taapiringia ki ngaa iwi o Te Moana-nui-aa-Kiwa - “ngaa motu paarekareka”. E ai ki ngaa koorero o too maatou tamarikitanga, “*E ngaakaunui ana te Maaori ki te waiata, ki te kanikani me te whakangahau*”, aa, “*he iwi rarukore, he iwimaangere hoki*”.³ Teeraa anoo teetehi aronga, kia maranga ake maatou (i roto i te kupu a te tini) kia “*wkakahokia mai ngaa taonga*”, maa te whakaari e kaupare atu ai te ia o aua aupeehitanga. Teeraa anoo, maa te whai tauira ki te kapa haka e whai mana ai maatou, ki te whai tapuwae o kui maa, o koro maa e rangatira ai maatou. Engari me tika te kawae, “ki ngaa kawa o reehia”, kia kore ai hoki oo maatou pahake e noho whakamaa, kei hapa. Engari ka hurirapa ki te paatai tonu ki ngaa take e whaa. Ko te tuatahi, naa te nohonga ki te Whare Waananga o Leeds, i a maatou e mahi ana, kei waho kee i ngaa ritenga o tikanga Maaori, i ngaa waahi Maaori raanei, peenei i te marae (hewaahi huihui) ki Aotearoa, ki tuuranga kee maatou e kookiri ana, i tikanga takitini o te tini iwi, ki reira rangirua ai ko te tika ko te hee raanei o ngaa tikanga, kaaore hoki he akaaka herepuu ki te whenua.⁴ E ai ki a Miwon Kwon, e kore e taea te tohu atu te hangahanga tuuaapapa mahinga toi kia tino tika

Figure 1: *Whakaahuatia: The way we colour our mana workshoping*. From left to right: Cat Ruka, Mark Harvey, Te Oti Rakena (West Auckland, April 2012).

Figure 2: *Whakaahuatia: The way we colour our mana workshoping*. Food to hang on the hākari (West Auckland, April 2012).

Figure 3: *Whakaahuatia: The way we colour our mana workshoping*. Raukura Turei (left) and Nanako McIntosh Uchida (right) (West Auckland, April 2012).



1



2



3

phenomenological world as decolonised Moanic people is far more complicated than the binary of simply affirming or transgressing that which we are colonised through.⁶ And fourthly, to simply tip our stereotypes over by presenting direct critiques of our whakapapa and experiences of being colonised by those from the same part of the world as Psi Leeds would, for us, potentially limit our practice to being didactic. This would merely conform to the conceptual pitfall that political art often faces: that it preaches a message, more often than not to the already-converted, and once it is understood by viewers it fails to “resonate” anymore.

Instead our strategy in *Whakaahuatia* is to interrogate the complexities of what decolonisation means for us, with its sense of *différance* or, in Jacques Derrida’s terms, the unceasing movement of meaning, concepts and positions (political, cultural, psychic and otherwise).⁷ For instance, we are no longer simply Māori and Pākeha, but simultaneously either, both, neither, all of this and none of this through our work, because this is how we experience post-Victorian Aotearoa. We do not simply use Māori notions in our writing; as happens in our other practices, we weave our Māori perspectives together with Pākeha ones, hence our leaning on European theories like this at times. Our work plays with a *différance* through being minimal, messy, still, hospitable, unconcerned, informative, vague, entertaining, banal, boring, theatrical, vocal, quiet, lazy and busy.

ai, tino hee ai raanei.⁵ Ka raru noa maatou ki te kawē kapa haka, ki te whai tikanga Māori i runga i te mea ko Leeds kee teenei, kaaore nei he ritenga tangata whenua maa maatou (he whenua raanei hei taunga maa maatou), kaaore hoki i te moohio he peewhea ngaa tapu (te tika raanei o te tapu ki too te whakaaro o ngaa iwi taketake) peenei i taa te kawē i Aotearoa. Ko te tuarua, teeraa te poohēhehe mai o ngaa taungata tee moohio ki aa maatou koorero, kei poohēhehe mai he whakangahau noa iho, aha atu raanei, i te kaha kuuware o te minenga, he tirohanga tuuruhi kee e miiharo ana ki te tuutuu mai o te mohoa. Ko te tuatoru, ko taa maatou tuu he wewete i ngaa puutake, he tuu maaia ki te mana o te Moana-nui-aa-Kiwa, aa, teeraa anoo te uaua o te whakaari taharua noa iho, kia tohu maatou i te tika, tohu raanei i te hee i roto anoo i aua tikanga aupeehi.⁶ Ko te tuawhaa hoki, he maangere noa iho te werowero tuuaakiri i runga noa i too maatou tirohanga ki te ao, hei whakatairanga, hei turaturaki raanei i aua peehitanga o too maatou hiitori ki teenei whenua, ki Psi Leeds, i te wero taharua whaaiti noa iho hei wewete i te take nei. Kaaore i te tika kia peeraa, ka noho koia hei taapoko nui ki te ao toorangapuu o eenei raa: e kauhau ana i te rongopai ki runga ki te hunga kua maarama kee i te nuinga o ngaa waa, aa, ka waia kee taua whakaaro, e kore e rata mai te ngaakau.

Koinei kee ko too maatou rautaki i roto o *Whakaahuatia*, he whakataritari i te tini o ngaa aronga o too maatou whakaaro moo te tino rangatiratanga me oona rerenga keetanga, he peeraa i ngaa

Stereotypes, their corrections, conformity and transgressions continuously come and go, return and subside like moana (the sea) in *Whakaahuatia* because this is what being Moanic means in contemporary Aotearoa.

In relation to these complexities we engage with the ritual opening of the Whare Tapere or house of theatre as described by Charles Royal. Here, Royal writes,

A ritual will take place to open the Whare Tapere. The purpose of the ritual is to invoke and locate Te Ao Mārama [the natural world] worldview and philosophy into the space created in the building. The ritual will enact the creation of Te Ao Mārama through the separation of Ranginui and Papa-tū-ā-nuku [or the origins of creation for pre-Christian Māori with the gods Skyfather and Sky-mother]. Physically this will be recognised by the raising of the roof.⁸

We will attempt to raise an architectural structure through a ritual of decolonisation that locates us in relation to our natural world. And this natural world is, as John Lyall’s performance *Requiem for Electronic Moa* (1999) suggests, a convoluted one surrounded by concrete, metal, glass and manicured gardens, where we can no longer tell what is from Ranginui and Papa-tū-ā-nuku.⁹ In *Requiem*, Lyall deconstructs forms of native flora and fauna through found objects and strategies of

tuhinga a Jacques Derrida i te rerenga mutunga kore o te ao, me oona ariaa me oona tuuranga (i te toorangapuu, te tikanga-aa-iwi, te hinengaro, aa, aha atu raa).⁷ Hei tauira atu, kaaore maatou i te tuu Māori, tuu Paakehaa noa nei, engari e aro huhua ana ki te ao i teenei whakaaturanga, i te mea noo muri kee i te ao o Wikitoria too maatou aronga ki Aotearoa. E kore hoki maatou e kuhukuhu noa iho i ngaa tuhinga ao Māori; peenei i eeraa atu o aa maatou mahi, ka whiriwhiringia atu ngaa aronga ao Māori ki eeraa o te ao Paakehaa, otiraa koinei te take e whaawhaa atu ana ki ngaa aropuu o taawaahi. He whakataritari noa teenei whakaaturanga i te *rerekeetanga*, i runga i te maamaa, i te rukeruke, i te noho noa, i te ngaakau atawhai, i te maaia, i te maarama, i te rehurehu, i te taunga noa, i te hoohaa, i te ngahau, i te haamama o te waha, i te wahanguu, i te maangere, i te mahi nui.

Ka hua mai, ka makere atu ngaa whakapae tauira utaina ki te tangata, ka haere tonu te whakatikatika, ka whakahaangai, ka raawekeweke i aua tauira, anoo nei he tai pari, he tai timu o te moana i *Whakaahuatia*, i te mea koinei te tikanga o te Huinga Moana ki Aotearoa nei.

Naa runga i eenei tirohanga matarau, ka tuwhera ki te Whare Tapere, te whare i whakamaaramatia e Charles Royal. Ko taa Royal eenei, ka tuu teetehi kawa hei whakatuwhera i te whare Tapere. Ko taa te kawa nei he whakatari, he whakatau i Te Ao Maarama ki te

building-as-performance, so that any sense of natural representation is transformed into constructions of human fabrication with the tools and off-cuts from factory workshops. And of course the site of the University of Leeds is no exception to what Lyall suggests of our natural environment, with no part of the campus un-manicured and untouched. Our interpretation of the Whare Tapere is not a strict tikanga or romantic one, as Royal perhaps unintentionally implies, but at times grates against our cultural sensibilities, while unfolding our fantasies of the traditional Māori performance space. In contemporary times, this space has become “watered down”, or contrived and reconstituted through processes of colonisation and decolonisation. And so for some of our collective, Lyall’s work helps us to trace our construction methods partly to our whakapapa.

The raising of the hākari and so on...

Turning to what we actually do in the performance, once we have begun to gather our tools, our reflective spatio-choreo-operatic score follows:

After standing around for a while, Raukura and Nanako grab some of the giant trestle tables one by one, while the rest of us give our waiata [or song] of standing around. Raukura and Nanako slowly set three of the tables up in a line outside and leading to the main entrance of the Psi lobby. They stop and watch. Eventually Mark

aatea o taua whare. Ka puta i te whai ao ki Te Ao Maarama, ka ahu mai i te wehenga o Ranginui raaua ko Papa-tuu-aa-nuku. Ka whakatinanahia mai teenei aahuatanga ki te hikinga o te tuanui.⁹

Ka ngana maatou kia rewa teetehi hanganga, kia hua mai ai te rangatiratanga i te rewanga ake o Te Ao Maarama. Otiraa ka rite ki te mahinga a John Lyall, *‘He tangi moo te Moa hikohiko* (1999), e kii ana, he hanga matarau kee Te Ao Maarama nei, huri noa he raima, he rino, he puuata, he maara aataahua, aa, e kore e kaha ki te tohu atu ko teewhea a Rangī, ko teewhea a Papa-tuu-aa-nuku.⁹ I roto i teenei ‘Tangi’, ka wewete a Lyall i te puutake o te otaota taketake, o te kararehe taketake o Aotearoa i aana kimikimi, i aana hangahanga hei whakaari atu, kia huripoki ai Te Ao Maarama ki taa te ringaringa a te tangata ki aana taputapu, ki ngaa whakarereanga atu ā-wheketere. Me te mea hoki, kaaore i aata rerekee atu te Waananga o Leeds ki teeraa i hangaia ai e Lyall moo Te Ao Maarama, i te kore noa nei o teetehi waahi o ngaa papa o te Waananga i mahue atu i te mahinga a te ringa tangata. Kaaore hoki too maatou maarama moo te Whare Tapere e haangai rite tahi ki taa Royal whakatauirā, he whakataratara ke i te kimi tikanga, i te poohewa noa iho raanei, engari he kawē tonu i ngaa wawata e puea atu ana ki te tikanga oo neheraa. I eenei raa, kua waimeha noa iho te kiko o eenei waahi, kua waihanga noa, kua tuaruatia, tuatorungia i roto i eenei hanga o peepēhinga iho, o te

and Te Oti hook some red plastic roadworks netting between them. Then Raukura and Nanako take over and carry five more tables into the lobby and place them along the same line as the ones outside. Are we road workers or something like that? Most of us just stand around like those other Maori guys who always work on our roads. Or are we some fancy design consultants? What is Māoridom and Pākehedom these days? Who knows. In different combinations we take turns to add mesh between the tables, and to string up food offerings for our Pākeha and ourselves. This is food we know from our marae. Bright fizzy sugared soft-drinks, lamingtons, boiled potato and kumara [sweet potato], roast pork, lollies [or sweets], lots of lollies, huge bright sweet jellies, piles of buttered cheap white bread, coleslaw, hot chips [French Fries] and fatty BBQ sausages. This feels like some kind of a hākari, one of the giant frames that our ancestors would ritualistically hang food on before a banquet in pre-Pākeha times. Meanwhile, Cat starts to do her own thing. She’s digging a pit underneath our hākari. Some of us every so often join in with her digging. And Te Oti has a sleep in his wheelbarrow on a bed of grass Cat and the rest of us have excavated. Whenua [land] is so precious to us, and Te Oti is getting to know the English whenua. Cat then has a break, she gets out her gas cooker, pot and water, and boils up and eats some instant noodles. All the while, spectators walk around,

hapahaapainga ake o te rangatiratanga. Otiraa ki eetehi o too maatou roopuu, kua whai tuara nei maatou i ngaa mahi a Lyall kia haangai atu ki too maatou whakapapa.

Te hikinga o te haakari ...te mea te mea

Kia tahuri ake taatou ki too maatou whakaaturanga tonu, ka huri maatou ki te kohikohi i aa maatou taputapu, ka paoho atu taa maatou hanganga puoro whakaari:

I muri iho i te tuu kau noa, ka tiikina atu e Raukura raaua ko Nanako eetehi o teepu kaupae roroa, teetehi... me teetehi anoo, i a maatou e tuu kau ana e waiata noa iho ana, moo te tuu nei. Ka aata whakaraarangi a Raukura raaua ko Nanako i ngaa teepu e toru mai i waho, ahu atu ana ki te tomokanga matua o te Roro nui o Psi. Ka tuu raatou, ka maatakitaki. Naawai raa ka whakairi a Mark raaua ko Te Oti i eetehi kupenga whero mahi huarahi ki waenganui i ngaa teepu. Kaatahi ka hari a Raukura raaua ko Nanako i eetehi teepu kia rima atu anoo, mai te roro o te whare, aa, ka peeraa anoo te whakanohonoho i ngaa teepu ki waho. He aha kee maatou, he kaihanga huarahi, he aha atu? Ka tuutuu noa iho maatou, ka rite ki ngaa kaimahi Maaori e mahimahi ana ki ngā huarahi. Taihoa, he kaiwhakahoahoa whare pea? He aha te noho o te iwi Paakehaa me te iwi Maaori i eenei waa? Aua atu? Ka huri haere te mahi i roto i te roopuu ki waenga i ngaa teepu,

watch, chat with us and move on, and we respond as though we are not performing, as though we do this everyday. We've taken around four hours so far. It's time for another break.¹⁰

Some people might see these actions as mundane and lazy. However, this performance reflects our desire to slow down, to still, Pākeha modernity's propensity towards a spectacle of movement. We aim to activate a range of different insights.¹¹ We are taking our time, taking what our peoples commonly call "Māori time", instead of doing lots of things quickly like Pākeha do. We are not performing "for its own sake", or through operatic, dance and architectural modernist trainings that have "called us up" or conditioned us. We attempt to open up the possibility for us and for our audience to contemplate what it means to be Moanic now. Our waiata (song) of silence is, for us, a post-object approach to kapa haka and Western opera that invites our spectators to listen carefully to us – much like, when someone whispers, their audience is invited to listen more attentively. In such stillness and silence we ignite much noise and a hive of activity. Our oral silence speaks to how we Maori and artists are so often silent political entities in Aotearoa; we have few rights compared to other fields of research and industry, particularly within the current economic climate run by a right-wing government, where wealthy Pākeha take centre-stage. Our performance activates a promise of manaakitanga (hospitality)

te whakaraarangi i ngā kai maa te Paakehaa, maa maatou, otiraa maa te katoa. Koia kee ko te momo kai kua kitea i to maatou marae. He waireka koropupuu, he keke, he taewa, he kuumara, he kiko poaka, he rare, nui te rare, he ipu puurini, he nui te paraaoa maamaa te utu kua patangia, he rauamiami, he maramara taewa, otiraa he tootiti hinuhinu. Ka rite teenei ki te momo haakari i ngaa waa o nehe, he pae nunui, utaina ki te kai i mua i te kai tahi. He mahi kee taa Cat. Ka kerikeri ia i te papa i raro i te haakari. I eeteahi waa ka aawhina atu maatou ki tana mahi kerikeri. A, ka moe a Te Oti ki roto i te huripapa kii tonu i te otaota naa maatou i huhuti. He mea tapu te whenua ki a maatou engari araa a Te Oti e whakawhanaunga atu ana ki te oneone o Ingarangi. Ka whakataa a Cat, ka tiikina tana ahi, tana koohua me eeteahi wai, ka koropupuu te wai, ka tunua he nokenoke tunutere. Araa tonu ngaa kaimaatakitaki e hiikoi kau ana, e maataki kau ana, e koorero kau ana ki a maatou, ka neke, ka whakahoki koorero peenei tonu i te mahi o ia raa, o ia raa. He whaa haaora pea te roa o aa maatou mahi no reira ka whakataa anoo.¹⁰

Ki eeteahi he mahi noa iho eenei, he mahi o ia raa, o ia raa, he mahi maangere. Heoi, e whakaatu ana teenei whakaari i too maatou hiahia kia aata haere, kia toka ki te ao hurihuri, ao korikori nei a te Paakehaa. Ko too maatou whaingā, he whakahihiko i ngaa tirohanga rerekee.¹¹ Kei

and constructions of Māori tradition through our ritualistic set-up of a simulated hākari that, in its essence, is so commonly associated with the Māori tourist industry. However, our sense of hospitality is *only* a promise so far, especially when it is only one of us who sits and eats, and we take so long to set the scene up. Much of the food on our hākari is commonly associated with our Māori and Polynesian epidemics of obesity and diabetes, full of preservatives, sugars and colouring. On the one hand, the food symbolises homeliness and comfort for us; on the other, it is the corporate-global kaioaraora or curse of our bodies, as it is usually this kind of food that is the cheapest for many of our people (who have little money), and many of us go without fresh fruit and veggies as a result. This is a process that has occurred for us since the Pākeha crown took over our land. In the supposed laziness of our performance, we play with the stereotype of how many Māori and artists in Aotearoa are unemployed and presumed not to want to work. For Maurice Blanchot, "worklessness" is synonymous with writing.¹² Our project allows us to use our stereotype of being lazy and mobilise it in a different way, towards a stilling and silencing that can become conceptually and culturally productive.

Our project continues in a similar fashion with two more sections:

It's time for a smoko break for all of us. We find a room close by.

We tell our audience that they need to gather our food for us on

te whakaroaroa kee i too maatou waa, e karangatia nuitia ana ko "waa Maaori", kia kua kee e rite ki taa te Paakehaa he tere te mahi i te maha o ngaa kaupapa. Ehara i te mea ka whakaari maatou moo te whakaari noa, ehara i te whakaari aa-waiata raanei, aa-kanikani, aa-akoranga raanei maatou i tonu ai, i kaha ai raanei. Ko taa maatou e ngana nei, he whakatakoto i te ara kia maarama ai maatou me te minenga ki te noho o te Huinga Moana i eenei raa. He nguu kee too maatou waiata, kei maaroo te anga o te kapa haka, te whakaari tioroora Paakehaa e akiaki nei i te minenga ki te aata whakarongo mai –eetia nei, he hamumu e kaha atu ai te aronga o te minenga. I teenei tuutuu noa, teenei nohonga wahanguu, ka hika ko te turituri, ko te korikori. Ka rite teenei wahanguu ki too maatou nohonga wahanguu ki ngaa toorangapuu ki Aotearoa; ka tuuranga iti noa iho maatou ki te rangahau, ki te paakihī, ka ara teenei kawē i te ao tauhokohoko, e whakahaeretia ana e te Kawana uupoko maaroo, e mana ai te ao Paakehaa e whai rawa ana. E haangai ana too maatou whakaari ki te akiaki o te manaakitanga me ngaa hanga o te tikanga Maaori, mai roto i teenei horonga haakari, e takea ana hoki ki ngaa tikanga o te Maaori i roto i te ao tuuruhi. Kaati, he maanaakitanga teenei e kitea ana ko te noho o te tangata kotahi e kai ana, me te tini tangata e aata whakariterite ana i ngaa horonga.

Ka kitea hoki teenei momo kai ki ngaa haakari a te Maaori, a ngaa Moutere e hua atu ana ki ngāmate nui o te momona, o te mate huka, kii tonu i ngaa paitini, i ngaa huka, i ngaa tae. I teeteahi tirohanga, he kai

the tables there. They are told to put the kettle on too, to make us all a “cuppa tea” and feed us and themselves. After all, in times past, those who built in Polynesia expected to be fed by others. We hold a chat show, we have microphones. We have a set of questions that we ask one another. These questions are personal and focused on what we see our culture as. We answer them. The audience is invited to join in and ask questions and it becomes a fluid discussion eventually. This is our chance to let spectators in on our concerns and interrogations. It is an hour or so for sharing. It is a chance to share our whakapapa [genealogies] and to reflect on where we are now and what it means to bring this to the land of our colonisers and to build a dialogue with them. The stories we activate become deeply personal and political. Every time we each feel a moment of deep appreciation and our wairua [spirit] is moved through what someone tells us, we have the opportunity to stand and turn on the karaoke machine we brought earlier in the day. These are moments of rejoicing. It’s something we’ve grown up with: it’s at these moments that waiata is sung or haka is performed. Our opera has transformed into karaoke.

When it’s finally time to get back to work, we leave our hākari and our discussion behind us. In the old days, hākari were left to fall apart naturally in the elements once the event was all over. We cause ours to fall apart by setting up a dance party where

we stomp along with pop songs. Songs that we all love to dance to. We cover some of our space with our blue tarpaulins and rev up our space with flashing worker lights refracted through our colourful soft drink bottles. We invite some of our spectators to join in and share our va with us. [Va is a sense of encultured space that activates our sense of community and whakapapa.] It’s an endurance dance, and we celebrate for two hours or so, until the Psi organisers tell us it’s time to stop, like the closing of a bar on Auckland’s K’ Road. It’s the end of the day. We need help to pack up, we wonder if anyone around will help people like us.¹³

These two sections of our performance are, for us, a play on tikanga or Māori protocols in manaakitanga (hospitality). We finally attempt to deliver our promises of manaakitanga, yet it is not completely delivered up, as we stop short of performing our roles as hosts like we would in contemporary times on our marae. Our audience is literally made to work for their experience much more than they would normally on marae. This is despite the fact that visitors must make a token offering with a gift and waiata during powhiri (or marae welcoming ritual). There are numerous Māori and Pasifika or Polynesian artists who create a space of hospitality in their works: the visual artist Lisa Reihana’s *Digital Marae* (2002), the choreographer Lemi Ponifasio’s *Mau Forum* (2006), and the theatre environments created in the performances of

teenei o te kaainga e taunga ana ki te nuinga; he tirohanga atu anoo te aronga paakihi, te urutaa nui o teenei kaioaraora e patu nei i te tinana, i te maamaa o te utu ki oo maatou whanaunga (i te rawakore hoki) te mutunga iho, kaaore i te kai huarakau, kaaore i te kai huawhenua. Koinei te aahuatanga kua tau mai i muri i te rironga a te Karauna Paakehaa i too maatou whenua. Ki te maangere o te whakaari nei, e whakatauiria ana i taua taurira o te Maaori, taurira o te rehetoi ki Aotearoa e noho kore mahi ana, me te peenei mai kaaore i te hiahia ki te mahi. Ko taa Maurice Blanchot, ka rite te kore mahi ki te mahi tuhituhi.¹² He mea whakamana te whakaari nei hei whakaatu i te maangere kia werohia taua tuu kau, taua wahanguu kia hua mai ko te whakaaro, hua mai ko te tikanga-aa-iwi.

Ka kawea tonutia taa maatou mahi ki ngā waahanga e rua atu anoo:

Ka tuu ko te waa whakataa maa te katoa o maatou. Ka kitea he ruuma tata nei. Ka mea atu ki te minenga, me kohikohi e raatou ngaa kai maa maatou ki runga teepu ki reira. Ka mea atu hoki, kia utaina te tiikera ki te too, ki te mahi kapu tii, ki te whaangai i a maatou, me raatou anoo. Ka tika hoki te peeraa, i te mea he peeraa hoki too te Paakehaa hiahia i tana taunga atu ki Te Moana-nui-aa-Kiwa. Ka whakatuuria he huinga patapatai, ki ngaa toko-kapo-reo. Ka whai raarangi paatai maatou kia uiui maatou i a maatou anoo. He paatai e werowero nei i te ngaakau, e aro nei ki ngaa whakaaro moo te tikanga-aa-iwi. Ka whakautua e maatou.

Ka akiaki i te minenga kia kuhu mai ki te tuku paatai, naa wai raa ka whai i toona ake tikanga kooreroro. He huarahi teenei e taea ai e te minenga te kuhu ki too maatou aawangawanga, oo maatou wetewetehanga. He haora pea te roa o te waananga nei. He huarahi hoki e watea ai te hora i oo maatou whakapapa, me te aro atu ki naiaanei, te haria mai nei ki te whenua o ngaa kaipeehi, me te koorero tahi ki a raatou. Noo roto rawa i te whatu manawa ngaa koorero e hihiko mai raa. I ia waa, ka mihi te ngaakau, ka ihiihi te wairua ki eetei o ngaa koorero ahu mai i te minenga, kaatahi ka tahuri ki te mihini karaoke i kawea mai i te timatanga o te raa. He waa whakangahau hoki eenei. Kua rahi ake maatou i teenei aahua: koinei kee te waa e waiatanga ai a waiata, e tuutuungia ai a haka. Ka huri karaoke ai too maatou whakaari tioro.

Ka tae mai te waa kia hoki ki te mahi, ka waiho ki muri i a maatou ngaa koorero me te haakari. I ngaa raa o mua, mutu ana te hui, ka waiho te haakari kia noho noa ki waho, hei kai maa te hau. Ka whakatuuria e maatou he ngahau kanikani kia takatakahi ngaa waewae ki ngaa waiata rongonui, turakina ai taa maatou haakari. He paarekareka ki a maatou ngaa waiata me te kanikani. Ka horahia teetei waahanga o too maatou waahi ki ngaa taapoorena kikorangi, ka whakahihikongia taua waahi ki ngaa ramakapokapo e whitiwhiti ana, e tihoihoi ana ki roto i ngaa pounamu inu reka. Ka tono atu ki eetei o ngaa kaimaatakitaki

Atamira dance company (2011). But ours is a space of unpredictability where we choose to break away from formal codes of behaviour and conventions that treat the body as an object of spectacle. In this space, the interactive participation between spectators and performers is paramount, and almost anything can be brought up in the space of our “smoko break” and dance party. In one sense, we refer to the dance party environment of the English artist Phil Collins’s *They Shoot Horses* (2004), a multi-channel video installation in which Palestinian youths dance for almost as long as they can. But our work uses a live form where spectators can experience this event through their own bodies. This is unlike the usual university and marae environments; we invite our spectators to do anything they like, so that we can dialogue more with where we are somatically, politically and culturally located now. Our project is not something static; it evolves like a waka or canoe that sails through moana from shore to shore.

Whanaungatanga: Our process of making

In order to create *Whakaahuatua* we have engaged with a sense of *whanaungatanga*. *Whanaungatanga* is a process where individuals work together to share their concepts and material actions in collaboration, where a mutual sense of trust is developed through negotiation. All of our decisions have been arrived at collectively. In one way, this reflects the Māori tikanga where chiefs have usually

kia kanikani tahi me maatou ki te va. [I roto i te mahi kanikani, he waahi whai tikanga, whai whakapapa moo te iwi, te va.] He kanikani matatuu, ka ngaahau moo ngaa haaora e rua, tae raa anoo ki te waa ka aukatihia e ngaa kaiwhakarite o Psi, kia peeraa i te katinga paapara-kauta ki te huarahi o Karangahape ki Taamaki Makaurau. Ko te mutunga o te raa. Kei te hiahia aawhina maatou ki te whakatikatika i oo maatou taputapu, ka whakaaro maatou mehemea ka tuu mai teetehi tangata ki te aawhina i te hunga peenei i a maatou.¹³

Ko eenei waahanga e rua o too maatou whakaari, he mea hianga ki ngaa tikanga Maaori ki te manaakitanga. I te mutunga iho, ka ngana ki te whakatakoto i too maatou kii taurangi moo te manaakitanga, engari kaaore i aata tutuki ngaa mahi e tika ana, naa te mea i teenei waa kaaore maatou i te noho ki runga marae.

He mea whakamahi e maatou te minenga, aa kite nei, aa rongoro nei, nui atu pea i ngaa mahi o te marae. Ahakoa teeraa, me taakoha mai e ngaa manuhiri he koha me teetehi waiata mo te poohiri. He tini ngaa rehe toi Maaori, rehe toi Moutere hoki, e waihanga ana i teetehi waahi moo te manaakitanga i aa raatou mahi: Ko *Digital Marae* (2002) naa te rehe toiaa-whatu a Lisa Reihana, ko *Mau Forum* (2006) te mahi manu piitakataka aa Lemi Ponifasio, me ngaa whakaaturanga aa-whare tapere i waihangaia ai e te Tira Kanikani o Atamira (2011). Kua

not been born into their positions of power, but earn their status through the recognition and approval of their actions. Their decisions are expected to be open to communal debate and processing by their hapū (sub-tribe) or iwi (tribe). *Whanaungatanga* also calls up a sense of the familial, where members of the group come to share their whakapapa with the other people within that space. For us as a collective of artists, this is traceable in our whakapapa to Ranginui and Papa-tū-ā-nuku. It is a process that takes time to develop, but to many it feels far more rewarding on cultural, psychic and political levels because it allows for an exploration of deep personal sharing. As many Māori and Pākehā will testify, it can even take months before members of a hapū will feel you have earned their trust for them to impart knowledge that is close to them. In some ways, this applies to our process, where we have taken time to learn about one another’s identities and sense of belonging and affiliations, not just as people but as artists from differing disciplines. Our *whanaungatanga* has required much talking and the sharing of food, and not just making and performative testing, in order to arrive where we are now.

The start of a conclusion

This writing is just one step in our project. We arrive at this text as Moanic peoples from a complex cultural collage with even more complex experiences of being in the world. Our intention is

hanga aatea matawhawhati a Butour, maa reira maatou e kaha ai ki te wewete i ngaa waiaro me ngaa kawa e paa ana ki te tinana, hei mea tirohanga noa iho. I roto i te aatea nei, ko te mea tino nui ko te mahinga kotahitanga i waenganui i ngaa kaimaatakitaki me ngaa manu tute, aa, taea ai ngaa momo take katoa te waananga ki roto i taa maatou whakangahau kanikani. Kei teetehi aronga, ka koorero moo te wairua o te ngaahau kanikani o te rehe toi Ingarahi a Phil Collins, *They Shoot Horses* (2004), he whakaaturanga whakaata iarere-maha, moo ngaa rangatahi o Parihitaina e kanikani ana kia tata pau rawa te hau. Engari ko taa maatou mahi, he mea whakatakoto ki mua i te aroaro o ngaa kaimaatakitaki, kia rongoro aa-tinana mai. He rerekee anoo teenei ki ngaa tikanga o te whare waananga, o te marae hoki; ka tonono maatou ki ngaa kaimaatakitaki kia mahi noa raatou i too raatou e hiahia kau ana, kia kaha ai maatou katoa ki te whakawhitiwhiti koorero, aa-tinana, aa-toorangapuu, aa-tikanga, aa-iwi hoki, ka whakamoua kia tina. Ehara too maatou kaupapa i teetehi mea totoka kau; engari he mahi whanake noa peeraa i te waka e tipu raa i te moana, mai teenei tai ki teeraa tai.

Whanaungatanga: Ko too maatou ara hangahanga

Kia hangaia a *Whakaahuatua*, kua tau ki runga i teenei mea ko te whanaungatanga. He tikanga mahinga ngātahi te whanaungatanga, araa ko te whakawhitiwhiti whakaaro me te mahinga tahitanga aa-

to test our experiences of decolonisation in the land of the crown through performance and installation. We want to activate the complexities we experience. This has manifested through a process of *whanaungatanga*. We conclude with the notion that it takes us as a collaboration, and the people of Leeds and Psi with their participation, to make our performance come alive:

Naku te rourou nau te rourou ka ora ai te iwi [With your basket and my basket the people will live]. (Old Māori proverb, author unknown)

1. Mark Harvey, Untitled notes from personal scrapbook, 2012.
2. "Performativity" for us refers to acts that call up a sense of identity, to borrow from Judith Butler's usage of the term in *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999): vii-44; 84-100; 163-190. We see what we perform in our work as activating our whakapapa (genealogies), and our cultural and political position as subjects.
3. While these stereotypes in one sense interpellated or policed us in pre-Māori revival times, we still experience them, especially when we visit Europe and America. See Butler on interpellation and policing in terms of politicised subjects being in the world through being recognised by others, in *ibid*.
4. See Michel Foucault on heterotopias in "Of Other Spaces: Utopias and Heterotopias", in Neil Leach (ed.), *Rethinking Architecture* (London: Routledge, 1997): 350-355.
5. Miwon Kwon, "The Wrong Place", in Claire Doherty (ed.), *Contemporary Art: From Studio to Situation* (London: Black Dog Publishing, 2004): 30-39.
6. We refer to the wider notion of phenomenology raised by Martin Heidegger, where one's condition of being in the world is a locus of research: *Ontology: The Hermeneutics of Facticity*, trans. John van Buren (Indianapolis: Indiana University Press, 1999): 53.

ringa nei, kia ngaakau tahi ki te whakawhirinaki, aa, e hua ake ai i te whakatau koorero. Naa te katoa o te roopuu aa maatou whakaritenga i whakatau. Kei teetehi aronga, he ahunga teenei i te tikanga Maaori i ngaa kano rangatira i tuu ki oo raatou puukenga, ehara i te toto rangatira i whai mana ai, engari naa te whakaaetanga me te tautoko ki aa raatou mahi. Te tikanga raa e waatea ana ngaa tohutohu aa teenei kano rangatira kia taukumekumengia e te hapuu, e te iwi raanei. Ko te *Whanaungatanga* hoki he mea tohu i ngaa karangatanga o te tangata, ki reira whai waahi ai ia tangata o te roopu ki te nohotahi, kia hui tahi i runga i ngaa hononga o te whakapapa. Ki too maatou roopuu, he kaahui rehe toi, he mea arataki teenei ara ki oo maatou whakapapa ki a Ranginui raaua ko Papa-tuu-aa-nuku. Ka taka te waa ki teenei ara, ka eke raa te whanaketanga, engari ki te tokomaha he nui ake ngaa hua ka puta i runga i eenei tuuaapapa o te tikanga aa-iwi, o te mana matakite me te toorangapuu, naa te mea e waatea ana ngaa toronga o te rukuruku i ngaa iho, whakawhitiwhiti ai. Kei ngaa whakahuahuaa te tokomaha o te tangata Maaori me te Paakehaa, ka tini marama te roa kia rata ai te hapuu ki a koe kia makere mai ai oo raatou maatauranga ki a koe. Teeraa anoo, e haangai tonu ana teenei ki too maatou kaupapa, araa, kua whai waa maatou kia akona ai ngaa kaararangatangata ki waenga i a maatou, araa, ko wai, noo whea maatou, ehara raa i te tangata noa engari he kaimahi toi noo roto kee i ngaa kura puukenga. Me nui te whakawhitiwhitinga koorero me

7. Jacques Derrida, *Writing and Difference*, trans. Alan Bass (New York: Routledge, 1978): 374; Jacques Derrida, *Margins of Philosophy* (Chicago: Chicago University Press, 1982): 8, 317, 322-327.
8. Charles Royal, *Te Whare Tapere. Towards a Model for Māori Performance Art* (Unpublished PhD Dissertation, Victoria University of Wellington, 1998): 237.
9. John Lyall, *Requiem for Electronic Mōa. Performance/cyber/opera*. Auckland: Soundculture 98, Hopetown Alpha, March 12 – 20, 1999.
10. Mark Harvey, Untitled notes from personal scrapbook, 2012.
11. See Andre Lepecki's discussion of modernism and choreography in *Exhausting Dance: Performance and the Politics of Movement* (New York: Routledge, 2006): 1-49.
12. Maurice Blanchot, "The Essential Solitude", in George Quasha (ed.), *The Station Hill Blanchot Reader: Fiction and Literary Essays: Maurice Blanchot* (New York: Station Hill, 1999): 403.
13. Mark Harvey, Untitled notes from personal scrapbook, 2012.

ngaa tohanga kai kia tatuu too maatou *whanaungatanga*, ehara i te hanganga noa, i te whakawai noa hei whakamaatai ai i te whakaari.

Ko te timatanga o te whakamutunga

Ko te tapuae tuatahi noa teenei tuhinga i roto i too maatou kaupapa. E tae atu maatou ki teenei tuhinga hei iwi huinga moana i teetehi tirohanga matarau ki ngaa tikanga aa-iwi, otiraa he mea matarau ake aa maatou wheako ki teenei ao. Ko too maatou hiahia ko te whakamaatai i oo maatou wheako moo te whakamana rangatiratanga ki te mahi whakaari, ki te whakatuuranga toi, ki roto rawa i te whenua ake o te Karauna. E hiahia ana hoki kia hihiko ngaa tirohanga matarau ki oo maatou wheako. Kua whakatinanahia teenei i runga i teenei ara o te *whanaungatanga*. Hei whakaotinga ake, ka tiikina atu te ariaa nei ko too maatou mahinga tahitanga, maatou me ngaa iwi o Leeds me Psi hoki kia tae mai ki te puaawaitanga o too maatou whakaaturanga.

Naaku te rourou, naau te rourou ka ora ai te iwi (He whakataukii tawhito, tee moohio nei ki te kaitito).

1. Mark Harvey, Kupu akoako mai he pukapuka raataka, 2012.
2. "Whakatutukitia" kia matou nga mahinga karangatanga tuakiri, tonoa naa Judith Butler te ahua whakahaere ki te wahanga roto o *Gender Trouble: Feminism and the Subversion of Identity* (Niu loka: Routledge, 1999): vii-44; 84-100; 163-190. Ka kite nga whakahaerenga ki roto nga mahi ki te whakakorikori to matou whakapapa me nga ahuatanga tikanga Maaori

ki roto nga toorangapuu o nga taurira.

3. Te whaakaaro i mua kia Maaori, e iwi kahore e tikanga pai, kei roto tonu tenei ao era whaakaaro, ka nui atu te puta mai tena ahuatanga, te wa haere ki roto o Uuropi me Amerika. Ka kitea e Butler, nga ahuatanga rereke i whakahaerenga i etahi atu ki roto tenei ao.
4. Kite Michel Foucault nga matariki ki "Of Other Spaces: Utopias and Heterotopias", ki Neil Leach (kaiwhakatika kupu), *Rethinking Architecture* (Raanana: Routledge, 1997): 350-355.
5. Miwon Kwon, "The Wrong Place", ki Claire Doherty (kaiwhakatika kupu), *Contemporary Art: From Studio to Situation* (Raanana: Black Dog Publishing, 2004): 30-39.
6. Na maatou i huritia te nuinga o te whakakitenga i puta mai ia Martin Heidegger, i te ahuatanga ki roto te ao nga hua rapunga: *Ontology: The Hermeneutics of Facticity*, kaiwhiringa reo a John van Buren (Indianapolis: Indiana University Press, 1999): 53.
7. Jacques Derrida, *Writing and Difference*, kaiwhiringa reo a Alan Bass (Niu loka: Routledge, 1978): 374; Jacques Derrida, *Margins of Philosophy* (Chicago: Chicago University Press, 1982): 8, 317, 322-327.
8. Charles Royal, *Te Whare Tapere. Towards a Model for Maori Performance Art* (Kaore kaahiti i te tuhinga whakapae taakutatanga), Te Whare Waananga o Te Uupoko o te Ika a Maaui, 1998): 237.
9. John Lyall, *Requiem for Electronic Moe*. Whakakitenga/ipurangi/opera. Taamaki Makaurau: *Soundculture 98*, Hopetown Alpha, Poutuu-te-rangi 12 – 20, 1999.
10. Mark Harvey, Kupu akoako mai he pukapuka raataka, 2012.
11. Kite nga koorero a Andre Lepecki mo te whakahoutanga me te kanikani hou ki *Exhausting Dance: Performance and the Politics of Movement* (Niu loka: Routledge, 2006): 1-49.
12. Maurice Blanchot, "The Essential Solitude", ki George Quasha (kaiwhakatika kupu), *The Station Hill Blanchot Reader: Fiction and Literary Essays: Maurice Blanchot* (Niu loka: Station Hill, 1999): 403.
13. Mark Harvey, Kupu akoako mai he pukapuka raataka, 2012.

Selatangents

Snawklor (Nathan Gray and Dylan Martorell) in discussion with Amelia Barikin and Ferdiansyah Thajib

Amelia: I'm interested in the inclusion of field recordings in your live performances and albums. Your use of collected audio material seems to address both a kind of anthropological fieldwork (such as the capturing and preservation of sonic knowledge, Lomax-style) as well as a mode of *Musique Concrète*, with its attention to background noise, the insistence on "sounds in themselves". These two strands create a tension between sound as a tool for sociological mapping and sound as an "object" that can be remixed and shaped into new forms. What's the appeal of field recordings for you?

Dylan: Snawklor doesn't write songs, we make spaces and environments using sound. As a collector I have an evolving collection of audio tracks that falls into the category of field recordings that display various facets of musicality. These include frog song, calls to prayer, street musicians, food vendors, school bands rehearsing, etc. In 2010 I recorded a series of performances playing live in the places that I would normally conduct field recordings: bird markets in Yogyakarta, night-time frog songs in rice fields in Bali, duets with buffalos in North Vietnam... Listening to the type of music Snawklor

Selatangents

Snawklor (Nathan Gray dan Dylan Martorell) berdiskusi dengan Amelia Barikin dan Ferdiansyah Thajib

Amelia: Saya tertarik akan pencantuman rekaman di lapangan di berbagai album dan pertunjukan *live* anda. Penggunaan bahan audio yang anda kumpulkan tampaknya membahas baik sejenis kerja lapangan antropologi (seperti penangkapan dan pelestarian pengetahuan sonik, gaya-Lomax) maupun wahana *Musique Concrète*, dengan perhatiannya kepada bunyi-bunyi latar belakang dan penekanan terhadap "suara-suara itu sendiri". Kedua tauntian ini menciptakan ketegangan antara suara sebagai alat pemetaan sosiologis dan suara sebagai "obyek" yang bisa dipadukan (*remix*) dan disesuaikan menjadi bentuk-bentuk baru. Apa daya tarik rekaman lapangan untuk anda?

Dylan: Snawklor tidak menulis lagu, kami menciptakan berbagai ruang dan lingkungan dengan menggunakan suara. Sebagai kolektor, saya memiliki koleksi *audio tracks* yang terus berkembang yang masuk dalam kategori rekaman lapangan yang menampilkan berbagai aspek musikalitas. Termasuk diantaranya nyanyian katak, panggilan doa, musisi jalanan, para penjual makanan, band-band sekolah yang sedang berlatih, dll. Pada tahun 2010 saya merekam

Snawklor is a musical collaboration founded by visual artists Dylan Martorell and Nathan Gray. Originally started as a curatorial initiative in the mid-1990s, Snawklor began, from around 2004, to incorporate processed acoustic instruments to create an extremely quiet and delicate sound. As a duo, Snawklor continues to make improvised electro acoustic music and sound installations with whatever is at hand: exotic instruments, field recordings, toys, electronics.

Dr Amelia Barikin is an Australian writer with a research focus on time-based contemporary art and philosophies of temporality. Her book *Parallel Presents: The Art of Pierre Huyghe* was published by MIT Press in 2012.

Born in Bandung, Indonesia, Ferdiansyah Thajib is co-Director of KUNCI Cultural Studies Center, an independent organisation based in Yogyakarta, Indonesia. Currently he is a PhD Candidate at the Institute für Ethnologie, Freie Universität Berlin.

made during our sampled / field recording phase made me realise that the fantasy sound world we had created was something I wanted to realise in reality: a type of auditory speculative science fiction, fourth world junkyard exotica.

Nathan: The evolution of my work hasn't been so direct. I still use field recordings as a method to document my travels because it's much more evocative than a photograph. I often dream very accurately of the layout of places where I've stayed, and field recordings have a similar feel. Like a 360 degree photograph.

My work usually involves taking musical structures and applying them to spatial compositions. It very rarely involves actual sound. I dislike the loop as I want the experience to be removed from that sort of time restriction, and I also don't want to use technology as I feel it distances the viewer / listener. I also hate the term "sound art". It's all experimental music to me and experimental music is everything.

Snawklor invented *Musique Concrète* (a form of audio collage) forty years after Pierre Schaeffer and Pierre Henri, and what it taught me was that material gets a new life if divorced from its context. This was also key to my earlier large-scale colourful assemblages: the objects could be re-evaluated as experience if sufficiently re-contextualised. Just lately I've finished a CD based around my recent Indonesian recordings.

serangkaian pertunjukan bermain musik *live* di tempat-tempat di mana saya biasanya melakukan rekaman lapangan: pasar burung Yogyakarta, nyanyian katak pada malam hari di sawah-sawah di Bali, duet dengan kerbau di Vietnam Utara Mendengarkan jenis musik yang dibuat Snawklor selama tahapan rekaman percobaan/lapangan kami membuat saya sadar bahwa dunia fantasi suara yang telah kami ciptakan adalah sesuatu yang ingin saya wujudkan dalam kenyataan: sejenis pendengaran spekulatif sci-fi, *fourth world junkyard exotica*.

Nathan: Pertumbuhan karya-karya saya belum begitu terarah. Saya masih menggunakan rekaman lapangan sebagai metode untuk mendokumentasikan perjalanan saya karena itu jauh lebih menggugah daripada sebuah foto. Saya seringkali memimpikan secara tepat tata letak tempat-tempat di mana saya pernah tinggal dan rekaman lapangan memiliki nuansa yang sama. Seperti foto 360 derajat.

Pekerjaan saya biasanya melibatkan pengambilan kerangka musik dan menerapkan kerangka musik tersebut pada komposisi spasial (yang berhubungan dengan ruang). Hal ini sangat jarang melibatkan suara yang sesungguhnya. Saya tidak menyukai putarannya (*loop*) karena saya ingin pengalaman semacam itu dihapuskan dari pembatasan waktu, dan saya juga tidak ingin menggunakan teknologi karena saya merasa hal itu menjauhkan pendengar. Saya juga benci istilah "seni suara". Ini semua adalah musik yang bersifat eksperimen

Ferdi: I'm keen to know more about how fieldwork situations inform the transmission and reproduction of sounds that Snawklor uses in its collection. What runs through the sounds of bird markets, buffalos and rice fields that you mention, Dylan? What kind of space is being defined on the field and how does it transcend into so-called fantasy?

Dylan: One reference is to a kind of sonic equivalent or soundtrack to a cinematic version of speculative sci fi: a composite of utopian dystopias, nature, decay, technology and survivalism. The incorporation of audio from various environments helped expand the imagined spaces we were hoping to create. There was also the desire to bring the outside world into our music and later to place our music in the outside world. Of course, there are different listening experiences that can only come from doing field recordings and which have been vital in my development as a musician. Sitting in the centre of a rice field full of frogs is a very humbling master class in spatial dynamics, syncopation and the power to create a highly complex sonic space with a very limited palette. There is also the appeal of hearing another species' language as music. The old bird market in Yogyakarta was a very different experience, a full, maddened choir of caged interspecies song. No improvised experimental music performance can come close to this aural experience. In a way, field recording can be like fishing. Catching the fish isn't important – it's more of a pretence for

untuk saya dan musik yang dihasilkan melalui eksperimen adalah segalanya.

Snawklor menemukan *Musique Concrète* (semacam bentuk kolase audio) empat puluh tahun sesudah Pierre Schaeffer dan Pierre Henri, dan apa yang diajarkannya pada saya adalah; materi akan punya nafas baru jika diceraikan dari konteksnya. Ini juga merupakan kunci terhadap aneka ragam *assemblage* skala besar saya yang sebelum-sebelumnya: obyeknya bisa dinilai ulang menjadi sebuah pengalaman kalau disesuaikan secukupnya dengan konteksnya kembali. Baru-baru ini saya baru saja menyelesaikan CD berdasarkan hasil rekaman terbaru saya di Indonesia.

Ferdi: Saya ingin tahu lebih banyak tentang bagaimana situasi-situasi kerja lapangan menyampaikan transmisi dan reproduksi suara-suara yang digunakan Snawklor dalam koleksinya. Suara-suara apa yang ada di balik suara pasar-pasar burung, kerbau dan sawah-sawah yang anda sebutkan, Dylan? Ruang seperti apa yang ditetapkan di lapangan dan bagaimana hal itu bisa melampaui apa yang disebut fantasi?

Dylan: Salah satu referensi adalah kepada semacam kesetaraan sonik atau *soundtrack* terhadap versi sinematik sci-fi spekulatif: sebuah gabungan dari berbagai *dystopia utopis* (dunia khayalan yang berlawanan); alam, pembusukan, teknologi dan *survivalisme*.

Figure 1: Dylan Martorell, installation at Room Mate Gallery (detail), Yogyakarta 2010

Figure 2: Dylan Martorell, handmade instrument, *Soundtracks* project, Yogyakarta 2011



1



2

experiencing place. I think the fantasy element is just the ability to use these sonic elements to create sound that doesn't exist in reality.

Nathan: I feel as if field recording is the most complete way to evoke a space or expanse of space. Field recordings work for me as studies of different spaces and the types of spaces I want to create grow from my work with recordings. I feel as if the spaces I'm making for improvisation, while some might see them as utopian, are actually just speculative. Though I'm a lover of science fiction, it's a stretch to push this idea onto the field recording, which is probably more like the equivalent of a landscape painting but in which the imagination plays a greater part. Coincidentally, some of my favourite sci-fi stories are Phillip K. Dick's *The Preserving Machine* and *The Sound Sweep*, and *Prima Belladonna* by J.G. Ballard, all of which deal with ambient sound or the way nature acts upon music. Dylan and I have talked about compiling a book of sci-fi stories that deal with sound.

Amelia: I'd totally be into that! I loved that idea in *Sound Sweep* of the way in which sounds long gone can leave an indelible psychic imprint on space, a residual acoustic energy that can alter your behaviour even if it's not consciously audible.

Penggabungan audio dari berbagai lingkungan membantu perluasan ruang imajinasi yang kami harapkan untuk kami ciptakan. Ada juga keinginan untuk membawa dunia luar ke dalam musik kami dan kemudian menempatkan musik kami di dunia luar. Tentu saja, ada berbagai pengalaman mendengarkan yang berbeda yang hanya bisa datang dari melakukan rekaman di lapangan dan yang telah menjadi bagian penting dalam pertumbuhan saya sebagai seorang musisi. Duduk di tengah-tengah sawah yang dipenuhi katak adalah pelajaran utama yang sangat sederhana dalam dinamika spasial, sinkopasi dan kekuatan untuk menghasilkan ruang sonik yang teramat kompleks dengan palet-palet yang sangat terbatas. Ada juga daya tarik untuk mendengar bahasa-bahasa spesies lainnya sebagai musik. Pasar burung tua di Yogyakarta adalah pengalaman yang sangat berbeda, sebuah paduan suara lengkap dan menggila dari nyanyian sangkar-sangkar antar-spesies. Tidak ada pertunjukan musik yang dengan improvisasi eksperimental pun yang mampu mendekati pengalaman aural ini. Di satu sisi, rekaman lapangan bisa jadi seperti memancing. Menangkap ikannya tidak penting (memancing) itu lebih seperti alasan untuk merasakan ruang. Saya pikir elemen fantasi hanyalah kemampuan untuk menggunakan elemen-elemen sonik untuk menghasilkan suara yang tidak ada dalam kenyataan.

Ferdi: This makes me wonder – apart from the content and beyond the technology, is there a particular frequency (structure) of transmission that amplifies sounds through different cultural contexts through the South?

Amelia: Maybe the way sounds are amplified is like the structure of a rumour? I mean, something that's only partly audible, whose meaning derives from a chain of translations and misinterpretations...

Ferdi: In Java we have this so-called "getok tular" culture (which literally means "hit spread" but is often translated as "word of mouth"), in which information, sounds and stories are circulated orally. The emphasis is on the performance more than the content: an enjoyment of retelling and amplifying rather than transmitting juicy information as truth. Through this particular mode of transmission, any person involved in the communication process can become a producer of sound, and thus an empowered agent, if she or he "hits" an audience with their narratives. This is done not only through tone but also mimicry, gesture and other modes of communication. The fun begins when another person also assumes a critical position as the producer of knowledge and sound. This creates a loop of communication through reproduction, reiteration, or simply put, spreading sound to a wider audience. The process continues to circulate as people keep

Nathan: Saya merasa seolah-olah rekaman di lapangan adalah cara yang paling lengkap untuk membangkitkan sebuah ruang atau hamparan ruang. Rekaman lapangan sesuai untuk saya sebagai studi pembelajaran akan ruang-ruang yang berbeda dan jenis-jenis berbagai ruang yang ingin saya ciptakan yang tumbuh dari hasil karya saya dengan berbagai rekaman. Saya merasa seolah-olah ruang-ruang yang saya ciptakan untuk improvisasi, meskipun beberapa orang mungkin melihatnya sebagai utopia, sebenarnya hanya sekedar spekulasi. Walaupun saya seorang pencinta fiksi ilmiah (*sci-fi*), adalah agak berlebihan untuk mendorong ide ini kepada rekaman di lapangan, yang mungkin lebih kepada kesetaraan dengan sebuah lukisan pemandangan di mana imajinasinya yang memainkan peranan lebih besar. Kebetulan beberapa cerita *sci-fi* favorit saya yang diantaranya adalah, *The Preserving Machine* dan *The Sound Sweep* karya Phillip K. Dick, dan *Prima Belladonna* karya JG Ballard, semuanya berhubungan dengan suara ambien atau cara alam berinteraksi terhadap musik. Dylan dan saya telah berbicara tentang menyusun buku cerita-cerita *sci-fi* yang berhubungan dengan suara.

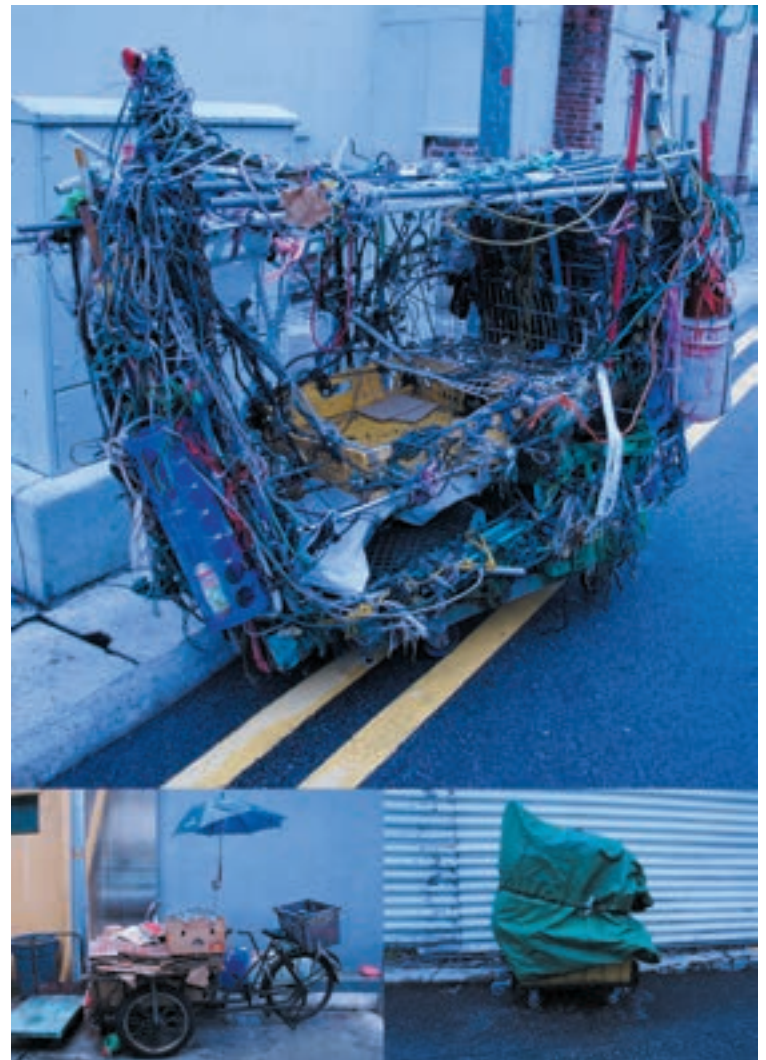
Amelia: Saya sepenuhnya akan mendukung itu! Saya menyukai ide yang sama dalam *Sound Sweep* dari cara bagaimana suara-suara yang telah menghilang begitu lama bisa meninggalkan jejak psikis yang tak terhapuskan pada ruang, sebuah sisa energi akustik yang dapat

Figure 3: Mobile vendors on the streets of Yogyakarta, 2011

Figure 4: Carts and cycles on the streets of Singapore, 2011



3



4

introducing new improvisations (or translations as you would call them, Amelia) into the chain. As soon as the fun ends, it begins to dissolve, but it's not long before someone else jumps in with a new game. This might explain why social media such as Facebook and Twitter had such a big impact in Indonesia (not so much in audio forms but more textual and visual). But perhaps what I am trying to describe here turns out to be what gossiping is all about, along with its typical tonality, sound bites and gesture. Yet I see the need also to pay attention to how sound circulation works fastest and hardest across the board when an element of power play is included. In a clearly organised sonic environment, this convivial aspect of sound reproduction tends to be left out, or at best considered as noise.

Nathan: It seems to me as if Australia, Southeast Asia, South America and Southern Africa are really badly informed about each other. We all have much more of an idea of life in London, Berlin or Los Angeles than we do of each other's lives. If you look at Buckminster Fuller's Dymaxion Map, all of the Southern countries are on the periphery of a Central Asian/European/North American landmass. This landmass shares a great deal of fauna and plant life, so biologically at least it's comparatively homogeneous. What the Southern countries have in common is that they don't share this common heritage or material culture. This actually generates a lot of the same strategies, though

mengubah perilaku anda, meskipun secara sadar tidak terdengar.

Ferdi: Hal ini membuat saya bertanya-tanya – terlepas dari isinya dan di luar teknologi, apakah ada transmisi frekuensi tertentu (struktur) yang memperkuat suara-suara melalui konteks budaya yang berbeda di seluruh Selatan?

Amelia: Barangkali cara suara-suara diperkuat adalah seperti susunan sebuah kabar angin? Maksud saya, sesuatu yang hanya sebagian terdengar, yang pengartiannya didapat dari mata rantai berbagai terjemahan dan salah tafsir...

Ferdi: Di Jawa kami memiliki apa yang disebut budaya "getok tular" (yang secara harfiah berarti "pukul-sebar" tetapi sering diterjemahkan sebagai ("penyebaran dari mulut ke mulut"), di mana informasi, berbagai suara dan cerita diedarkan secara lisan. Penekanannya adalah lebih kepada pelaksanaan daripada isinya: suatu kenikmatan yang didapat dari menceritakan kembali dan memperkuat daripada sekedar menyampaikan informasi yang 'juicy' sebagai kebenaran. Melalui cara penularan tertentu inilah, setiap orang yang terlibat dalam proses komunikasi dapat menjadi penghasil suara, dan selanjutnya menjadi agen jika dia berhasil "menyentuh" pendengar dengan cerita-cerita mereka. Hal ini dilakukan tidak hanya melalui nada tetapi juga

they arise independently. I saw a lot of the same improvised tools and tricks in Brazil as I saw in Indonesia, but there was clearly no communication between the two contexts.

Material improvisation is something I have documented a lot in Brazil and Indonesia. It's inspiring to see such re-purposing and jerry rigging everywhere, very ingenious. The Brazilians call it Gambiarra and it's basically an aesthetic of making something until it functions and then no more. It's funny, but in the art world in both Brazil and Indonesia, the scene seems dominated by works outsourced to craftsmen. In Australia, because of the economic situation, the art scene is composed largely of people making their own work, which either involves you becoming a craftsman yourself or making raw-looking work.

Amelia: Those kinds of improvised strategies also play a big part in Snawklor's projects. Within an improvised framework, sound evolves organically, dependent on the context of its production, within specific moments and times. Is any of your work planned or scripted?

Dylan: Being in tune is the only preparation we have.

Nathan: The key to Snawklor's improvisation is that we're all fiercely independent and hate to compromise, so it's a structure for preserving

penipuan, sikap dan cara-cara komunikasi lainnya. Kegembiraan ini dimulai ketika orang lain juga mengambil posisi penting sebagai penghasil pengetahuan dan suara tersebut. Ini menciptakan lingkaran komunikasi melalui reproduksi, pengulangan, atau sederhananya, menyebarkan suara ke khalayak yang lebih luas. Prosesnya terus beredar saat orang-orang terus memasukkan unsur improvisasi baru (atau yang dinamakan penduplikatan, Amelia) ke jaringan rantai tersebut. Segera setelah kegembiraan ini berakhir, hal itu mulai lenyap, tapi tidak akan lama sebelum orang lain melompat dengan permainan baru. Hal ini mungkin menjelaskan mengapa media sosial seperti Facebook dan Twitter memiliki dampak yang besar di Indonesia (tidak begitu banyak dalam bentuk audio tapi lebih ke arah tekstual dan visual). Tapi mungkin apa yang saya coba jelaskan di sini ternyata adalah tentang gosip itu sendiri, diikuti dengan berbagai nada khasnya, penekanan suara-suara dan gerakan. Namun, saya melihat adanya keperluan juga untuk memperhatikan tentang bagaimana sirkulasi suara bisa bekerja tercepat dan terkuat di seluruh papan ketika unsur memainkan kekuatan dimasukkan. Dalam lingkup sonik yang jelas-jelas teratur, aspek hura-hura terhadap reproduksi suara cenderung ditinggalkan, atau setidaknya dianggap sebagai kebisingan.

Nathan: Menurut saya, sepertinya Australia, Asia Tenggara, Amerika Selatan dan daerah Afrika Selatan mendapatkan informasi yang

Figure 5: Nathan Gray, Photographs of everyday improvisations, 2011

Figure 6: Nathan Gray, *Theorist's Training Camp*, Yogyakarta 2011 (Top: Salvaged and rehoused Gamelan set; Bottom: Improvised weightlifting equipment)



5



6

our autonomy. If we plan anything, it's usually only a few words and they're more often than not ignored. I'm interested in situations in which collaboration occurs without subjugation. I've been thinking about it with my Moiré studies – works which utilise an optical effect activated by the movement of the viewer. They are a means to seduce people into movement, creating a kind of performance. I deal with this collaborative model more explicitly in my works about Cornelius Cardew and the Scratch Orchestra. His compositions were basically strategies to remove the tyranny of the composer.

Dylan: The type of music-making I am now in the process of conducting combines street- and field-based improvised performances with the public and incorporates robotics and hand-made instruments. I've taken myself out of the performance role and now play the part of a live mixer or conductor. I also started creating nomadic performance spaces where I would conduct long performances for the public. The best parts of these performances were impromptu improvisations with visitors, which led me to pursuing my methodology of "Sound Tracks", the project I toured through Indonesia, Thailand and India in 2011-2012.

Nathan: Certainly the delicacy of the music we used to make could not have come about in Asia, which is just noisy, and Europe seems

kurang tepat tentang satu sama lain. Kita semua memiliki lebih banyak gambaran tentang kehidupan di London, Berlin atau Los Angeles dibandingkan dengan gambaran akan kehidupan kita masing-masing. Jika Anda melihat Peta Dymaxion Buckminster Fuller, semua negara-negara Selatan berada di pinggiran daratan Asia Tengah/Eropa/Amerika Utara. Daratan ini berbagi begitu banyak fauna dan kehidupan tanaman, oleh karenanya setidaknya secara biologis, semuanya ini secara relatif memiliki kesamaan jenis. Persamaan yang dimiliki oleh negara-negara Selatan adalah bahwa kesemuanya tidak berbagi warisan umum atau materi budaya. Hal ini sebenarnya menghasilkan banyak strategi-strategi yang sama, meskipun masing-masing muncul secara independen. Saya melihat banyak sekali alat-alat dan trik-trik hasil improvisasi yang sama di Brasil seperti yang saya lihat di Indonesia, tapi jelas sekali kalau tidak ada hubungan antara dua konteks tersebut.

Improvisasi materi adalah sesuatu yang telah banyak saya dokumentasikan di Brazil dan Indonesia. Sangat terinspirasi melihat semacam pemaknaan kembali dan *jerry rigging* di mana-mana, sangat cerdas. Orang-orang Brasil menyebutnya *Gambiarra* yang pada dasarnya adalah sebuah estetika untuk menciptakan sesuatu sampai mencapai fungsinya dan kemudian tidak ada lagi. Ini lucu, tapi dalam dunia seni baik di Brasil maupun Indonesia, suasananya tampaknya didominasi oleh karya-karya dikomisikan kepada pengrajin.

spookily free of birdsong compared to Melbourne. Birdsong has been a big influence. I lament the rise of the Mynah bird and its gross asthmatic calls; they seem to be taking over everywhere in larger and larger numbers and I'm afraid that this is a context in which globalisation will be awful. Perhaps the quiet of Australia tuned us into listening harder.

Dylan: I think it's more about living in an urban environment, and the types of spaces where music is created. In Asia, a lot of the music I make is created in outdoors environments, so the environment becomes another performer. In Australia, the majority of music I make is indoors or live on stage; it's a very different approach.

Ferdi: One point worth exploring is the relation of spaces (within and between) in hearing and reproducing sounds. As artist-researchers cum amateur ethnographers, whose and what kinds of sensibilities are involved in capturing and restructuring sound into spatial practice?

Dylan: A lot of my work uses multi-speaker systems and various sound sources and sculptures playing at the same time. I try to replicate an environment that has various time signatures: events happening simultaneously and independently of one another but which can sit together as a whole. This enables the viewer to place themselves

Di Australia, karena situasi ekonomi, pemandangan keseniannya sebagian besar terdiri dari orang-orang yang membuat karya-karya mereka sendiri, yang melibatkan anda sendiri sebagai pengrajin atau menghasilkan karya-karya yang masih tampak mentah (setengah jadi).

Amelia: Strategi-strategi improvisasi semacam ini juga memainkan peranan besar dalam proyek-proyek Snawklor. Di dalam kerangka improvisasi, suara berkembang secara organik, tergantung pada konteks produksinya, di dalam momen-momen dan waktu tertentu. Apakah ada dari karya anda yang direncanakan atau ditulis?

Dylan: Selalu '*in tune*' adalah persiapan-satunya yang kami miliki.

Nathan: Kunci improvisasi Snawklor adalah bahwa kita semua sangat independen dan benci untuk berkompromi, jadi ini adalah struktur untuk menjaga otonomi kami. Jika kami merencanakan apa saja, itu biasanya hanya beberapa kata dan lebih sering diabaikan. Saya tertarik pada situasi-situasi di mana kolaborasi bisa terjadi tanpa adanya penindasan. Saya sudah berpikir tentang hal itu dengan kajian saya terhadap *Moiré* – karya-karya yang memanfaatkan efek optik yang digerakkan oleh gerakan para penontonnya. Itu adalah alat untuk merayu orang ke dalam gerakan, untuk menciptakan semacam tontonan. Saya menguraikan contoh kolaboratif ini dengan lebih

Figure 7: Nathan Gray, *Theorist's Training Camp*, Yogyakarta 2011 (Top: Dinah Reading; Middle: Installation overview; Bottom: Wowok working out)

Figure 8: Nathan Gray, *Theorist's Training Camp*, Yogyakarta 2011 (Top: Bootlegged library; Bottom: DIY Synthesiser)



7



8

physically within different parts of the music. It's an approach that's based on field-recording sensibility. One element I like to retain is a uniform tuning system, which does not exist in the real world and is perhaps a fantasy or utopian aspect, or just a way of creating specific forms of energy. I like playing with different tuning systems and trying to find links in time and space between various musical cultures. I did an exhibition in Melbourne in 2008 exploring pentatonic tuning and the connections between Indian music and the music of Scotland, where I was born. I always thought there was a connection between the drones and melodic signatures of the two musical cultures, and through research discovered that the bagpipe – the musical symbol of Scotland – came to the country via the Roman Army and via gypsies who came from North India. At the moment I'm playing around with the Indonesian practice of slightly mistuned pairs of instruments to create a shimmering or pulsating effect, which is said to be conducive to activating trance states or to opening doors to the spirit world.

One of the reasons I have returned to Yogyakarta again and again is its innate musicality. This is a great example of a place where I feel like I am walking through a piece of music everyday, and the longer you are there the more rhythm it has as you connect its links and daily repetitions. This can be said of most places but I particularly like the song Yogyakarta plays. You have the call to prayer, but also the street vendors who all have their own calls – from boiling kettles to dragging

eksplisit lagi dalam karya-karya saya tentang Cornelius Cardew dan Orkestra *Scratch*. Komposisinya pada dasarnya adalah strategi untuk menghapuskan tirani komposernya.

Dylan: Jenis pembuatan musik saya yang sekarang ini sedang dalam proses adalah mengadakan gabungan pertunjukan hasil improvisasi berbasis jalanan dan lapangan dengan masyarakat dan menggabungkan instrumen-instrumen robotik dan buatan sendiri. Saya telah menarik diri dari peranan untuk ikut tampil dalam pertunjukan dan sekarang memainkan peran sebagai *live mixer* atau konduktor. Saya juga mulai menciptakan berbagai ruangan pertunjukan yang nomaden di mana saya akan mengadakan pertunjukan-pertunjukan yang lama untuk umum. Bagian terbaik dari berbagai pertunjukan ini adalah improvisasi-improvisasi dadakan dengan para pengunjung, yang membawa saya pada perburuan metodologi "*Soundtracks*" terkini, proyek yang membuat saya berkeliling ke seluruh Indonesia, Thailand dan India pada tahun 2011-2012.

Nathan: Tentu saja kenikmatan akan musik yang sebelumnya kami buat, tidak mungkin terjadi di Asia yang terlalu berisik dan Eropa nampaknya bebas dari hantu kicauan burung kalau dibandingkan dengan Melbourne. Kicauan burung punya pengaruh yang besar. Saya menyesali munculnya burung Mynah dan seruan bengeknya yang

chains, or simply a bamboo bell – then the dawn and dusk chorus of specific instruments and my favourite, the evening launch of the pigeons. Local men gather on street corners to launch their pigeons, which are all wearing tuned pipes around their necks. Such an amazing sound, like a bomb falling from the sky in a First World War movie. It's very hard to return to Australia where the urban landscape is minimalist industrial punctuated with birdsong.

Ferdi: Hearing the components in Snawklor's work has drawn me to the idea of a remixed soundscape that is restructuring the South. This is more than just an historical and cultural blending of existing substances from different locations delineating the South. Such encounters can enable us to deal with sounds as sediments that sustain across distance and reproduction. This practice is more like that of scavengers working with debris and scraps than fieldworkers or researchers *per se*, although both are dealing with knowledge production and circulation.

Nathan: Just to stress, I do not see myself as an ethnographer or researcher. I am an artist/musician and I don't bring the kind of rigour expected of ethnographic research. I get to absorb things more freely, and to respond to and influence the situation around me. I am also in some sense opposed to anthropologists (while being addicted to

menyolok; mereka sepertinya akan mengambil alih di mana-mana dalam jumlah yang lebih dan lebih besar lagi, dan saya khawatir kalau ini adalah konteks di mana globalisasi akan jadi mengerikan. Mungkin ketenangan di Australia menyetel kami agar mendengarkan lebih keras lagi.

Dylan: Saya kira itu lebih kepada kehidupan di lingkungan perkotaan, dan jenis-jenis ruang di mana musik dihasilkan. Di Asia, banyak dari musik yang saya ciptakan dibuat di lingkungan-lingkungan luar, sehingga lingkungan menjadi pelaku lainnya. Di Australia, sebagian besar musik yang saya buat adalah di dalam ruangan atau langsung (*live*) di atas panggung; ini adalah pendekatan yang sangat berbeda.

Ferdi: Satu hal yang perlu untuk ditelusuri adalah hubungan dari berbagai ruang (di dalam dan di antara) dalam pendengaran dan memperbanyak suara-suara. Sebagai seniman-peneliti dan etnografer amatir, milik siapa dan kepekaan sejenis apa yang dilibatkan dalam menangkap dan menyusun kembali suara ke dalam praktek spasial?

Dylan: Banyak dari karya saya yang menggunakan sistem *multi-speaker* dan beragam sumber suara dan permainan patung-patung pada waktu yang bersamaan. Saya mencoba untuk meniru sebuah lingkungan yang memiliki berbagai tanda-tanda waktu (tanda tempo):

the fruits of their labour). Their collection of information about other cultures is not used to benefit that culture, and I don't talk about opening cultures up to globalisation. I think it's safe to say that certain anthropologists have been, quite literally, spies.

Take the Fahnstock expedition, which was one of the first groups to record Balinese gamelan. The expedition was funded by the 1930s equivalent of the CIA to collect information about Southeast Asia for the war effort. The irony is they produced this historical document of enduring beauty almost as a side effect.

Interestingly this expedition documented Balinese gamelan just before most of the gamelans on the island were melted down and re-cast. This created a different sense of tuning, while rapid shifts in timing became a key feature of the music. The Fahnstock recordings are often thought to be "saving endangered music", and while that process is amazing, the question remains: endangered from what? From changes in style dictated by the musicians and audiences who use it? There seems to be a cultural double standard, that somehow Southeast Asian music should remain frozen in time.

Dylan: I sometimes feel like a member of the Fahnstock expedition, or perhaps a terrorist cell, when I have to explain to security at the airport what the box of hand-made instruments resembling detonation devices really is... Or when I'm sitting silently on a street

peristiwa-peristiwa yang terjadi secara serentak dan terpisah dari satu sama lain, tetapi yang dapat berjajar bersama secara keseluruhan. Hal ini memungkinkan para penontonnya untuk menempatkan diri secara fisik di dalam bagian yang berbeda dari musik. Ini merupakan pendekatan yang didasarkan pada sensibilitas rekaman-lapangan. Salah satu unsur yang ingin saya pertahankan adalah sistem *tuning* yang seragam, yang tidak ada di dunia nyata dan yang mungkin hanyalah fantasi atau aspek utopis, atau hanya sarana untuk menciptakan bentuk-bentuk energi tertentu. Saya suka bermain-main dengan sistem *tuning* yang berbeda dan mencoba untuk menemukan hubungan-hubungan di dalam waktu dan ruang antara kebudayaan musik yang beragam. Saya melakukan pameran di Melbourne pada tahun 2008, menyelidiki *tuning* pentatonik dan hubungan antara musik India dan musik Skotlandia, di mana saya dilahirkan. Saya selalu berpikir bahwa ada hubungan antara berbagai dengungan dan tanda tempo melodis dari kebudayaan musik keduanya, dan melalui penelitian telah diketahui bahwa *bagpipe* - simbol musik Skotlandia - masuk ke negara ini melalui tentara Romawi dan melalui orang-orang gipsi yang datang dari India Utara. Saat ini saya sedang main-main dengan praktek memadukan instrumen-instrumen yang kurang serasi di Indonesia untuk menciptakan efek berkilauan atau berdenyut, yang dianggap kondusif untuk menghidupkan keadaan di bawah sadar (kerasukan) atau membuka pintu-pintu ke alam mistik.

corner recording workers building a new hotel, or a dripping pipe, or filming an ice-cream truck. It's not normal behaviour and it looks very suspicious. But as Nathan has mentioned, there is something clinical and predatory about the terms ethnography, researcher etc. Ferdi, you are definitely scavengers, not ethnomusicologists!

Amelia: This also reminds me of the so-called "international debut" of gamelan music at the 1889 World Fair in Paris, which exploited numerous "exotic" cultural practices, including the presentation of musicians in displays akin to human zoos. This was apparently the first time Debussy "heard" the sound of Indonesia, through the performance of the Javanese gamelan players. So I certainly know what you mean about predatory qualities.

Ferdi: I would like to bring in the idea of spheres in making space through sound. Here in Yogyakarta, most people are used to hearing different sound bites at the same time, especially in public centres like the malls, the streets, shopping centres, parks, open spaces and even in secluded spaces like cemeteries and wasteland. The bird tweet, phone rings, the blaring amplifiers of Melayu pop music, buzzing chatters, children's cries, screeching traffic, ice-cream man tunes and the most prominent, the muazzin calls, are the layers of sound that (in) form the local space and time. It is like being in an amusement park or

Satu alasan mengapa saya telah berkali-kali kembali ke Yogyakarta adalah bawaan musikalitas-nya. Ini adalah contoh yang baik tentang sebuah tempat di mana saya merasa sepertinya saya berjalan melewati sebuah karya musik setiap harinya, dan semakin lama anda berada di sana semakin banyak ritme yang dimilikinya ketika anda menghubungkan berbagai *link*-nya dan pengulangan sehari-hari. Demikian dapat dikatakan untuk sebagian besar tempat-tempat yang ada, tetapi saya terutama sekali menyukai lagu-lagu yang dimainkan Yogyakarta. Anda bisa mendengarkan panggilan untuk sembahyang, tetapi juga penjaja jalanan yang kesemuanya memiliki seruan mereka sendiri - dari ceret-ceret yang mendidih sampai ke suara rantai-rantai yang ditarik, atau hanya sebuah lonceng bambu - kemudian paduan suara fajar dan senja dari instrumen-instrumen tertentu, dan favorit saya, pelepasan burung merpati pada saat petang. Pria-pria lokal berkumpul di sudut-sudut jalan untuk melepaskan burung-burung merpati mereka, yang semuanya mengenakan suling tala (*tuned pipe*) di leher mereka. Suara yang begitu menakjubkan, bagaikan bom jatuh dari langit dalam film Perang Dunia Pertama. Tidak mudah untuk kembali ke Australia di mana bentangan lahan perkotaannya adalah industri minimalis diselingi dengan kicauan burung.

Ferdi: Mendengar komponen-komponen dalam karya Snawklor telah membawa saya kepada ide akan *soundscape* remix yang melakukan

casino, except maybe a ubiquitous one.

An observant foreigner might ask: how can you hear yourself talking or thinking amid all the noise? My answer is: if we try to visualise the layers of sounds as spheres or bubbles that wrap around different items producing the sounds, you will have a foam. Sometimes some of the bubbles crash into each other and form one larger bubble, and sometimes they stay separate. The big spheres do not necessarily overwhelm the smaller ones. People still chat as casually within a boisterous mobile-phone market as they do in private rooms. Sometimes they stomp their feet in time with the beat coming from the speakers perched on the ceiling or are reminded that praying time is coming. This makes me wonder whether each and every locale has a different norm of listening, and how the spatial also affects the ways sounds are reproduced.

Nathan: I wish I had your foam theory when trying to sleep through the first call to prayer! Yes, you have it! In Indonesia these sounds are not intrusive because they are conceptualised as separate. In Australia it's so quiet and there are so many laws (don't get me started) that govern sound levels, timings and locations that this mindset has not had the opportunity to evolve.

restrukturisasi terhadap Selatan. Ini lebih dari sekedar pencampuran sejarah dan budaya dari berbagai substansi yang ada dari tempat-tempat berbeda yang menggambarkan Selatan. Pertemuan tersebut dapat memungkinkan kami untuk menangani suara-suara sebagai sedimen yang mampu bertahan melewati jarak dan reproduksi. Praktek ini lebih seperti para pemulung yang bekerja dengan puing-puing dan sisa-sisa dibandingkan seperti para pekerja lapangan atau peneliti itu sendiri, meskipun keduanya berurusan dengan produksi dan sirkulasi pengetahuan.

Nathan: Hanya untuk menekankan, saya tidak melihat diri saya sebagai seorang etnografer atau peneliti. Saya seorang seniman/musisi dan saya tidak membawa semacam kekakuan yang diharapkan dari seorang peneliti etnografi. Saya bisa menyerap berbagai hal dengan lebih bebas, dan untuk menanggapi dan mempengaruhi situasi di sekitar saya. Saya dalam beberapa hal juga berlawanan dengan antropolog (ketika sedang kecanduan hasil kerja mereka). Kumpulan informasi mereka tentang kebudayaan lain tidak digunakan untuk tujuan yang bermanfaat bagi kebudayaan itu, dan saya tidak berbicara tentang membuat kebudayaan tersebut terbuka terhadap globalisasi. Saya kira cukup beralasan untuk mengatakan bahwa beberapa di antara antropolog, secara harfiah, juga adalah mata-mata.

Contohnya ekspedisi Fahnestock, yang merupakan salah satu

Amelia: I suspect these variable modes of listening also fed into Snawklor's shift from playing in gallery spaces to taking on gig venues and outdoor spaces too. More recent Snawklor performances, particularly since Duncan Blachford joined on drums in 2009, have been ear bashingly loud events. What brought the noise? Was it related to audiences, venues, aesthetics?

Dylan: It was a conscious decision to be able to play in live venues with rock bands, specifically my brother's band Zond. But the noise factor is also about creating a physicality of sound that goes beyond volume. The other reason I love playing at increased volumes is that at some point there seems to be a multiplicity of sounds and sound spaces emerging at the one time. This is directly influenced by visiting La Monte Young's *Dream House* in New York – a devotional space filled with various high volume standing waves or frequencies that can be played by moving your physical position within the space. Coming from a performance background also made me quite dissatisfied with the way most exhibitions were presented as showrooms – as closer to a visit to Ikea than a gig. My preferred use of the gallery is as a workspace/practice space/meeting space/performance space. It's a space to create work and ideas that will be given a life outside the gallery. I'm not really interested in making a finished piece of work. Just as Snawklor has been playing the same song for ten years, I feel like

dari rombongan pertama yang merekam gamelan Bali. Ekspedisi ini didanai oleh agen yang setara dengan CIA di tahun 1930an untuk mengumpulkan informasi tentang Asia Tenggara untuk upaya peperangan. Ironisnya lagi mereka menghasilkan dokumen sejarah akan keindahan abadi hampir sebagai akibat sampingan saja.

Yang lebih menarik lagi, ekspedisi ini mendokumentasikan gamelan Bali tepat sebelum sebagian besar gamelan-gamelan di pulau ini dicairkan dan ditempa kembali (*re-cast*). Hal ini menghasilkan suasana yang berbeda dari *tuning*, sementara pergeseran yang cepat dalam pengaturan tempo menjadi kunci utama dari musik ini. Rekaman-rekaman Fahnestock ini seringkali dianggap "menyelamatkan musik yang terancam punah", dan walaupun prosesnya mengagumkan, pertanyaan yang masih tinggal adalah: terancam punah dari apa? Dari perubahan-perubahan dalam gaya yang ditentukan oleh para musisi dan penonton yang menggunakannya? Sepertinya ada standar budaya ganda, bahwa entah mengapa musik di Asia Tenggara seharusnya tetap dibiarkan membeku dalam waktu.

Dylan: Saya kadang-kadang merasa seperti anggota ekspedisi Fahnestock, atau mungkin sebuah sel teroris, ketika saya harus menjelaskan kepada pihak keamanan di bandara tentang apa sebenarnya kotak dari instrumen-instrumen buatan tangan yang menyerupai perangkat ledakan ini ... atau ketika saya duduk diam

Figure 9: Dylan Martorell, *Soundtracks*, 2012

Figure 10: Dylan Martorell, *Soundtracks*, 2012



9



10

I'm making one piece of work that is always in progress.

Nathan: The *Dream House* certainly didn't inspire me to make loud music. If anything, it did the opposite. But I did love the subjectivity of the experience and loved it as another seduction into movement. My Bloody Valentine's shambolic but ridiculously loud 1993 Perth show was an instance when extreme volume made it impossible to even tell which song was which. Large amounts of what I heard I clearly hallucinated, without the aid of drugs. And so did many of my friends. This is another instance of the ecstatic space being created by density and volume.

Snawklor's descent into noise was simply about us starting to utilise different spaces for different purposes. We still make quiet music or even purely acoustic music. At the Yarra Bend bat colony, for instance, where we play each summer, the environment demands something subtle but the context of venues for rock bands demands a kind of rawness.

Amelia: The incorporation of site-specific elements like local instruments and materials, found objects and sounds into the development of the recordings and performances is a consistent element of your production process, be it a gig at a fruit bat colony on

di sudut jalan merekam para pekerja membangun hotel baru, atau pipa yang menetes, atau mengambil film sebuah truk es krim. Hal ini bukan perilaku normal dan tampak sangat mencurigakan. Tapi seperti yang telah Nathan sebutkan, ada sesuatu yang bersifat klinis dan memangsa tentang istilah etnografi, peneliti dll. Ferdi, kita benar-benar para pemulung, bukan etnomusikolog!

Amelia: Ini juga mengingatkan saya pada apa yang disebut "debut internasional" dari musik gamelan di Pameran Dunia tahun 1889 di Paris, yang mengeksploitasi sejumlah praktek-praktek budaya "eksotis", termasuk pagelaran para musisi dalam tontonan yang mirip dengan kebun binatang manusia. Ini rupanya adalah pertama kalinya Debussy "mendengar" suara dari Indonesia, melalui pagelaran para pemain gamelan Jawa. Jadi saya tahu pasti apa yang anda maksudkan tentang kualitas-kualitas pemangsa.

Ferdi: Saya ingin membawa gagasan tentang bola dalam menciptakan ruang melalui suara. Di sini, di Yogyakarta, kebanyakan orang sudah terbiasa mendengar cuplikan suara yang berbeda pada saat yang sama, terutama di pusat-pusat umum seperti mal-mal, jalanan, pusat-pusat perbelanjaan, taman, berbagai ruang terbuka dan bahkan dalam ruang-ruang terpencil seperti pemakaman dan tanah kosong. Burung menciap, telepon berdering, amplifier musik pop Melayu

the banks of a Melbourne river or a street jam in Jakarta. Your working method foregrounds the contingent and the idea of making do with whatever is at hand, leading to the creation of a kind of "musique povera" as you've called it, Dylan.

Dylan: My sound is based on the materials I can access in each specific site, so as to create instruments and sound systems. I also document the ways in which I encounter material improvisation on the streets. This informs the type of work I make as much as the materials I use. It's also dependent on my collaborators and the environment, of course – playing bamboo flute in a rice field full of singing frogs is a very different experience to playing phasered lithophonic gamelan with school kids on the streets of Jakarta. Improvisation, and the ability to translate musical structures into 2D and 3D forms and back again, are the lessons I took from Snawklor. The same methodologies of chance and layering have informed the way I approach the various materials I work with.

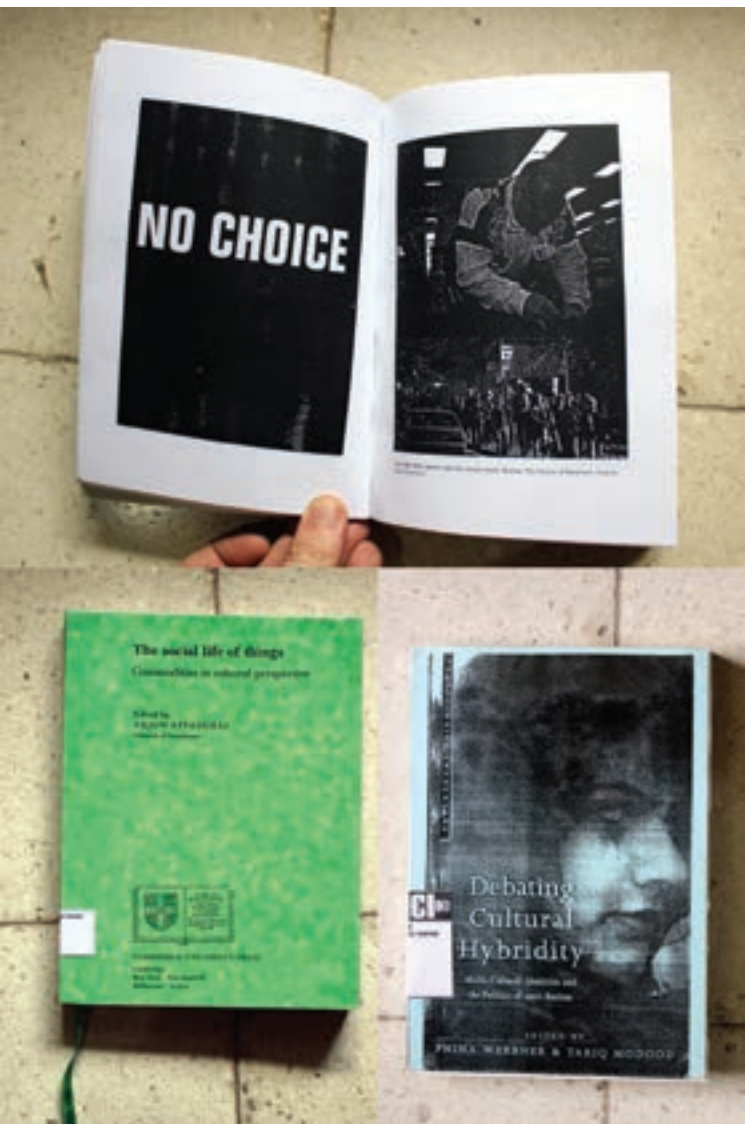
Nathan: In Indonesia I made a work called *Theorist Training Camp / Practice Piece*. It came out of documenting several contingent practices or material improvisations that I saw in Indonesia. The structure was taken from the tent restaurants that spring up each afternoon throughout the city. They alter the city completely and

yang menggelejar, desas-desus obrolan, tangisan anak-anak, bunyi lengkungan lalu lintas, lagu penjual es krim dan yang paling menonjol, panggilan muazzin, kesemuanya ini adalah berbagai lapisan suara yang (dalam) membentuk ruang dan waktu setempat. Hal ini seperti berada di sebuah taman hiburan atau kasino, kecuali mungkin yang ada di mana-mana.

Seorang asing yang jeli mungkin akan bertanya: bagaimana anda bisa mendengar diri anda berbicara atau berpikir di tengah semua kebisingan? Jawaban saya adalah: jika kita mencoba untuk membayangkan gambaran lapisan suara sebagai bola atau gelembung yang membungkus berbagai benda berbeda yang menghasilkan suara-suara, anda akan memiliki busa. Kadang-kadang beberapa dari gelembung ini bertabrakan satu sama lain dan membentuk satu gelembung yang lebih besar, dan kadang gelembung itu tetap terpisah. Bola yang besar tidak selalu membebani bola yang lebih kecil. Orang-orang masih mengobrol sesantai di tengah-tengah gaduhnya pasar ponsel layaknya kalau mereka melakukan hal yang sama di ruang-ruang pribadi. Terkadang mereka menghentakkan kaki mereka bersamaan dengan ketukan yang berasal dari *speaker* yang bertengger di langit-langit atau saat teringat bahwa waktu berdoa akan segera tiba. Hal ini membuat saya bertanya-tanya apakah masing-masing daerah dan setiap orang memiliki norma yang berbeda dalam mendengarkan dan bagaimana tata ruang juga mempengaruhi cara-

Figure 11: Bootleg books from the Kunci Library (Photography: Nathan Gray, 2011)

Figure 12: Everyday improvisations (Photography: Nathan Gray, 2011)



are inherently mobile. Each restaurant is a mini masterpiece of ingenuity. The tent I created housed three spaces: a gym, a library and a music studio. The gym was all concrete and pipe, inspired by several homemade gyms I encountered. The library came from the Kunci cultural studies library – a library made up almost completely of bootleg photocopied books, which have a very particular aesthetic. The music studio was drawn from a synth workshop I participated in and a rusty old gamelan I re-housed. This was a nod to the Gamelan Digul, a gamelan made by Indonesian prisoners of war in Australia by melting down cutlery and other scrap metal. So the structure was all about ingenuity.

But the structure was designed to engineer a performance. The idea was that study, exercise and music practice are intended for self-improvement, not necessarily ends in themselves. They are half-completed actions which, when performed together, would make one whole performance. So the performance happens with or without the audience knowing it whenever these actions (study, working out, practising music) are performed together in the space. The audience/performer is seduced, not compelled, into action.

Amelia: We have spoken previously about the idea of geography as both a constructed concept and as a concrete influence on the development and circulation of forms of knowledge (as contingent,

cara suara dihasilkan kembali.

Nathan: Andaikata saya punya teori busa anda ketika mencoba untuk tidur di sepanjang panggilan pertama untuk sembahyang! Ya, anda menang!

Di Indonesia suara-suara ini tidak mengganggu karena suara tersebut diartikan terpisah. Di Australia begitu tenang dan ada begitu banyak aturan (jangan biarkan saya mulai) yang mengatur berbagai tingkatan suara, pengaturan tempo dan letak oleh karenanya pola pikir ini tidak memiliki kesempatan untuk berkembang.

Amelia: Saya menduga cara-cara mendengarkan yang berubah-ubah ini juga dijadikan masukan atas pergeseran Snawklor dari bermain di ruangan galeri ke mengambil tempat-tempat manggung dan ruangan-ruangan di luar juga. Pertunjukan-pertunjukan Snawklor yang lebih baru, terutama sejak Duncan Blachford bergabung pada drum tahun 2009, telah menjadi ajang pertunjukan yang keras memekakkan telinga. Apa yang mendatangkan kebisingan itu? Apakah itu terkait dengan para penonton, tempat, estetika?

Dylan: Adalah keputusan yang disengaja untuk bisa bermain di tempat-tempat *live* (langsung) dengan band-band musik rock, khususnya band kakak saya, Zond. Tetapi faktor kebisingan juga

local, regional), about Buckminster Fuller, musical diasporas, the shifting boundaries of the “West”, the lineage from the drone of the Tambura to the bagpipe. Much has been made of the so-called “death of geography” under globalised capitalism, the flattening of space and the absorption of local and regional qualities into a homogenised “global” mix tape. What are your thoughts on this?

Nathan: My thoughts are “fine, let’s do it”. In a sense, globalisation gives people access to a larger library of things to draw from. And from what I’ve seen on my travels, what they draw from is idiosyncratic depending on where they come from. Hearing music in Indonesia – from Dangdut, a modern highly eroticised yet pro-Muslim style which draws from Arabic, Bollywood and rock music, to the very traditional music which was already influenced by Hindi and Buddhist influences – you come to realise that Indonesia has already been globalised, without being homogenised. This type of argument also comes from the standpoint that the West is here to stay, but I think Chinese and Islamic influences loom large in Indonesia, as they do globally. The Western influence is just another that will be added to the mix.

Dylan: Even something as Indonesian as gamelan is a hybrid musical form that combines Muslim and Chinese influences. There’s no such thing as purity. Seeing the Jumping Jacks, a Rolling Stone cover

tentang menciptakan fisik suara yang melampaui volume. Alasan lain kenapa saya suka bermain dengan volume yang diperbesar adalah karena pada saat tertentu tampaknya ada berbagai ragam suara dan ruang-ruang suara yang muncul pada satu waktu saja. Hal ini secara langsung dipengaruhi oleh kunjungan ke *Dream House*-nya La Monte Young di New York - ruang kebaktian yang diisi dengan berbagai gelombang tetap volume tinggi atau frekuensi-frekuensi yang dapat dimainkan dengan menggerakkan posisi fisik anda di dalam ruang. Datang dari latar belakang pertunjukan juga membuat saya merasa kurang puas dengan cara sebagian besar pertunjukan-pertunjukan ini disajikan sebagai ruang pameran – lebih mendekati kepada kunjungan ke *Ikea* daripada ke acara manggung. Saya lebih suka menggunakan galeri sebagai ruang kerja /ruang praktek/ruang pertemuan/ruang pertunjukan. Ini adalah ruangan untuk menciptakan karya dan ide-ide yang akan diberi kehidupan di luar galeri. Saya tidak begitu tertarik dalam menciptakan sebuah karya yang sudah jadi. Sama seperti Snawklor telah memainkan lagu yang sama selama sepuluh tahun, saya merasa seperti membuat satu karya yang selalu dalam proses.

Nathan: *Dream House* tentunya tidak mengilhami saya untuk membuat musik keras. Kalaupun ada, itu justru sebaliknya. Tapi saya suka nilai-nilai subyektif pengalaman ini dan amat menyukainya sebagai satu bujukan yang menjadi gerakan. Musik *Bloody Valentine*

band from Yogyakarta, is as Indonesian an experience as seeing the local mobile pastry vendor cranking out distorted loops of Lambada, or as seeing Senyawa for the first time – a delicate, powerful mix of metal rhythms, gestures and Indonesian folk traditions on hand-made amplified bamboo.

saya yang kacau tapi bukan main kerasnya pada acara di Perth tahun 1993 adalah sebuah contoh kalau suara ekstrim membuat mustahil untuk sekedar membedakan lagu yang mana yang sedang dimainkan. Sejumlah besar dari apa yang saya dengar saya jelas-jelas berhalusinasi, tanpa bantuan obat-obatan. Dan begitu juga teman-teman saya. Ini adalah contoh lain dari tempat kesenangan luar biasa yang diciptakan oleh kepadatan dan suara.

Terjunnya Snawklor di dalam kebisingan sebenarnya hanya karena kami mulai memanfaatkan ruang-ruang yang berbeda untuk tujuan yang berlainan. Kami masih membuat musik yang tenang atau bahkan musik akustik murni. Di tempat koloni kalong Yarra Bend, misalnya, di mana kami bermain musik setiap musim panas, suasananya menuntut sesuatu yang halus namun konteks tempatnya yang diperuntukkan band-band musik rock menuntut semacam kementahan.

Amelia: Penggabungan elemen-elemen lokasi yang spesifik seperti berbagai instrumen dan bahan lokal, benda-benda dan suara-suara yang ditemukan ke dalam pengembangan berbagai rekaman dan pertunjukan adalah elemen yang konsisten dari proses produksi anda, baik itu manggung di tempat koloni kalong di tepi sungai Melbourne atau kemacetan jalanan di Jakarta. Metode kerja anda melatarbelakangi kesatuan dan gagasan untuk menciptakan apa saja dengan apa yang ada di tangan, menyebabkan terciptanya semacam

“*musique povera*” sebagaimana anda menyebutnya, Dylan.

Dylan: Suara saya didasarkan pada materi yang bisa saya akses di setiap tempat kejadian tertentu, sehingga dapat menciptakan instrumen-instrumen dan berbagai *sound system*. Saya juga mendokumentasikan cara-cara di mana saya menjumpai improvisasi materi di jalanan. Hal ini menginformasikan jenis karya yang saya buat juga materi-materi yang saya gunakan. Ini juga tergantung pada kolaborator saya dan lingkungannya, tentu saja - bermain seruling bambu di sawah yang penuh dengan katak bernyanyi adalah pengalaman yang sangat berbeda dengan bermain gamelan *phasered lithophonic* dengan anak-anak sekolah di jalanan Jakarta. Improvisasi dan kemampuan untuk menerjemahkan berbagai struktur musik ke dalam bentuk-bentuk 2D dan 3D dan kembali lagi, adalah pelajaran yang saya ambil dari Snawklor. Metodologi yang sama dari peluang dan *layering* telah menerangkan cara saya mendekati berbagai materi yang saya gunakan dalam karya saya.

Nathan: Di Indonesia saya membuat sebuah karya yang disebut *Theorist Training Camp / Praktek Piece*. Ini merupakan hasil dari mendokumentasikan beberapa praktek-praktek kontingen atau improvisasi materi yang saya lihat di Indonesia. Struktur ini diambil dari restoran-restoran bertenda yang bermunculan setiap sore di

seluruh kota. Restoran bertenda ini mengubah kota sepenuhnya dan bersifat mudah berpindah-pindah. Masing-masing restoran adalah karya mini dari kecerdasan. Tenda yang saya buat memiliki tiga ruang: gym, perpustakaan, dan sebuah studio musik. Gym-nya semua beton dan pipa, terinspirasi oleh beberapa gym rumahan yang pernah saya temui. Perpustakaannya berasal dari perpustakaan studi budaya 'Kunci' - perpustakaan ini terdiri hampir seluruhnya dari bajakan buku-buku fotokopian, yang memiliki estetika yang sangat khusus. Studio musiknya didapat dari lokakarya *synth* yang saya ikuti dan gamelan tua berkarat yang saya tempatkan kembali. Ini adalah sebuah pengakuan terhadap Gamelan Digul, gamelan yang dibuat oleh tawanan perang Indonesia di Australia dengan melelehkan sendok garpu dan potongan logam lainnya. Jadi semua strukturnya adalah tentang keorisinilan.

Namun struktur ini dirancang untuk merancang sebuah pertunjukan. Idenya adalah bahwa belajar, latihan dan praktek musik dimaksudkan untuk perbaikan diri, tidak harus berakhir dalam diri mereka. Mereka adalah tindakan setengah-jalan yang, bila dilakukan bersama-sama, akan menghasilkan satu pertunjukan seutuhnya. Jadi pertunjukan ini terjadi dengan atau tanpa sepengetahuan penontonnya, setiap kali tindakan ini (studi, bekerja, berlatih musik) dilakukan bersama-sama dalam ruang. Para penontonnya/pemainnya digoda, tidak dipaksa, untuk bertindak.

Amelia: Kami telah berbicara sebelumnya tentang gagasan dari geografi baik sebagai sebuah konsep yang dibangun sebagai pengaruh nyata terhadap pengembangan dan sirkulasi bentuk-bentuk pengetahuan (sebagai kontingen, lokal, regional), tentang Buckminster Fuller, diaspora musik, batas-batas pergeseran dari "barat", garis keturunan dari dengung Tambura ke *bagpipe*. Banyak yang telah dihasilkan dari apa yang disebut "kematian geografi" di bawah kapitalisme global, meratakan ruang dan penyerapan kualitas-kualitas lokal dan regional menjadi rekaman campuran "global" yang homogen. Apa pendapat anda tentang hal ini?

Nathan: Pikiran saya adalah "baiklah, mari kita lakukan". Sedikit banyak, globalisasi memberikan akses kepada orang-orang akan perpustakaan yang lebih besar dari berbagai macam hal untuk didapatkan. Dan dari apa yang saya lihat di perjalanan saya, apa yang mereka ambil adalah istimewa tergantung di mana mereka berasal. Mendengar musik di Indonesia - dari musik dangdut, sebuah musik modern yang bersifat sangat erotis tetapi pro-gaya Muslim gaya yang diambil dari Arab, Bollywood dan musik rock, sampai pada musik yang sangat tradisional yang sudah dipengaruhi oleh pengaruh Hindu dan Budha - membuat anda sadar kalau Indonesia sudah mengglobal, tanpa dijadikan homogen. Jenis argumentasi ini juga datang dari sudut pandang bahwa dunia Barat berada di tempat untuk tinggal, meskipun

saya pikir pengaruh Cina dan Islam berkembang menjadi besar di Indonesia, seperti yang mereka lakukan secara global. Pengaruh Barat hanyalah satu lagi yang akan dimasukkan ke dalam campuran itu.

Dylan: Bahkan sesuatu yang sangat berbau Indonesia seperti gamelan adalah bentuk musik hasil perpaduan yang menggabungkan pengaruh Islam dan Cina. Tidak ada yang dinamakan kemurnian. Melihat *Jumping Jacks*, sebuah band cover Rolling Stone dari Yogyakarta, adalah sama merasa Indonesiannya seperti melihat pedagang kue keliling lokal memutar berulang-ulang lagu Lambada, atau seperti menyaksikan Senyawa untuk pertama kalinya – sebuah perpaduan, yang kuat sekali namun halus dari irama metal, gerakan-gerakan dan tradisi-tradisi rakyat Indonesia pada alat musik bambu Wukir (alat musik senar petik dari bambu yang berbentuk seperti cangklong panjang).

Gathering 6

Yogyakarta 2009

Page 370

Figure 1: Steve Bull, kelli mccluskey, Agency for Collective Action public action, Alun-Alun, Yogyakarta 2009

Figure 2: Sarah Rodigari, Andry Kurniawan, Agency for Collective Action public action, Alun-Alun, Yogyakarta 2009

Figure 3: Ash Keating, *Timuran*, Yogyakarta 2009

Page 371

Figure 4: Sarah Rodigari, South Project *Yogyakarta Gathering: Melbourne Reflection*, Bus Gallery, Melbourne 2009

Figure 5: Kraton Tea performance, Dylan Martorell, Room Mate Gallery, Yogyakarta 2009

Page 380

Figure 6: Yennyferth Becerra Avendaño, *Cambio para conocer tu hogar (I change in order to know your home)*, Yogyakarta, 2009

Figure 7: Agency for Collective Action public action Alun-Alun, Yogyakarta 2009

Figure 8: Lucrecia Quintanilla (pictured), Jason Heller (pictured), Dylan Martorell and Lichen Kemp, *Roda Roda Soundsystem*, Alun-Alun, Yogyakarta 2009

Page 381

Figure 9: Agency for Collective Action public action, Alun-Alun, Yogyakarta 2009

Figure 10: Agency for Collective Action public action, Alun-Alun, Yogyakarta 2009

Page 382

Figure 11: Ofa Fotu, Agency for Collective Action public action, Alun-Alun, Yogyakarta 2009



1



2



3



4



5

the agency for collective action

a collaboration between pvi collective & panther

the challenges of agency

amidst the dust, exhaust fumes, joyrides, romance and roaring elephants, the agency for collective action will walk through the commotion in an attempt to unite strangers in a common cause
the agency for collective action, october 2009, yogyakarta

looking back at our promotional text for the agency for collective action's yogya event, it is curious to notice its romantic tone. loaded with idealistic imagery of the alun-alun – a public meeting place, market and quasi fun fair situated outside the sultan's palace, the keraton – you could be mistaken for picturing an innocuous tourist hotspot. we later discovered that the nearby elephants weren't roaring, they were screaming from being chained to fences inside the palace, causing them to thrash their heads from side to side in distress, and that the alun-alun itself had borne witness to the disappearance of pro-democracy activists during the suharto regime, causing many locals to avoid using it as a public platform for any oppositional voices to be heard.

for us at the time, the task of "uniting strangers in a common cause" was set in the spirit of seeking out social engagement. both panther's

agen aksi bersama (the agency for collective action)

gabungan kerjasama antara pvi collective & panther

tantangan-tantangan agen

di tengah-tengah debu, asap kendaraan, sukacita naik berbagai permainan, roman dan gajah-gajah mengaum, agen aksi bersama akan berjalan menyusuri keributan dalam upayanya menyatukan orang-orang yang tak dikenal di dalam satu wadah alasan umum
agen aksi bersama, oktober 2009, yogyakarta

saat melihat kembali teks promosi kami untuk acara agen aksi bersama di yogja, terasa benar nada romantisnya. dipenuhi oleh gambaran ideal alun-alun – tempat bertemunya orang, pasar dan semi-pasar malam yang ditempatkan di luar istana sultan, yaitu kraton – anda bisa salah sangka membayangkan sebuah tempat hiburan yang tidak berbahaya untuk turis. belakangan kami mengetahui bahwa gajah-gajah di dekatnya tidak mengaum, melainkan menjerit karena dirantai ke pagar-pagar di dalam istana, menyebabkan gajah-gajah itu melemparkan kepalanya dari sisi ke sisi lain dalam kegelisahan, dan alun-alun itu sendiri telah menjadi saksi menghilangnya aktivis-aktivis pro-demokrasi selama resim Suharto, dan menyebabkan banyak penduduk

kelli mccluskey is an artist with tactical media art group, pvi collective, and head girl at cia studios [centre for interdisciplinary arts], a space that supports active experimentation and critical research into new forms of practice. kelli lives and works in perth, australia, and never uses capital letters.

pvi collective crew for the south project were: steve bull, ofa fotu & kelli mccluskey; panther crew were: sarah rodigari & madeline hodge.

and pvi collective's practices operate from the participatory perspective of the audience, encouraging active involvement and the ability to have a strong sense of agency in a work. both groups make artworks that are responsive to site and local contexts, and both believe in the capacity for art to affect social change. not so much lofty idealists as militant optimists, we shared the conviction that small revolutionary acts of resistance, no matter how playful or impossible sounding, had the potential to shift the social flows and patterns of power. it was a great creative pairing, which was later to become a heated testing ground for our ethical and creative boundaries.

we came into this iteration of the south project by undertaking a collaborative three week residency in yogyakarta. from the outset, we understood that we had limited time to engage with the local community. we were also acutely aware that, as outsiders, finding critical voices that ran contrary to the "official wisdom" of the media would be harder to locate, so it made sense to situate ourselves in an area populated by local residents. we set to work by formulating some questions to ask them, which tackled the agency's mandate of "causes worth uniting for".

the community consultation sessions that instigated the artwork had us sitting on the dusty lawns of the alun-alun by candlelight, inviting people to spend twenty minutes identifying what mattered to them and what they would be prepared to do to fight for the things

setempat menghindari menggunakannya sebagai sarana umum untuk penyampaian berbagai suara yang berlawanan.

untuk kami saat itu, tugas "menyatukan orang-orang yang tak dikenal di dalam satu wadah alasan umum" didasari semangat mencari-cari keterlibatan sosial. kegiatan-kegiatan panther maupun *pvi collective* dijalankan dari perspektif partisipasi dari para penontonnya, ia mendorong keterlibatan secara aktif dan kemampuan untuk memiliki pengaruh yang kuat sebagai agen dalam berkarya. Kedua kelompok ini menghasilkan karya-karya seni yang bersifat responsif terhadap tempat dan konteks lokal, dan keduanya yakin akan kemampuan dari seni untuk bisa mempengaruhi perubahan sosial. tanpa berniat menjadi seagung para idealis maupun para militan optimis, kami punya keyakinan yang sama bahwa aksi-aksi revolusioner kecil dari perlawanan, tidak peduli seberapa konyol atau kedengaran mustahil, tetap mempunyai potensi untuk menggeser arus-arus sosial dan pola-pola kekuasaan. hal ini merupakan perpaduan yang kreatif, yang selanjutnya menjadi ajang uji coba pemanasan untuk berbagai batas etis dan kreatif kami.

kami menerima south project berulang kali dengan menjalani kerja sama selama tiga minggu sebagai residen di yogyakarta. dari permulaan, kami mengerti kalau kami punya waktu yang terbatas untuk terlibat dengan masyarakat setempat. kami juga menyadari bahwa, sebagai orang luar, untuk menemukan suara-suara kritis yang

that they hold most dear. we had fashioned a playing card-type process whereby interviewees would select three cards from a deck of ten, each card labeled with a keyword that possibly mattered most for them. keywords were intentionally broad and included money, family, land, god, environment, politics, health, happiness, love and spirituality. after the interviewees made their selection, we collectively mapped out a diagram onto a large sheet of paper, spelling out the significance these words had for them in their life and attempting to provoke a response as to what lengths they would be prepared to go to in order to protect these elements. the answers that came back were fascinating and it was interesting to see the number of times "land", "environment", "money" and "god" came out on top. each response was then interrogated by pvi and panther members over a four day period, with the intention of formulating a number of public actions that could be carried out at the alun-alun on behalf of the people who were generous enough to share their thoughts with us. the experiment for us was to see if one person's cause could ignite others into action, transforming an individual's concern into a collective one. what is it that a group can do that an individual can't?

we ended up with twenty-one actions and then restricted ourselves to selecting the four most potent:

- > *would you be prepared to accept the slow death of the planet?*
- > *would you be prepared to be equal?*

berjalan bertentangan dengan "kebijaksanaan resmi" media akan sukar sekali untuk dilacak, jadi wajar untuk menempatkan diri kami sendiri di daerah yang dihuni oleh penduduk setempat. kami mulai bekerja dengan menyusun beberapa pertanyaan untuk ditanyakan kepada orang-orang, yang mencakup amanat lembaga tentang "alasan-alasan yang patut untuk dipersatukan".

sesi-sesi konsultasi dengan masyarakat yang mendukung karya seni membuat kami duduk di rumput yang berdebu di alun-alun dengan diterangi nyala lilin, mengajak orang-orang selama dua puluh menit untuk mengenali apa yang berarti buat mereka dan apa yang siap mereka lakukan dalam memperjuangkan hal-hal yang mereka anggap paling berharga. kami telah mempersiapkan semacam proses permainan kartu di mana orang yang diwawancarai akan memilih tiga dari jajaran sepuluh kartu, masing-masing kartu diberi label sebuah kata kunci yang kemungkinan sangat berarti bagi mereka. kata-kata kuncinya memang disengaja luas konteksnya, diantaranya meliputi uang, keluarga, tanah, tuhan, lingkungan, politik, kesehatan, kebahagiaan, cinta dan hal-hal yang bersifat spiritual. sesudah orang-orang yang diwawancara menentukan pilihan mereka, kami menggambar diagram bersama-sama pada selembar kertas besar, mengeja pentingnya kata-kata ini dalam kehidupan mereka dan mencoba memancing respon tentang seberapa jauh mereka akan siap melindungi elemen-elemen ini. jawaban-jawaban yang dilontarkan

- > *would you be prepared to let the world move on without you?*
- > *would you be prepared to be political?*

these were presented as open invitations on large wooden signs and held up for one night at the alun-alun to allow any passing members of the public to join us. each provocation was intended to be enigmatic or philosophically alluring, designed to raise curiosity as to how they could be activated on-site. we deliberately didn't explain the details of what activity would follow, preferring to see if a leap of faith could be solicited from the public. in hindsight, this lack of revelation, whilst seen by us as playful at the time, was highly problematic as the shock of some of the actions that followed, once people had committed themselves, ran the risk of making people feel disempowered.

"would you be prepared to accept the slow death of the planet?" and *"would you be prepared to let the world move on without you?"* were poetic gestures. the first saw us collectively howl at the moon, lamenting the loss of 30,000 species a year, howling in unison to release a warning to the next generation that would be carried on the wind into the future. it was a disturbing yet strangely liberating noise that punctuated the chaos of the alun-alun for two minutes. spirits were high, a sense of playfulness was in the air and we felt emboldened to carry on to the next action which posited the radical scholar john holloway's theory that sometimes doing nothing can lead to something.¹ that theory was

kembali amat menarik dan betapa menarik melihat banyaknya jumlah kata "tanah", "lingkungan", "uang" dan "tuhan" berada di jajaran atas. Setiap respon kemudian dipertanyakan kembali oleh para anggota pvi dan panther selama empat hari berlangsung, dengan tujuan untuk membentuk sejumlah aksi masyarakat yang dapat dilaksanakan di alun-alun mewakili orang-orang yang dengan murah hati sudah berbagi pikiran dengan kami. eksperimen ini bagi kami untuk melihat apakah tindakan satu orang bisa mempengaruhi yang lain untuk bergerak, mengubah kekhawatiran seseorang menjadi kekhawatiran bersama. apa sebenarnya yang bisa dicapai oleh sebuah kelompok tetapi tidak bisa dilakukan oleh perseorangan saja?

kami mengakhirinya dengan daftar dua puluh satu aksi dan lalu membatasi diri kami sendiri dengan memilih empat yang paling berpengaruh:

- > *apakah anda bersedia menerima kematian planet secara perlahan-lahan?*
- > *apakah anda bersedia untuk menjadi sama?*
- > *apakah anda bersedia membiarkan dunia bergerak tanpa anda?*
- > *apakah anda bersedia untuk menjadi politis?*

semuanya ini disampaikan dalam tulisan pada papan-papan besar yang terbuat dari kayu sebagai undangan terbuka dan dipancangkan selama semalam di alun-alun untuk memungkinkan warga masyarakat yang

later embraced by the occupy wall street movement, catapulting the idea of temporary occupation as a form of social resistance into the public psyche. letting the world move on without us resulted in ten minutes of communal silence. we stood hand-in-hand, blindfolded and, after ten minutes of complete silence and stillness, counted aloud from five to one, at which point we all jumped in the air allowing the world to "move on" beneath our feet. the simple poetics of it appealed to our participants and a great deal of them decided to stay with us and take part in the next action. we had anticipated this and co-ordinated the actions to gradually increase in difficulty, hoping that by the time we reached the final action, participants would feel courageous and trust our intentions.

"would you be prepared to be equal?" had a very straightforward agenda and was inspired by early conversations inside the alun-alun regarding the economic inequality that existed in indonesia. a sense of inequality was particularly palpable at this site due to the proximity of the keraton and other "gated" residences to the relative poverty of yoyga's residents. so this action proposed a radical equaliser of sorts, making historical reference to the pki [communist party of indonesia], which was the largest non-ruling communist party in the world until it was crushed in 1965 and banned the following year. we quoted directly from the communist manifesto, then asked everyone to stand in a circle, remove their wallets and purses, reach their hands into them, remove

sedang lewat bergabung dengan kami. setiap provokasi dimaksudkan untuk menjadi teka-teki atau memikat secara filosofis, dan dirancang untuk meningkatkan rasa ingin tahu bagaimana hal tersebut bisa diwujudkan di tempat. kami dengan sengaja tidak menjelaskan rincian tentang apa kegiatan selanjutnya, kami lebih suka melihat apakah keyakinan (pada tindakan kami) bisa didapatkan dari masyarakat. meninjau ke belakang, kurangnya pengungkapan rahasia ini, walaupun pada awalnya kami lihat hanya sekedar main-main, ternyata sangat bermasalah sama seperti keterkejutan dari berbagai tindakan selanjutnya, karena begitu orang telah bersedia untuk terlibat, menimbulkan resiko yang membuat orang merasa tidak berdaya.

pertanyaan-pertanyaan *"apakah anda bersedia menerima kematian planet secara perlahan-lahan?"* dan *"apakah anda bersedia membiarkan dunia bergerak tanpa anda?"* adalah isyarat-isyarat puitis. pertama-tama kami bersama-sama melolong kepada bulan, meratapi hilangnya 30.000 spesies per tahun, melolong dalam kesatuan untuk melepaskan peringatan yang akan diterbangkan angin ke masa depan kepada generasi berikutnya. suara yang mengganggu dan yang anehnya juga membebaskan itulah yang menyeruak kekacauan di alun-alun selama dua menit. semangat begitu tinggi, rasa ingin bermain bertebaran dan kami merasa berani untuk melanjutkan ke tindakan selanjutnya yang mengemukakan teori sarjana radikal john holloway bahwa tidak melakukan apa-apa terkadang bisa mengarah ke

all their cash and place it into a hat in the centre of the circle. stunned silence followed, with people nervously stepping forward to deposit their monies and other people opting out entirely. we then announced that we would count all the money and re-distribute it equally amongst all participants. our collective per diems, props money and remaining spending money all went into the pot in an effort to safeguard against anyone being “out of pocket” as a result of taking part, but the mood (not surprisingly) shifted. what began as a playful engagement in a public space had abruptly turned in on itself and the realisation that we now demanded a more personal commitment from those involved hit the group. we had clearly crossed a line; we all felt it. the trust that we had built up in the previous two actions was slipping away and we had no real idea of how to counter it. knowing that our final action would be the most problematic, we quickly huddled together to discuss whether to cancel it and end the evening then and there. but the consensus was that we needed to earn that trust back and the only way to try was to persevere with the final action.

and so, “*would you be prepared to be political?*” came next and we delivered our explanatory text over the megaphone:

it has been revealed in international press circuits that the recent spate of bad luck that has beset indonesia can be traced to your leader, sby's birthdate and initials. economic disaster, earthquakes and heatwaves can perhaps be put down to the shadow of cosmic

sesuatu⁴ teori ini yang kemudian dianut oleh gerakan yang menguasai wall street, melempar gagasan tentang pendudukan sementara sebagai bentuk dari perlawanan sosial ke dalam jiwa masyarakat. membiarkan dunia bergerak tanpa kita mengakibatkan terjadinya keheningan masa selama sepuluh menit. kami berdiri bergandengan tangan, mata ditutup dengan kain dan sesudah sepuluh menit dalam ketenangan dan keheningan seutuhnya, menghitung dengan nyaring dari lima sampai satu, dan pada saat yang sama kami semua melompat di udara membolehkan dunia untuk “bergerak” di bawah kaki kami. sisi sederhana puisi itu menggugah hati para peserta kami dan sebagian besar dari mereka memutuskan untuk tetap tinggal bersama kami dan ikut ambil bagian dalam tindakan selanjutnya. kami telah mengantisipasi hal ini dan mengkoordinasi tindakan-tindakan ini supaya secara bertahap kesulitannya semakin meningkat, dengan harapan bahwa pada saat kami mencapai tindakan akhir, para peserta akan merasa berani dan percaya akan niatan-niatan kami.

“*apakah anda bersedia untuk menjadi sama?*” memiliki agenda yang sederhana dan terinspirasi oleh bincang-bincang awal di alun-alun tentang kesenjangan ekonomi yang ada di Indonesia. arti kesenjangan terutama jelas sekali di tempat ini yang disebabkan oleh kedekatan jarak dari kraton dan berbagai kediaman “berpagar” lainnya dengan kemiskinan yang sudah umum bagi para penduduk yogyakarta. maka tindakan ini mengusulkan persamaan yang radikal dalam berbagai

misfortune that susilo bambang yudhoyono carries with him. we have in our hands an article from the jakarta post that parallels sby's rise to power with a string of natural disasters.

tonight we want to see if we can turn this misfortune around. tonight we will collectively burn away sby's cursed luck, creating a fresh start for his final term in office. we have given ourselves two minutes to construct an effigy to burn which we will imbue with his bad luck, using found materials from our surroundings. on the count of five let's collect as much as we can and build our bad luck effigy.

ready, steady, go!

general confusion followed with members of pvi and panther sprinting off to collect urban debris and to retrieve our can of kerosene. a few participants added token wrappers and cigarette packets to the eclectic bundle of junk that began to form on the dirt. people appeared conflicted. the desire to distance themselves from the situation was coupled with a sense of curiosity and compulsion to stay, which led to a great deal of shuffling away from the effigy and furtive glances in our direction. as we hurriedly constructed “sby's bad luck”, we held up the numbers of his birthdate on a piece of card, threw it in the pile, poured our kerosene over the top and watched calmly as it blackened the skin of the rubbish and blew fumes across the park. public fires are in no way illegal in yogyakarta, but the urge to put it out almost as soon as we lit it was palpable. there was no joy emanating from the act at all. for the

hal, menyinggung kepada riwayat pki (partai komunis Indonesia), yang merupakan partai komunis tanpa kekuasaan dan terbesar di dunia sampai kemudian dihancurkan di tahun 1965 dan dilarang pada tahun berikutnya. kami mengutip langsung dari manifesto komunis, kemudian meminta kepada setiap orang untuk berdiri membentuk lingkaran, mengeluarkan dompet-dompot dan tas mereka, memasukkan tangan ke dalam dompet-dompot dan tas mereka, mengambil semua uang tunai yang ada, dan menempatkannya ke dalam topi yang ada di tengah lingkaran. diikuti rasa tertegun membisu, dengan orang-orang gugup melangkah maju untuk menyerahkan uang mereka dan orang lain memilih keluar sepenuhnya. kami kemudian mengumumkan bahwa kami akan menghitung semua uang dan membagikannya kembali dengan merata kepada semua para peserta. kumpulan jatah per hari kami, uang mainan, dan uang belanja yang tersisa semuanya masuk ke dalam belanga dengan tujuan untuk berjaga-jaga supaya tidak seorangpun harus “dirugikan” karena sudah ikut ambil bagian, meskipun demikian (tidak mengherankan) suasana hatinya berubah. apa yang dimulai sebagai keterlibatan secara main-main di tempat umum dengan tiba-tiba telah berpaling dengan sendirinya dan kesadaran bahwa kami sekarang menuntut komitmen perseorangan yang lebih dari mereka yang terlibat, mulai mengena terhadap kelompok. kami jelas-jelas telah melewati batas; kami semua merasakan itu. kepercayaan yang telah kami bangun dari dua tindakan

second time that evening we felt as though we had drastically failed our audience and compromised the intent of the agency as a collective force of good will. quietly devastated, we extinguished the pile, thanked our crowd of onlookers and proceeded to sheepishly pack away our signs and scrape the burnt remains into the trash.

this was not our finest moment as practitioners, but it left us with many questions to ask ourselves and the festival organisers. cultural sensitivity was something we all rigorously debated prior to and during the residency with festival curators, local artists and our Indonesian research provocateur, who provided the live translation that night. in the artist's talk that followed the next day, there was a great deal of heated debate around the challenges of cultural exchange, the potency of the final two actions, the revelation of "Indonesian politeness", which accounted for why we never encountered criticism whilst developing our ideas, the impossibility of the time-frame to create a work of substance and the capacity of privileged outsiders to give voice to unspoken issues. we listened as people debated creative risk-taking in foreign contexts, talked about financial values, questioned the conditions of possibility in socially engaged art practice and a desire to offer alternative models of community engagement. it was by far the most robust discussion any of us had had on the broader issues that surround our work.

as practitioners we are used to failure; we learn from it and need it to make us better at what we do, but never want it at the expense

sebelumnya lepas dari genggamannya dan kami tidak punya gambaran nyata tentang bagaimana mengatasinya. mengetahui bahwa tindakan terakhir kami akan paling bermasalah, dengan cepat kami berkumpul bersama untuk membahas apakah akan membatalkan dan mengakhiri malam itu juga. tapi kesepakatan bersama adalah bahwa kami harus mendapatkan kembali kepercayaan itu dan satu-satunya cara untuk mencoba adalah untuk bertahan dengan tindakan terakhir.

dan kemudian, "apakah anda bersedia untuk menjadi politis?" adalah pertanyaan selanjutnya dan kami menyampaikan teks penjelasan kami melalui megafon:

telah terungkap dalam lingkup pers internasional bahwa banjir nasib buruk baru-baru ini yang telah melanda Indonesia dapat ditelusuri ke pemimpin anda, tanggal lahir dan inisial 'sby'. Bencana ekonomi, gempa bumi dan gelombang panas mungkin dapat dicatat ke dalam bayangan kosmik kemalangan yang terbawa bersama susilo Bambang Yudhoyono. di tangan kami ada sebuah artikel dari Jakarta pos yang menyejajarkan kenaikan sby dalam mencapai kekuasaan dengan serangkaian bencana alam.

malam ini kami ingin melihat apakah kami bisa memutar balik kemalangan ini. malam ini kita bersama akan membakar kutukan keberuntungan sby, menciptakan awalan baru untuk masa akhir jabatannya di kantor. kita punya waktu tersendiri selama dua menit untuk membuat sebuah patung untuk membakar apa yang akan kita

of others. we weren't altogether sure if we totally failed in Indonesia. despite all its misgivings and rushed execution, the agency for collective action highlighted the inherent challenges associated with cultural exchange and created a space to talk about what the expectations of these exchanges were in real terms. were the agendas the same for the artists, the local community and the support organisations? inviting socially engaged interventionists into the highly charged economic and political landscape of Indonesia was never going to be an easy task. from our perspective, being able to have meaningful dialogue with some members of the public in Yogyakarta and giving voice to some of their ideas, beliefs and concerns was the best that we could hope for. for better or worse, the agency generated some significant discussions and we have, i think, become better artists as a result of the experience.

1. John Holloway, *Crack Capitalism* (London: Pluto Press, 2010).

ilhami dengan nasib sialnya, dengan menggunakan bahan-bahan yang ada di sekitar kita. pada hitungan kelima mari kita mengumpulkan sebanyak yang kita bisa dan membuat patung sial kita. siap, siaga, maju!

kebingungan orang banyak menyusul, dengan anggota pvi dan panther berlari cepat untuk mengumpulkan puing-puing/reruntuhan kota dan untuk mengambil kaleng minyak tanah kami. beberapa peserta menambahkan pembungkus kenang-kenangan dan bungkus-bungkus rokok ke dalam kumpulan beragam barang rongsokan, yang mulai terbentuk di tanah. orang-orang tampak bertentangan. keinginan untuk menjauhkan diri dari situasi yang ada ditambah dengan rasa ingin tahu dan keharusan untuk tinggal, yang kemudian menyebabkan banyak sekali yang menyeret diri jauh dari patung dan melirik dengan sembunyi-sembunyi ke arah kami saat kami dengan tergesa-gesa menyusun "nasib sial sby", kami mengangkat angka-angka tanggal lahirnya di selembar kartu, melemparkannya di tumpukan, menuangkan minyak tanah kami di atasnya dan menyaksikan dengan tenang saat menghitamkan sampahnya dan meniupkan asap ke seluruh taman. menyalakan api di tempat umum sama sekali tidak ilegal di Yogyakarta, namun dorongan untuk memadamkannya hampir sesegera setelah kami menyalakannya terlihat jelas. tidak ada kegembiraan sama sekali yang keluar dari tindakan itu. untuk kedua kalinya malam itu kami merasa seolah-olah kami dengan drastis telah mengecewakan

penonton kami dan telah membahayakan tujuan agen sebagai kekuatan bersama untuk mencapai kebaikan. diam-diam kami merasa hancur, kami menghancurkan gundukannya, berterima kasih kepada kerumunan penonton dan melanjutkan dengan malu-malu mengemasi papan-papan kami dan mengikis sisa-sisa bakaran ke dalam tempat sampah.

ini bukanlah momen terbaik kami sebagai para pelaku, tapi hal ini telah menimbulkan banyak pertanyaan untuk kami tanyakan pada diri sendiri dan penyelenggara festival. kepekaan budaya adalah hal yang kami perdebatkan bersama dengan jeli sebelum dan selama residensi dengan para kurator festival, seniman-seniman lokal dan provokator penelitian Indonesia kami, yang menyediakan terjemahan langsung malam itu. dalam pembicaraan para seniman hari berikutnya, terjadi banyak perdebatan panas di seputar tantangan-tantangan pertukaran budaya, kemungkinan dari dua tindakan terakhir, pembukaan rahasia akan “kesopanan di indonesia”, yang menjelaskan mengapa kami tidak pernah menemui kecaman ketika kami mengembangkan ide-ide kami, kerangka waktu yang mustahil untuk menciptakan substansi kerja dan kapasitas yang istimewa dari orang-orang luar untuk menyuarakan isu-isu yang tak terucapkan. kami mendengarkan saat orang-orang memperdebatkan pengambilan risiko secara kreatif dalam berbagai konteks asing, berbicara tentang nilai-nilai keuangan, mempertanyakan kondisi-kondisi akan kemungkinan praktek-praktek seni yang melibatkan hubungan sosial dan keinginan untuk menawarkan contoh-contoh alternatif keterlibatan masyarakat. sebagai perbandingan

ini adalah diskusi yang paling kuat yang pernah kami lakukan yang menyangkut isu-isu yang lebih luas di seputar pekerjaan kami.

sebagai para pelaku kami sudah terbiasa dengan kegagalan; kami belajar dan memerlukan itu untuk menjadikan kami lebih baik lagi terhadap apa yang kami kerjakan, tetapi tidak pernah terbersit keinginan dengan mengorbankan orang lain. kami tidak yakin sama sekali kalau kami benar-benar gagal di indonesia. sekalipun dengan segala keraguan dan pelaksanaan yang tergesa-gesa, agen aksi bersama menyoroti tantangan-tantangan mendasar yang terkait dengan pertukaran budaya, dan menciptakan ruang untuk berbicara tentang apa saja harapan-harapan dari pertukaran itu secara nyata. apakah agenda-agendanya sama untuk para seniman, masyarakat setempat dan organisasi – organisasi pendukungnya? mengundang para penganut intervensi yang terkait secara sosial ke dalam lahan ekonomi dan politik yang sangat berpengaruh di indonesia tidak akan pernah dianggap sebagai tugas yang mudah. dari sudut pandang kami, untuk bisa melakukan dialog yang bermakna dengan beberapa anggota masyarakat di yogyakarta dan memberikan suara terhadap beberapa ide-ide, keyakinan dan keprihatinan mereka, adalah yang terbaik yang bisa kami harapkan. baik atau buruknya, agen telah membangkitkan beberapa diskusi yang berarti dan saya kira, kami telah menjadi seniman-seniman yang jauh lebih baik karena pengalaman ini.

1. John Holloway, *Crack Capitalism* (London: Pluto Press, 2010).



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