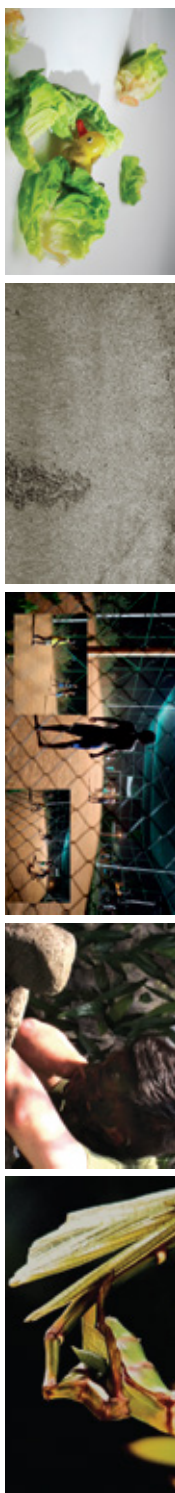


Project Video

February 21- March 30, 2013



Maria Fernanda Cardoso & Harley
Dias & Riedweg
Oscar Muñoz
Miguel Angel Rojas
Liliana Porter

Project Video

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Sicardi Gallery Project Room

Screening Times: Tuesday - Friday, 10am - 5:30pm; Saturday, 11am - 5:00pm

Maria Fernanda Cardoso & Harley / (Colombia, 1963)

Maria Fernanda Cardoso is a Latin American installation artist living and working in Sydney. Cardoso has exhibited in institutions worldwide, including the New Museum and the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; the San Francisco Exploratorium; the Museum of Contemporary Art, Sydney and the Contemporary Arts Museum, Houston.

The audio-visual components of her practice are collaborative, realized in conjunction with Ross Rudesch Harley, an Australian new media artist and academic. The couple's best known project to date, *Cardoso Flea Circus*, premiered at the San Francisco Exploratorium in 1995 and continued to evolve over a period of five years, culminating in an exhibition at the Sydney Opera House in 2000. In 1999, the Museum of Modern Art commissioned a major installation for the institution's group millennium show, *Modern Starts: People, Places, Things* and in 2004, Cardoso represented Colombia at the Venice Biennale. Her most recent large-scale project, the *MoCo Museum of Copulatory Organs*, debuted at the Biennale of Sydney in June 2012.

The installation *Cardoso Flea Circus* now resides in the vaults of the Tate Gallery in London, while elements of *Modern Starts: People, Places, Things* belong to the Miami Art Museum and the Museum of Contemporary Art, San Diego. Other works are part of the permanent collections of the Banco de la Republica, Biblioteca Luis Angel Arango and the Museum of Modern Art, Bogota; the National Art Gallery, Canberra; the Fabric Workshop and Museum, Philadelphia; and the Museum of Contemporary Art, Sydney.

Dias & Riedweg /

Maurício Dias (Brazil, 1964) & Walter Riedweg (Switzerland, 1955)

Maurício Dias & Walter Riedweg have worked together since 1993, using their respective experiences in the visual arts and performance in collaborative, interdisciplinary public art projects. Their work investigates how private psychologies affect and reconstitute public space and vice-versa, often requiring the involvement of the audience in the creation and execution of the work itself.

Dias & Riedweg have realized art projects in Argentina, Brazil, China, Egypt, Japan, South Africa, and throughout Europe and the United States. Their work has appeared in major international exhibitions including *Conversations at the Castle*, curated by Homi Bhabha and Mary Jane Jacob, Atlanta, (1996); *L'État des Choses*, curated by Catherine David at Kunst-Werke Berlin, (2001); and *The Populism Project*, co-presented by Stedelijk Museum Amsterdam, Kunstverein Frankfurt, the Museum of Fine Arts Oslo and Museum of Contemporary Art, Vilnius, (2005). Dias & Riedweg's work is included in the permanent collections of major institutions including Centro Cultural do

Banco do Brasil, Rio de Janeiro; MACBA, Barcelona; KIASMA, Helsinki; and Le Plateau, Paris.

In addition, Dias & Riedweg have received grants from the Guggenheim Foundation, New York; Fondation Pro Helvetia, Swiss Arts Council; and Video Brasil Festival, São Paulo; as well as participated in Biennials in Venice (1999), Istanbul (1998), São Paulo (1998, 2000 and 2002), Havana (2003), Liverpool and Shanghai (2004), Gwangju (2006), as well as *Documenta 12* in Kassel, (2007).

Oscar Muñoz /

(Colombia, 1951)

Oscar Muñoz was born in Popayán. In 1971, he graduated from the Escuela de Bellas Artes (School of Fine Arts) de Cali. At that time—the artist's formative years—a very intense multidisciplinary movement in that city dominated the cultural landscape and included writers, photographers, filmmakers and painters such as Andrés Caicedo, Fernell Franco, Carlos Mayolo and Luis Ospina. In his forty-year career, Muñoz has developed perhaps the most subtle, delicate and coherent oeuvre of any Colombian artist. Using varied techniques and experimenting with underlying foundational elements, he has created a deep artistic reflection on the nature of images.

In the past decade, Muñoz has shown individually and collectively in museums and international institutions such as Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz; Hiroshima City Museum of Contemporary Art; Offenes Kulturhaus, Linz; Institute of International Visual Arts (INIVA), London; Círculo de Bellas Artes, Madrid; Museo Tamayo de Arte Contemporáneo, Mexico City; PICA Museum, Perth; Philadelphia Museum of Art; Pori Art Museum; The Korea Foundation, Seoul; Mori Art Museum, Tokyo; and Prefix Institute of Contemporary Art, Toronto. In 2007, he was invited to participate at the *52nd La Venice Biennale*, curated by Robert Storr. Muñoz' works are in renowned public and private collections, including the Museum of Modern Art, New York; CU Art Museum, University of Colorado, Boulder; The Museum of Fine Arts, Houston; Tate Modern, London; The Museum of Contemporary Art, Los Angeles; and The Daros Collection, Zurich. Muñoz lives and works in Cali, Colombia.

Liliana Porter /

(Argentina, 1941)

Liliana Porter works across mediums: printmaking, works on canvas, photography, video, installations and public art projects. In 1965, she co-founded the New York Graphic Workshop with Luis Camnitzer and Jose Guillermo Castillo. A 1980 Guggenheim Fellow, Porter was also the recipient of three New York Foundation for the Arts Fellowships (1985, 1996 and 1999), the Mid Atlantic/NEA Regional

Fellowship (1994) and seven PSC- CUNY research awards (between 1994 to 2004). In 1991, she became a professor at Queens College, CUNY, where she taught until 2007.

Porter has exhibited nationally and internationally, recently featured in *The Incongruous Image-Marcel Broodthaers* and *Liliana Porter* at the New Museum in New York, and in *Liliana Porter-Linea de Tiempo / Timeline*, a major solo retrospective at Museo Tamayo, Mexico City.

Porter's works are in numerous public and private collections, including the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art (New York); Museo de Arte Moderno, Bogota; The Museum of Fine Arts, Boston; Museo Nacional de Bellas Artes, Buenos Aires; Museo Tamayo, Mexico City; Philadelphia Museum of Art; Museo de Bellas Artes, Santiago; Smithsonian American Art Museum, Washington, DC; and the Daros Collection, Zurich. She is currently working on a publication of dialogues with Ines Katzenstein, which will be part of a series of ten artist books produced by the Cisneros Foundation.

Miguel Angel Rojas /

(Colombia, 1946)

Miguel Angel Rojas lives and works in Bogota. A conceptual artist, painter, photographer and architect, Rojas is not as interested in medium specificity as subject matter. It is upon an ever-changing aesthetic ground that he comes to address conceptual, symbolic and political themes such as marginality, sexuality, indigenous politics, social displacement and, most recently, the unchecked violence related to drug abuse and trafficking that grips Colombia.

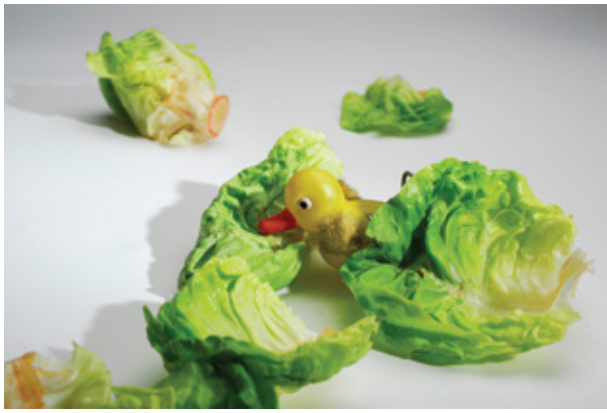
In his recent works, Rojas creates paradoxical situations that coexist within the logic of narco-traffic. He copies images that represent Anglo-Saxon capitalism such as Marlboro ads and pop art paintings by Roy Lichtenstein and Richard Hamilton, but reproduces them in small, circular coca leaf and dollar bill cutouts. Coca leaves exist as both a material for expression and a testament to the drug-fueled turmoil that controls Colombia, and continue influence Rojas' artistic practice.

A select list of Rojas' exhibitions includes *Images of Silence* (1989-1990), organized by the Museum of Modern Art of Latin America, Washington; *Re-Aligning Vision* (1997-1999), organized by the Museo del Barrio, New York; and *The American Effect* at the Whitney Museum of American Art, New York (2003). In addition, Rojas is included in numerous collections including Museo Nacional, Bogotá; Museo de Arte Contemporáneo, Monterrey; the Museum of Modern Art and the Whitney Museum of American Art, New York; Daros Latinamerica Collection, Zurich; and the Museum of Fine Arts, Houston.

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WEEK 1 - 2/21-3/2



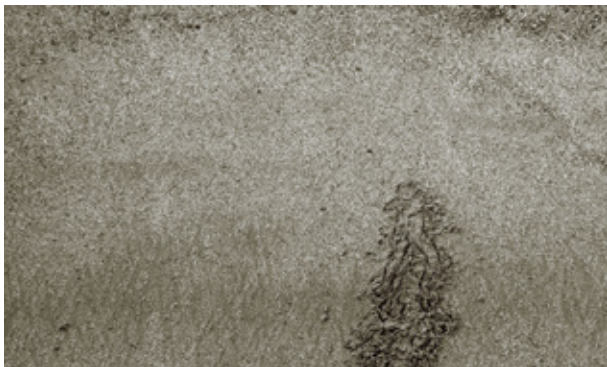
Liliana Porter / *Matiné / Matinee* / (2009)

Like many of Porter's previous works, the characters in this short video are primarily inanimate objects: domestic ornaments and toys, with the occasional appearance of a human hand in the act of drawing or interacting with the players (moving, lifting or pushing

them). There is a general sense of dislocation between the music and the images. Although we perceive this as fractured, there is a certain coherency interlacing these disruptions. Thus, behind inherent incongruity emerges a sort of intuition about the real order of things.

Matiné / Matinee
2009
Video
Music: Sylvia Meyer
Co Director: Ana Tiscornia
Videography and Editing: Tom Moore
Duration: 20:45 minutes
Edition of 10, 2 A/P

WEEK 2 - 3/5-3/9



Oscar Muñoz / *Hombre de arena / Sand Man* / (2006-2009)

Hombre de arena (Sand Man) is an animation constructed by drawings/traces on a beach's dark sand. A solitary human figure drags himself about, like a castaway searching for the mainland. The image he creates—and its trace—disappears as a wave rolls in. The Sisyphian protagonist begins his task anew, crawling from another direction, insistent on achieving his

objective: the infinite repetition of a doomed action. He repeats his actions infinitely in a loop, without being able to save himself or the evidence of his efforts. He is, much like our fleeting memory of his transitory mark on the sand, erased by each crashing wave.

Hombre de Arena / Sand Man
2006-2009
Video projection on sand
Duration: 3:40 minutes

WEEK 3 - 3/12-3/16



Dias & Riedweg / *Pequenas histórias de Modéstia e Dúvida / Little Stories of Modesty and Doubt* / Series of 4 Videos / (2011-ongoing)

This series is a collection of video, photographs, drawings and music, begun in 2011 and still in progress. These works applaud doubt and modesty as the supreme virtues of subjectivity. At the same time, they record the social and economic transformation that cities undergo, focusing on Rio de Janeiro's disadvantaged communities.

To optimize the visualization of our investigations on the synchrony and multiplicity of all things, video installations in this series present three superimposed channels showing images shot at the same time and in the same place, but from different angles and at different speeds, thus materializing the existence of a more complex reality. Playing over muffled sounds recorded during the shooting process are piano compositions by Walter Riedweg.

Peladas noturnas (Nocturnal Kickabouts)

In *Peladas noturnas*, we see images of now ubiquitous fenced-in sports courts that dot the city. These light-filled satellite stations seem alien—out of context—still visited by stray horses and pigs that do not recognize spatial re-appropriation. However, the dozens of children that descend upon these places each night justify the existence of these strange boxes glowing in the landscape: at last, a soccer ball sailing through the sky can replace a stray bullet in a new and far less brutal daily ritual.

O espelho e a tarde (The Mirror and the Dusk)

In *O espelho e a tarde*, a resident carries a mirror through avenues, alleyways, ghettos and squares, revealing old problems that linger in new urban space; specifically, the recently transformed Alemão Complex. Reflections in the mirror complement the details of this strange new landscape at nightfall.

A cidade fora dela (The City Outside Itself)

A cidade fora dela shows the city as seen from the inside out—from the vantage point of its least known and most stigmatized divisions: the popular, picture-postcard sights of Lagoa, Sambadrome Marquês de Sapucaí Central do Brasil and the Corcovado are seen from the windows of favelas. Little by little, night falls behind an empty beer bottle on a windowsill of a bar, while patrons play pool in the background.

Sábado à noite no parquinho (Saturday Night at the Fairground)

In *Sábado à noite no parquinho* bustling nighttime shots of a rickety old fairground jammed between the Falete, Fogueteiro and Coroa communities in the Catumbi neighborhood in Rio reveal moments of simplicity and fun on trampolines, merry-go-rounds, slides and Ferris Wheels. It is a colorful, geometrical ballet of cogs and helms.

Nocturnal Kickabouts
Pequenas histórias de Modéstia e Dúvida / Little Stories of Modesty and Doubt
2011-ongoing
Video projection
Duration: 3:57 minutes
Edition 5, 1 A/P

The Mirror and the Dusk
Pequenas histórias de Modéstia e Dúvida / Little Stories of Modesty and Doubt
2011-ongoing
Video projection
Duration: 8:42 minutes
Edition 5, 1 A/P

The City Outside Itself
Pequenas histórias de Modéstia e Dúvida / Little Stories of Modesty and Doubt
2011-ongoing
Video projection
Duration: 8:18 minutes
Edition 5, 1 A/P

Saturday Night at the Fairground
Pequenas histórias de Modéstia e Dúvida / Little Stories of Modesty and Doubt
2011-ongoing
Video projection
Duration: 7:03 minutes
Edition 5, 1 A/P

WEEK 4 - 3/19-3/23



Miguel Ángel Rojas / *Caquetá* / (2007)

In this video, a former soldier of the Colombian Army cleans his body of painted-on military camouflage. Missing both his hands, this ritual symbolically releases the man from the role of warrior. This action takes place against a backdrop of coca leaves, inviting comparisons with Rojas'

current two- and three-dimensional work addressing the human casualties of the narcotics trade—an irrational, international armed confrontation that literally and figuratively bleeds Colombian society to secure and satisfy the greed and indulgences of conspicuous consumption.

Caquetá
2007
Video
Duration: 7:38 minutes
Edition of 5, 2 A/P

WEEK 5 - 3/26-3/30



Maria Fernanda Cardoso & Harley / *Stick Insects Most Intimate Moments, On Video!* / (2011)

Cardoso documents the intimacy and intercourse that exists between human and insect worlds. The male stick insect, although much smaller than his mate, is nonetheless endowed with a large, probing phallus. He pleases her for what seems like an eternity. (Stick insect copulation lasts for over fourteen hours.) Only in the final moments can you see a perfectly round spermatophore exit his body cavity and enter hers.

This video last appeared in the 18th Biennale of Sydney, in the context of Cardoso's recent large-scale project, *MoCO: Museum of Copulatory Organs*, (2012). Soundtrack by Ross Rudesch Harley.

Stick Insects Most Intimate Moments, On Video!
2011
Video installation
Duration: 40:00 minutes