

EN

DISLOCACION

Cultural Location and Identity in Times of Globalization

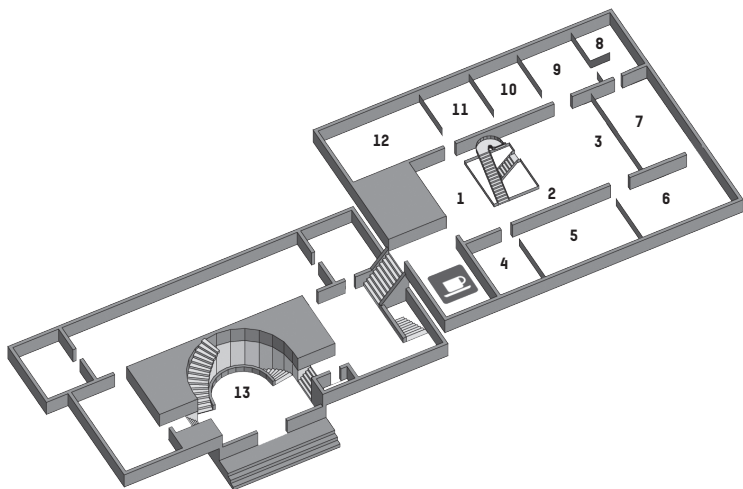
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KUNST
MUSEUM
BERN

EXHIBITION GUIDE

Exhibition Plan

- | | | | |
|----------|------------------------------------|-----------|--|
| 1 | 000 Estudio | 10 | Sylvie Boisseau &
Frank Westermeyer |
| 2 | Thomas Hirschhorn | 11 | Lotty Rosenfeld |
| 3 | Alfredo Jaar | 12 | Camilo Yáñez |
| 4 | Juan Castillo | 13 | Mario Navarro |
| 5 | RELAX (chiarenza & hauser
& co) | | |
| 6 | Ingrid Wildi Merino | | |
| 7 | Ursula Biemann | | |
| 8 | Bernardo Oyarzún | | |
| 9 | Voluspa Jarpa | | |



Introduction

On the occasion of Chile's independence bicentennial, the Swiss Embassy in Santiago invited the Swiss-Chilean artist Ingrid Wildi Merino to conceive and organize an exhibition. The fascinating outcome of this project will now be showing in the Kunstmuseum Bern after already being exhibited in Santiago de Chile in 2010. The Chilean and European artists Ingrid Wildi Merino selected were Ursula Biemann, Sylive Boisseau & Frank Westermeyer, Juan Castillo, 000 Estudio (Javier Riosecco), Thomas Hirschhorn, Alfredo Jaar, Voluspa Jarpa, Josep-Maria Martín, Mario Navarro, Bernardo Oyarzún, RELAX, Lotty Rosenfeld, Camilo Yanez, and Ingrid Wildi Merino herself. Their task was to address the question of "dislocación" (displacement, postponement, dislocation) in its relevance for Chile. This not only implies taking a critical look at the situation in this Latin American country twenty years after Augusto Pinochet's dictatorship officially ended. It likewise demands a palpable representation – with a carefully defined subject matter – of economic, socio-political, and geopolitical developments. As a research project, *Dislocación* engages with international globalization, its historic roots, and its impact today. The artworks produced for the show reflect on the realities of life in Chile. This country is taken as paradigmatic for phenomena occurring also all over the world: housing shortage, displacement, oppression of cultural minorities, alienation, as well as other forms of repressing cultural identity. Chile is thus not on a far-off continent but in our midst.

The exhibition resulting from the artists' research projects – Josep-Maria Martín's contribution will not be in Bern – gives us the oppor-

tunity of experiencing the research focus both aesthetically and sensually, while it also provides a space for analytical confrontation with questions and ideas concerning the field of research. The whole project can be structurally compared to a themed exhibition, as we have, for example, in a biennale, and it took place at several locations in Santiago de Chile: either in the classic spaces for exhibitions such as fine-art museums, galleries, bookshops, and arthouse cinemas, or at sites famous for their historical significance in regard to the political history of the city.

By relocating the exhibition to Bern we were faced with the challenge of raising and investigating the subject matter anew, with all its references to the geopolitics and identity discourses of the respective countries. Artistic examination of housing problems or migration in Chile automatically leads to questioning the situation in Switzerland. *Dislocación* attempts to avoid painting a black-and-white picture of the situation and instead to define a location in which contemporary problem domains can be explored and discussed.

“Neoliberalism is in the first instance a theory of economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade. The role of the state is to create and preserve an institutional framework appropriate to such practices.”
(David Harvey, *A Brief History of Neoliberalism*, New York 2005, p. 2.)

000 Estudio, *Decreto público no habitable* [Uninhabitable by Public Decree] (2010)

The three circles in 000 Estudio refer to speech and thought bubbles in comics. Since 000 Estudio was founded in 2008 (Javier Rioseco, b. 1981 in Santiago de Chile, and Carlos Rioseco, b. 1962 in Chile), it has investigated actual building projects as well as researched in theory of architecture. With the installation *Decreto público no habitable* Javier Rioseco addresses social housing, one of Chile's most pressing and classic problems – an essential issue for the lower middle class. Whereas social housing experienced a peak under Salvador Allende's socialist government (1970 – 1973), today the city confers building contracts for social housing to the cheapest bidders, producing living quarters that are only a very poor alternative to those in slums.

The installation allows museum visitors to experience themselves what it is like to dwell within the twelve-square-meter space allocated to the average family of five by official urban planners in Chile. This communal space serves simultaneously as a living and dining room, almost inevitably leading to overcrowding, respiratory problems, social tension, and psychological disorders. Consequently many people take to the streets. Kunstmuseum visitors will have a taste of the same when they find themselves confined in the space as it slowly fills with others.

At the same time, they can follow discussions recorded on monitors that inform about how the inhabitants of these living spaces feel excluded from decision-making. The public servants and officials from the government, urban planners, architects, and representatives from welfare organizations apparently know what is best for the

people caught in this situation. We also learn that many profit from the conflict over common property. The fact that the civilians living in these housing developments feel disadvantaged and vulnerable in regard to other aspects affecting the community too is made very clear by the deafening roar of airplanes every few minutes, making it difficult for museum visitors to hear anything else. Peace and quiet are not foreseen for these people.

With the installation Rioseco makes us aware of how public spaces function in a situation of "social fragility." 000 Estudio's designs invent scenarios for what Javier and Carlos Rioseco term – following the example of Joseph Beuys – "social sculptures," that is, designs for the actual spatial and aesthetic context in which this minority is able to live. They argue that the problem of housing for the lower social strata is also an indicator of how a society divides up and administers the private, the public, and the common.

Thomas Hirschhorn, *Made in Tunnel of Politics* (2010)

For the exhibition *Dislocación*, Thomas Hirschhorn (b. 1957, Bern) remodelled a red, well-preserved Ford Ranger pickup, a very popular vehicle among the Chilean upper-middle class.

The double cabin of the pickup was sawn into two halves and, using adhesive packing tape, set back together about forty centimeters askew along the chassis axis. The artwork was realized in the Galería Metropolitana, an exhibition space located in a frontier area for art – in a garage situated in the working-class district La Victoria. Besides literally dislocating the exhibition space to the city's outskirts, the artwork stands likewise for relocation and displacement: Mechanical breakage is underscored by using adhesive packing tape to fuse the parts of the vehicle together. The make-shift and weak form of adhesion additionally stands for the fragility of bonds between instable elements, alluding not only to the loss of the car's functionality but for the rift in society too. The double cabin of the Ford Ranger also stands for this rift. It separates the driver's space reserved for the employer from that of the workers'. On weekends it is used to transport the employer's family. Hence the double cabin represents, in a simple way, the political division of power in miniature. Hirschhorn sought to "create an artwork in which precarity acquires a meaning in life, in resistance, in inventiveness, in cruelty, in creativity, in the universal, in rawness. I find that the construct of the car sawn in two and put back together again creates an understanding for how I – from the standpoint of precarity – can deal with history [...], which is each and every individual's responsibility [...]. Taking on responsibility for that history for which you are not responsible."

The brand name of Ford Ranger additionally refers to the social theory of Fordism. Following its ideas, the Ford company not only introduced assembly line work but in fact also paid relatively high basic wages with the goal of securing lifelong social partnerships with its employees. Viewed in this way and as implied by the title of the work, the assembly lines of the car factories are “political tunnels” in which economic principles are put into practice. Hirschhorn does not aim at creating a political work in this case, but rather targets at making art political. Like Bertolt Brecht before him, he is “only interested in what is really political, which implicates: Where do I stand? Where does the other stand? What do I want? What does the other want?” Such questions base their decisions on the knowledge that everything is always ultimately political.

Alfredo Jaar, *La cordillera de los Andes* (CB) [*The Andean Mountain Range* (Clotario Blest)] (2010)

For his contribution to the exhibition, Alfredo Jaar (b. 1956 in Santiago de Chile) falls back on photographs he took in the 1980s of Clotario Blest. Blest (1899-1990) was the son of a regular officer and a school teacher. After studying theology, chemistry, and law at university, during the 1930s and 1950s he founded diverse unions which fought strongly for better living conditions and protecting the political rights of Chilean workers. Because of his political and union commitment he was arrested numerous times, withstanding all bribery attempts. Driven by strong Christian moral convictions and compassion for the poor, he repeatedly criticized the stance taken by the Chilean church for being an accomplice of the ruling classes and private enterprise. Even though he was an avid sympathizer of Salvador Allende's socialist government, he refused to flee the country after the military coup. Thanks to his international reputation, Blest was able to withstand the pressures of the dictatorship although he was abused and subjected to all kinds of intimidation.

Seen by his contemporaries as an ascetic and peaceloving man, Blest posed for the camera in profile, from the front, and even stretched himself out on the ground. Jaar underscores the trade unionist's humanity and avoids depicting him in a heroic manner – as this would have stood in contradiction to how Blest viewed himself. Just as in his earlier tributes to significant political thinkers, such as Pier Paolo Pasolini or Antonio Gramsci, Alfredo Jaar honors the memory of Clotario Blest in a simple fashion, staging him as the human embodiment of the Andean mountain range. As Jaar puts it, "it is impossible to completely fathom Clotario Blest's dignity and what this Chilean

worker achieved – he is an integral part of our social landscape in the same way the Andes are an integral part of our urban landscape.” Jaar accepts the cultic status Blest enjoyed but, at the same time, highlights the old man’s fragile body, making it clear to us that we see a person who is vulnerable, mortal, and tired from a life of hard work like many of us. Extrapolating on the connecting thread in the artist’s work, we are justified in asking which politician would lie prostrate on the ground to be photographed? And who maintains their integrity so they can still look at themselves in the mirror when very old? In light of the swing to the right with the current Chilean government, we remember this important trade unionist and his socialist legacy.

Juan Castillo, *Campos de luz* [*Fields of Light*] (2010)

For his artwork *Campos de luz*, Juan Castillo (b. 1952 in Antofagasta, Chile) set up a media installation together with two employees of the alternative regional TV station Señal 3 La Victoria. The concept involved video interviews with people, asking them about what they understood under the term “dislocación” (dislocation, displacement, relocation). The recorded interviews were then broadcasted on Señal 3 La Victoria and shown on site on monitors. Simultaneously, the facade, courtyard, and foyer of channel Señal 3 La Victoria as well as the footpath passing its entrance were fitted out with cardboard walls on which news items could be represented and portraits of the interviewees were shown again.

In their conversations with the artist, the older people associated the term “dislocación” with the 1973 military overthrow. This means it had negative connotations for them because they involuntarily remembered how people were taken away (in Spanish called “desalojo”). In contrast, the younger generation of grownups in the district regarded “dislocación” in a positive light: Foremost they thought of it as a “crazy” project, standing out among the existing entertainment options in the area. In the end, the project’s success lay in the fact that artists and district locals talked about *Dislocación* and addressed subject matter of interest to them. For the artist, in his words, “the initiative of the local population made up the most remarkable moments during the entire project.”

For the installation in the Kunstmuseum Bern, Juan Castillo will be conducting further interviews in Switzerland with people who have a migrant background and will also ask them what “dislocación”

(dislocation, displacement, relocation) means to them. Besides projecting videos, the artist has had the portraits of the interviewees printed on canvas panels forming a spatial structure in the installation. On the walls enclosing the exhibition space he again presents the faces of the interviewees drawn with tea alongside selected statements they made. The fading faces and interview fragments look like the interviewees' alter egos, the disappearing reflection of what they each experienced. Their feelings of personal displacement are presented in the divide between the filmed, the photographed, and the drawn self. Thus on the one hand *Dislocación* emerges as the relocation of the entire installation from its original exhibition site to a fine-art museum, and, on the other, as an allusion to the fate of people who were thrust into foreign parts and must everyday find compensation for the "dislocation" they feel.

RELAX (chiarenza & hauser & co), *invest & drawwipe* (2010)

Invest-panel is the introductory piece of a four-part installation by the artists' group RELAX. An image is set up on a picture cart, and in the middle we find an advertisement from the Frankfurter Allgemeine Zeitung (FAZ) dated September 1973 announcing the prospects of a making a good profit: "Chile: Invest now!" and thus referring to the military coup, its cruel aftermath, and the resulting inconsistent, war-profiteering stance of society, still omnipresent today in the discourse on unscrupulous business practices. Behind the cart, further objects unfold within the exhibition space. At a table with a chair visitors can read two original editions of the FAZ from 1973. In the middle of the room a bed is fixed diagonally between *stop-panel* and *wealth-complex* – an ensemble of a table, a blueprint rack, and sixteen blueprints. Peace and quiet are out of balance while economic pressure forces us to be continuously restless. The *wheel of fortune* offers nothing to win; instead it makes arbitrary statements on who I am and what I own, offering, besides many other alternatives, the same option we find in the advertisement – increase our wealth at an ever greater pace. In this the efforts of the capitalists can not be distinguished from a gambler's behavior – except for the belief that chance plays a rather negligible role. The risks are similar, but there is a different sense behind each: Whereas the investor hopes to make a profit, the gambler is absorbed by the game.

Four video monitors belong to the installation. In *the thigh syndrome* a seated man slaps his thighs. *The missionary* engages with economy as religion. In *drawwipe* someone draws maps, rubbing out the borders and drawing new lines. The video titled *Paradise You*

Can Trust shows – without any commentary whatsoever – a sales talk between an estate agent and potential buyers of an apartment. RELAX only intervenes by juxtaposing the supposed advantages of the offer with sketches, calculations, and questions of unknown origin. By the simple strategy of confrontation with experiences made by anybody on the street, RELAX unmasks dubious practices and curtailed discourses. The situation evoked in the exhibition clearly exposes fraudulence. Finally, a 1979 very aloof portrait of Margaret Thatcher confronts us, making an unsocially minded comment. RELAX skillfully links diverse themes together in its work and pursues the issue of what society is in the midst of economic growth, closing borders, and border crossings, morals and ethics.

Ingrid Wildi Merino, *Arica y Norte de Chile – No lugar y lugar de todos [Arica and the North of Chile – No Place and Everyone's Place]* (2010)

As the starting point of her video essay, Ingrid Wildi Merino (b. in 1963 Santiago de Chile and migrated to Switzerland in 1981) takes the problems of how regional identities develop, if they are bound to territory, and how they fit into local history. In three projections Wildi Merino displays her travels in the multicultural region of Arica, accompanied by interviews with people who live and work there. The artist focused on North Chile because this region is a major economic hub and has always been multicultural. Early in the 20th century it was the saltpeter mines near Iquique for manufacturing fertilizer and explosives that attracted international concerns and economic migrants; now in the 21st century it is copper mines, tourism, the fishing industry, and drug trafficking that determines life in the medium-sized city and the region. But also cultural tensions between Bolivians, Peruvians, and Chileans impact the morale among the people living in the area. It is difficult to find someone who has a local family history here, as the city only belongs to Chile since 1929. Prior to this was heavily fought over for the rich mineral resources in the region and its major commercial port.

The extensive footage in Wildi Merino's video of Arica evidences the specific beauty of the districts that suddenly appeared from nowhere. Her photographs of the paved and built over environment are contrasted by interviews with representatives from the authorities, sociologists, economists, and anthropologists who voice their opinion on the history and identity of the place. What they share – in the shape of available and public space, the beach, a climate one would expect in paradise, and, by appearances, great tolerance – becomes

palpable in the rhythm of the images and the easy pace of the conversations. What at first sight seems to be a typical globalized *no place* proves to be a place for *everybody*. Of course this is not meant without irony, as, due to globalization, we find winners and losers all over the world. Ingrid Wildi Merino subjects various instances of highly political, social, and regional issues to an exacting analysis. According to her findings, regional identities may be based on specific geopolitical and historical demarcations but are primarily the result of social and economical processes.

Ursula Biemann, *Sahara Chronicle* (2006-2010)

The permeability of boundaries and the difficult relationship between identity, memory, and history are not only a great challenge in Chile. *Sahara Chronicle*, an installation in several parts by Ursula Biemann (b. 1955 in Zurich) acquires meaning by permanently crossing borders in the way we are forced to do today because of the economic and global situation. The work consists of a series of documentary videos and photographs that were produced by the artist for the *Dislocación* research project in the transnational zone of the Sahara. She documents in detail the exodus from Sub-Saharan Africa to Europe as well as investigates post-colonialism. Her work analyzes the mobility and containment of waves of migration in view of today's globalization. As she puts it herself, Ursula Biemann constructs a critical cartography that is concerned with strategies of fragmentation and dismantling. She urges us to believe that everything we see in actual fact happens, although we nevertheless sway between reality and fiction. We see fragmentary images accompanied by sounds, music, and radio recordings; a huge image of a region that cannot be identified with precision. The lines, patches, and dots all suggest considerable distances but evade legibility. How can we learn to read mobility? What kind of mediation is necessary to comprehend the insecure experience of an illegible, immeasurable, and, at the same time, invisible location? How can we portray a map of mobility? How can the demarcations of a location be determined if it is permanently in motion? What will happen if this location, which is fixed cartographically, extends beyond this, beyond the limits of legality? Such questions build the foundation of Ursula Biemann's contribution *Sahara*

Chronicle, growing more apparent step by step because of the way the artist pieces the individual fragments on the subject of migration together. The map as a visual representation of a territory also has another side: in the cases when we are confronted with regions that do not fit in with those on the map, with zones that are not depicted, or spaces not recorded cartographically, with topographically invisible locations. The artist adopts the strategy of articulating the subject simply and descriptively in the form of eye-witnesses narrating detailed reports. At the same time, the artist insinuates that the region she travelled through cannot be legibly grasped or identified if we only hold on to the real and probable. Each beholder has their own associations, invents lines and sketches of their own territory; every individual deciphers their own understanding of all those aspects making up the ever-moving Sahara, a Sahara that is as equally real as it is imaginary.

Bernardo Oyarzún, *Lengua izquierda* [*Left Language*] (2010)

In a poetic language installation, Bernardo Oyarzún (b. 1963 in Llanquihue Province, Chile) shows the limits of possible communication among the many languages spoken in Chile: Those introduced by colonizers such as German, English, or Spanish and, on the other hand, the colonized indigenous languages. The installation has thirteen monitors each presenting a word in a different language, alternating rhythmically with one another and thus symbolizing simultaneous multilinguality. However, the words do not abide to any structure establishing a link between them, making them impossible to decode and devoid of coherence. Instead the artist creates a poetic space of sounds and signs that – not only in its uniformity but also in asserting the equality of languages – is sufficient unto itself. *Lengua izquierda* is a reflection on the alterity inherent in language too. For this reason the artist included several indigenous languages in his project (to date: Quechua, Otavalo-Quechua, Aymara, Guaraní, Rapa Nui, Mapudungun, Chiquitano). All of them are in danger of falling into oblivion or have already died out, but remain as phantoms in the “right language,” the language that asserted itself in the end. Furthermore, *Lengua izquierda* is a reflection on suppressed foreignness inherent in all languages. Bernardo Oyarzún’s installation is remarkable and fascinating because we, as viewers and listeners, are witness to a kind of forgotten identity existing between names and things – things we cannot see and can only envisage through sounds or the spelling. The artwork moves us to start thinking about what lies hidden in names. Language is a semantically important code, but it is also sound; and if words resonate not only their mean-

ing is expressed but also their “other side”: Origins, essence – the word independent of its meaning turns into a tonal experience. In *Lengua izquierda*, expressions can be heard as words released from the context of meaning in the sentences they have the potential to build. It is this one language that, for those who adopt an unbiased approach, becomes manifest through words that resonate before taking on meaning.

Voluspa Jarpa, *Biblioteca de la No-Historia de Chile* [Library of the Non-History of Chile] (2010)

Voluspa Jarpa (b. 1971 in Santiago de Chile) has long investigated latent and intrinsic violence in every kind of official representation. Anxiety in public spaces; inability to follow daily routines; the disquieting feeling that an elegant finish (or version) is often the result of the complex suppression of distasteful truths; the intrinsic threat of formlessness etc. All of this applies to the book edition created for *Dislocación* as well as to the installation *Biblioteca de la No-Historia de Chile*. The artist produced 608 individually signed and numbered books and distributed them over three city districts in three bookshops. At each location members of the public daily were allowed to take up to five books with them under one condition: The people who took them had to state the future location of the book in a form. The exhibition came to an end when all the books were gone. Visitors of the Kunstmuseum Bern are also permitted to read or take the books with them under the same conditions. But what do the books contain? Archive material. It is difficult to read: Sometimes it is very faded, sometimes smudged or dirty, and to a great extent illegible because of the black deletions. The archive material stems from CIA files of US government intelligence on Chile, dating from Salvador Allende's being voted into power up to and well into the mandate of the first democratically elected president after the 1973 military coup. The 21,000 documents were declassified in 1999, but only after they had been screened and all information injurious to the USA and its allies had been deleted. Thus the records distort and obscure more than they throw light on the past. Voluspa Jarpa would not be a visual artist if she did not utilize the artistic potential

of the obliterations. In a special edition on transparent paper, the pages bound together in the book remind us– comparable to depth drilling into a compacted body – of structural layers coming to light that were hitherto invisible.

Biblioteca de la No-Historia de Chile prompts us to stop and think because it presents a confused physical and material legacy of information that obliterates itself. Who is supposed to trace Chile's history from these documents? The artist logically displays the documents as an image of the hopelessness of ever being deciphered. Jarpa used words as her material: wordy and censored texts that simultaneously unveil and conceal. The fact that the erstwhile classified documents are now being exhibited in public in no way means that the situation of the past will now be unmasked. But due to Jarpa's intervention and interpretation the action of covering-up becomes blatantly obvious.

Sylvie Boisseau & Frank Westermeyer, *New Brothers* (2010)

Sylvie Boisseau and Frank Westermeyer's (b. 1970 in Paris and b. 1971 in Essen; produce artwork collaboratively since 1996) video essay engages with the territorial conflict between the indigenous Mapuche people and the German immigrants in Chile's south. They do not introduce their essay with scenes from the metropolis, beginning instead with the cemetery of Temuco. There, surrounded by the silent gravestones of ancestors, a visual journey through time begins in search of signs left from a pivotal epoch in Chilean history. The narrative develops in the form of micro-histories running parallel to one another.

The video shows us how each of the protagonists defines the landscape the way they see it. The two artists contrast these statements with the paintings and drawings by the Romantic painter Carl Alexander Simon (1805-1852, Chile). In doing so they look for arguments proving that the artworks were actually executed by this 19th-century German artist. Additionally, they seek evidence for the fact that the Chilean colonizer, business man, and diplomat Vicente Pérez Rosales (1807-1886) took Simon's creative legacy after the artist died into custody, and signed the paintings and drawings himself. The micro-histories display the various perspectives arising from "readings" of nature and differing forms of "cultivation."

The indigenous people may seem somewhat indifferent towards everything that does not concern their relationship to the Earth. They see the Earth as being interwoven and made fertile by means of the sacred union of their hands and breath. The expropriation of land and property after the arrival of the Spanish and later, the so-called

“Pacification of Araucania” (Spanish: guerra de la pacificación) was the greatest source of suffering in the history of the Mapuche. The Chilean state took over the entire Mapuche territories, declaring them to be the property of the government, and then it was auctioned off, conceded, or granted to companies or private individuals. The government aimed to promote colonization in the hands of Chileans and foreigners as well as introduce privately owned agricultural property in Araucania. At the same time a small piece of land was granted to the indigenous inhabitants as a reservation, giving *titulos de merced*, or mercy deeds, to Mapuche families.

The phenomenon of forced resettlement in other locations likewise has relevance for others, such as those who were among the 19th-century exodus of Europeans and who cemented European world dominance. It is estimated that between 1841 and 1913, 47 million people (among them five million Germans) emigrated from Europe. At present ten million German migrants can be found worldwide.

Lotty Rosenfeld, *Cuenta Regresiva* [Countdown] (2006)

The most outstanding artistic events in Chile during Augusto Pinochet's dictatorship were performances put on in public spaces by the artists' collective Colectivo de Acciones de Arte (CADA). Active between 1979 and 1985, the group was made up of the sociologist Fernando Balcells, the author Diamela Eltit, the poet Raúl Zurita, and the artists Lotty Rosenfeld (b. 1943 in Santiago de Chile) and Juan Castillo. Lotty Rosenfeld became internationally famous with interventions she carried out between 1979 and 1999 in public spaces by placing white tape across white roadmarkings in the middle of the streets to form crosses. She thereby made out of dashed markings – looking like negative or minus signs – plus signs, transgressing social rules with art. Among other locations she also did this in front of the White House in Washington D.C.

Cuenta regresiva is a video installation based on a thirty minute film made in 2005 after the script *L'invitación, el instructivo* by Diamela Eltit (b. 1949, a Chilean author). The video installation is a kind of allegory on Chile's situation after the dictatorship. It is concerned with the issue of the authoritarianism reigning under the Pinochet regime cropping up once again within current democratic structures in a new guise. The suppressed trauma of the dictatorship manifests itself in aggression and mutual distrust. Those who once suffered under the system of repression begin to resemble their former oppressors.

The scene is in a disused factory. Some of the actors have been invited to a mysterious official banquet, to which they must come at "7:00 p.m. on the dot" with "clean hands, impeccably dressed," and

are “not allowed to make any remarks at all.” The dialogues revolve around the question of why one of the actresses gave the banquette organizers their names, and the efforts of each of them not to have to go there. The only thing these individuals still have is their name, their bodies, and the memory of the dead. The main character’s only means of resistance is the control over her own body – out of protest in conflict situations she urinates on the floor in standing. The actors – as well as the representatives of the public authorities – are dysfunctional; that means, they react in inappropriate ways, are fraught with emotional contradictions, and none of them fit in at social functions nor are capable of acting coherently. They are shown with their suffering and their somatic disorders or are even mentally deranged. The artwork is a journey to non-official locations in which violence is omnipresent, marked by the history of the military dictatorship in Chile.

Camilo Yáñez, *Estadio nacional*, 11.09.09
 Santiago, Chile [*National Stadium*, 09.11.
 09, Chile] (2010)

Camilo Yáñez's (b. 1974 in Chile) installation is made up of a projection screen suspended in the middle of the room while two video loops of equal length are projected respectively onto the front and back of the screen. Each of the two videos shows a single sweep through the National Stadium in Santiago de Chile. On the one side of the projection screen the camera pans toward the right from the field to the grandstand, while on the other the camera pans toward the left, from the borders of the field to the other side of the stadium. Viewed one after the other, the shots convey the impression of two movements circling around one another. The shots are accompanied by Carlos Cabezas's (b. 1970) contemporary interpretation of *Luchín* (1972), one of the very popular folk songs composed by Víctor Jara (1932–1973, a Chilean musician and staunch communist). The lyrics of the song tell the story of the poor boy Luchín. The song ends with the call that – as long as there are children like Luchín in the world who have to eat earth and worms – all cages must be opened up so they can fly away like birds and play with a ball made of rags.

Víctor Jara's moving homage to Chile's impoverished rural population delivers the bitter-sweet melody to this remarkable audiovisual memorial, recalling the National Stadium's significance in Chile's history. Camilo Yáñez shows the stadium with torn-out seats and a partly demolished grandstand on the eve of its pending renovation. Besides football games it was also the site for religious celebrations, such as the youth convocation on April 2, 1987, included in Pope John Paul II's visit to Chile. On this occasion the Pope spoke of the National Stadium as a "center for competition, but also for suffer-

ing and pain.” The leader of the Catholic Church was alluding to the violation of human rights that took place during the military coup in the September of 1973, when the military junta used the stadium as a jail. The title of the work refers to this moment in history by saying that the film was made on September 11 around 6:00 p.m., exactly 36 years after the military coup began among other things by bombing the palace of the president. In an uncanny way the plastic shells of the seats thrown one on top of the other appear to symbolize the dead and injured victims of the bloody overthrow. From this figurative point of view, both sweeps of the camera circle around a traumatic (building)site in Chile’s collective consciousness. It was traumatic on account of the fact that in the first weeks following the coup over 3000 people lost their lives at this very location. But it is also traumatic because the memory of these victims continues to split Chilean society today.

Mario Navarro, *Radio Ideal* [*Ideal Radio*] (2003-2010)

After the dictatorship many artists' works bear the signature of the need for a historical reappraisal of social morale as well as regaining it within Chile's new democratic identity. The shadow of the past still weighs heavily on the Latin American country. Mario Navarro's (b. 1970 in Santiago de Chile) curatorial and artistic work is marked by this too. Since the beginning of 2010 he works as curator for contemporary art at the Museo de la Memoria y los Derechos Humanos [Museum of Memory and Human Rights] in Santiago de Chile. The idea of creating a symbolic space intervening in the unstable and unfinished process of democratic transition characterizes *Radio Ideal*, a project he first realized in 2003. At that time Navarro was invited by the artist couple and gallery owners Ana María Saavedra and Luis Alarcón to produce a work for the Galería Metropolitana in the traditional working-class district of La Victoria in Santiago de Chile. During the planning and preparation stage, the artist noticed that, in the former left-oriented quarter, different interest groups had long since emerged and the original sense of community had vanished. Navarro provided these groups with air time, and made them and their ideas more tangible to the audience, while simultaneously exploring the issue of art's role in public spaces. The guerilla tactic of a mobile radio station referred likewise to the common practice of clandestinely broadcasting news during the dictatorship. The current appearance of *Radio Ideal* in the Kunstmuseum Bern will reflect on the exhibition itself. Mario Navarro takes the artworks in the *Dislocación* exhibition as a starting point, interviewing the participating artists. They are permitted to muse on possible variations of their exhibits or on ideas

they discarded (www.marionavarro.cl). In both his earlier and the current version of *Radio Ideal*, Navarro alludes to the French media theorist Régis Debray (b. 1940) and the distinction he made between transmission and communication. Communications and modern communications systems broadcast information and ensure simultaneous broadcasting and reception. In contrast, transmission does not guarantee immediate reciprocity and can manipulate information. These issues are characteristic for Mario Navarro's work, which is also influenced by memories of radio stations in his youth. His *Radio Ideal* in the Kunstmuseum Bern provides an additional platform for the artists participating in *Dislocación* to voice their ideas, foster their relationship to audiences, and vocalize self-critical thoughts on creative processes and democratic achievements in Chile's period of transition.

Agenda

Öffentliche Führungen

Sonntag, 11h

20. März, 10. April, 1./15. Mai,

12. Juni

Dienstag, 19h

22. März, 12. April, 3./31. Mai,

7. Juni

Einführung für Lehrpersonen

Dienstag, 22. März, 18h

Gesprächsreihe

„Zeitfenster Gegenwart“

29. März, 18h: Kathleen Bühler
im Gespräch mit Ingrid Wildi
Merino

26. April, 18h: Kathleen Bühler
im Gespräch mit RELAX (chiaren-
za & hauser & co)

24. Mai, 19h: „Art + Argument:
Real life has no place in an art
gallery?“

Aoife Rosenmeyer in conversati-
on with Beate Engel, Michael von
Graffenried, San Keller, Philippe
Pirotte

Reihe im Kino Kunstmuseum:
Filme und Die andere Seite der
Welt. Programmzyklus zur
Ausstellung und zum DEZA-
Jubiläum:

www.kinokunstmuseum.ch

**Vortrag: „Qui raconte l’histoire?
Qui fabrique les images?“**

Samstag, 7. Mai, 17h

Bertrand Bacqué, Professor für
Filmgeschichte an der Haute
Ecole d’Art et Design in Genf
(HEAD) anschliessend Filmvor-
führung von *L’encerclement*.

CATALOG

**Dislocación. Kulturelle Veror-
tung in Zeiten der Globalisierung
/ Cultural Location and Identity
in Times of Globalization**

hrsg. von Kunstmuseum
Bern, Ingrid Wildi Merino und
Kathleen Bühler, mit Texten von
Rodolfo Andaur, Bertrand
Bacqué, Fernando Balcells,
Kathleen Bühler, Matthias
Frehner, Ricardo Loebell, Justo
Pastor Mellado, Sergio Rojas,
Philip Ursprung, Adriana
Valdéz, Paulina Varas Alarcón
und Ingrid Wildi Merino, 232
Seiten, in deutscher und
englischer Sprache, ca. CHF 58.–

Programmänderungen vorbehalten

Exhibition

Duration	March 18 – June 19, 2011
Opening	Thursday, March 17, 2011, 6.30 pm
Curator	Kathleen Bühler / Ingrid Wildi Merino
Admission	CHF 18.- / red. CHF 14.-
Opening hours	Tuesday, 10 a.m. – 9 p.m. Wednesday – Sunday 10 a.m. – 5 p.m. Mondays closed Good Friday, April 22, closed Easter, April 24/25, 10 a.m. – 5 p.m. May 1, 10 a.m. – 5 p.m. Ascension Day, 13.5.2010, 10 a.m. – 5 p.m. Pentecost, 23./24.5.2010, 10 a.m. – 5 p.m.
Guided tours	T +41 31 328 09 11, F +41 31 328 09 10 vermittlung@kunstmuseumbern.ch

PATRONAGE

Micheline Calmy-Rey, President of the Confederation of Switzerland

Luciano Cruz-Coke Carvallo, Minister of the National Council for Culture and Arts,
Government of Chile

THE EXHIBITION IS GENEROUSLY SUPPORTED BY


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Dr. h.c. Hansjörg Wyss

Ministerio de Relaciones
Exteriores de Chile

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A project as an exchange with Argentina and Chile, initiated by the Federal Department of Foreign Affairs and the Swiss Arts Council Pro Helvetia.

www.prohelvetia.ch/argentina-chile

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