

| fieldwork
| marfa
| international research program
| run by les beaux-arts de Nantes / HEAD-Genève

**BEAUX-ARTS DE NANTES
GENEVA UNIVERSITY OF ART & DESIGN**

**BORDERS STUDIES
AND THE LIMITS OF THINGS**

FIELDWORK: MARFA ANNUAL MEETING#2

Elisa Larvego, A Tree House in Valentine, Texas 2012

OCTOBER FRIDAY 4TH 2013 // AT HIGHLAND ANNEX

109 S HIGHLAND, MARFA

ADMISSION: FREE

09:15 AM - OPENING

JEAN-PIERRE GREFF, DIRECTOR HEAD GENÈVE (CH) AND PIERRE-JEAN GALDIN, DIRECTOR BEAUX-ARTS DE NANTES (FR)
YANN CHATEIGNÉ, EMMANUELLE CHÉREL, IDA SOULARD

10:00-12:30 AM

CINEMA AND SOCIAL IMAGINARY IN THE MEXICO-U.S. BORDER BY NORMA IGLESIAS-PRIETO, PROFESSOR CHICANA/O
STUDIES, SAN DIEGO UNIVERSITY (US)

VARIOUS ARRESTS IN AND AROUND THE BIG BEND REGION, BY CAMEL COLLECTIVE/CARLA HERRERA-PRATS, ARTIST (US/MX)
SALT CEDAR, BY ELISA LARVEGO, ARTIST (CH) >>> EXHIBITION WALK-THROUGH AT FIELDWORK: MARFA GALLERY

02:00 PM

QUESTIONING BORDER ART: RELATIONAL ESTHETICS IN CONFLICTIVE PLACE, BY ANNE-LAURE AMILHAT SZARY,
GEOGRAPHER, UNIVERSITÉ DE GRENOBLE (FR)

DUST BREEDER, BY YANN CHATEIGNÉ, HEAD OF THE VISUAL ARTS DPT, HEAD GENÈVE (CH)

CEMETERY OF THE UNWANTED, BY EMILIE DING, ARTIST (CH)

04:00 PM

DISCUSSION

FIELDWORK: MARFA ANNUAL MEETING#2 IS FOLLOWED
BY THE OPENING OF SALT CEDAR, ELISA LARVEGO
AT FIELDWORK: MARFA GALLERY OCTOBER FRIDAY 4TH FROM 06:00 TO 08:00 PM

THANKS TO THE CROWLEY THEATER

Beaux-arts***Nantes**
Nantes school of art

— HEAD
GENÈVE





FIELDWORK: MARFA ANNUAL MEETING#2
OCTOBER FRIDAY 4TH 2013
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BORDERS STUDIES AND THE LIMITS OF THINGS
BORDER ART RESEARCH
Beaux-arts de Nantes – Geneva University of Art & Design

Currently, the word “border” is a very popular one, in its usual sense as well as being a metaphor for a multitude of realities which are viewed as boundaries, part of our propensity to divide the world into separable subjects and objects. This may come as a shock, but borders are a necessity for us. Without this core, this reference and foundation, how could we distinguish between ourselves and the next person? This is a necessary distinction if we don't want to disappear into the mass.

Reflecting upon borders, you have to put yourself into different perspectives in order to try and handle the contradictions sown throughout history if you wish to rethink your ideas about time and understand the immediate present. It seems as important to return to the historical complexity¹ of this idea as it is to pursue phenomenological descriptions, the terms of their institution, the legal arguments and the various facets and realities of these spatial-temporal zones (common practices, cross-border adaptations and inventions, violence etc.). In short, this is what makes up these lines, zones, areas of separation, contact or confrontation, barriers or passes, fixed or mobile, continuous or discontinuous, exterior or interior...

This work is undertaken by artists. Boundary realities are the subject of a growing number of works. They are observed, practiced, denounced, even deformed and transfigured beyond simple binary opposition by bringing the discontinuities, circles of influence and relationships to the forefront. In other words, certain artists have developed a frontier mentality. They are inviting you to think of the border and through the border, all the while remaining attentive in both cases to the fact there is more than one side to the border, and that it creates an interior as well as an exterior. As a liminal thought, the border is considered to be a threshold, not a barrier.

These works often deconstruct the idea of a border by shifting it- by shifting a border; we can shift a meaning, for example moving from territorial logic to a trans-territorial dynamic. A Derridian deconstruction is a good example of such a strategy. In other words, how can we think in terms of defrontalization, refrontalization and transfrontalization (this is another way of depicting the incessant deterritorialization and reterritorialization games of Deleuze and Guattari)? Contrary to the fixed gaze of classical cartography, such an approach instead focuses on the moving trajectories of identities and cultures. Emmanuelle Chérel, art historian and teacher, Beaux-arts de Nantes (FR)

1. For example, borders in traditional societies, as opposed to those established by nation-states, are never fixed and linear. They are, in general, blurred margins, ending up as a sort of jigsaw puzzle of spaces going from a highly appropriated space (the heart space) towards zones considered foreign and often dangerous. Far from being unknown and ignored entities, these marginal zones are a part of the imagination of the indigenous peoples. They are, in the same way, a place of practices, exchanges and conflicts which promote social vitality, knowledge of the next man, a place which reinforces cultural identity and a space with a high symbolic value which promotes cultural diffusion. What's more, the functions attributed by these societies to the border zone is evidence that they are part of a network, and aren't the source of any real spatial rupture.

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FIELDWORK: MARFA ANNUAL MEETING#2

PROGRAM

09:15 AM - OPENING

JEAN-PIERRE GREFF, DIRECTOR HEAD GENÈVE (CH)
PIERRE-JEAN GALDIN, DIRECTOR BEAUX-ARTS DE
NANTES (FR)
YANN CHATEIGNÉ, HEAD OF THE VISUAL ARTS DPT, HEAD
GENÈVE (CH)
EMMANUELLE CHÉREL, ART HISTORIAN AND TEACHER,
BEAUX-ARTS DE NANTES (FR)
IDA SOULARD, ART HISTORIAN AND RESEARCH DIRECTOR
FIELDWORK: MARFA

10:00 AM

CINEMA AND SOCIAL IMAGINARY IN THE MEXICO-U.S.
BORDER, BY NORMA IGLESIAS-PRIETO

The presentation will discuss the role that cinema (and, more recently, video) has played in the construction of the social imaginary of the Mexico-U.S. border. It will cover from the beginnings of the Hollywood industry, through the different stages of commercial cinema in Mexico, Chicano cinema, the new Mexican cinema, and up to the recent productions of local border artists (particularly from Tijuana). It will also seek to contrast the representations, depending on the type of industry, film genre, historical era, and function that is socially assigned to the production of cinematographic messages.

Norma Iglesias-Prieto, a transborder scholar, is professor and chair of San Diego State University's Chicana/o Studies Department, as well as the graduate adviser of the Transborder Studies M.A. program. Her education is interdisciplinary and includes Social Anthropology, Communication Theory, Sociology, and Media Production. For 22 years, she was a researcher in the Cultural Studies Department at El Colegio de la Frontera Norte. Her professional experience is anchored in Border Studies, with a focus on cultural processes and social-gendered identities on the U.S.-Mexican border from a transborder/transnational perspective. Her latest book is *Emergencia: Las artes visuales en Tijuana* (2008).

10:45 AM

VARIOUS ARRESTS IN AND AROUND THE BIG BEND
REGION, BY CAMEL COLLECTIVE (ANTHONY GRAVES &
CARLA HERRERA-PRATS)

This talk will revolve around the camera as a dispositif expressed in and through a variety of man-made and natural forms

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in an around Marfa and the U.S.-Mexico border. How is the landscape more camera than photograph? How does an institution end up a camera? How is the border (----) also an expanding and contracting aperture (Ø)? When do border patrolmen turn into camera-men, or are they f-stops (again Ø)? Not merely the use of camera as means of exchange and control, but rather, how do origins, relations, and intentions become arrested against the backdrop of a variety of forms of passing time? These questions and themes will be developed through a series of inquiries and speculations into topics that include: artist-cartographer Arthur Schott's 1851 mapping of the U.S.-Mexico border, the errant misuse of a desktop scanner to sample a well-charted territory, anecdotal evidence of photographic devices that monitor borderlands and now distend their eyes deep into the territory's interior, and the human labor of conserving and maintaining intentionality against natural entropy in a well-known Marfa institution.

Camel Collective is the name under which Anthony Graves and Carla Herrera-Prats have worked since 2005. Through exhibitions and performances such as "The Second World Congress of Free Artists" at Casa del Lago, Mexico City (2013) "Howls for Bologna" at Overgaden Institut for Samtidskunst (2010), "A Facility Based on Change" at the Massachusetts Museum of Contemporary Art (2011), and "Una Obra Para Dos Pinturas" at the Trienal Poli/Gráfica de San Juan (2012), the group's interest have centered on the problematics of labor, education, theater, and collectivity.

11:30 AM

SALT CEDAR, BY ELISA LARVEGO, ARTIST (CH)
>>> EXHIBITION WALK-THROUGH AT FIELDWORK: MARFA
GALLERY

Visit of the exhibition Salt Cedar at the Fieldwork: Marfa gallery followed by a discussion with the visitors. The exhibition focuses on the way the border leaves its mark on the daily life of Candelaria's inhabitants and on their environment. With still photographs, videos and texts, it shows how this geographical line is separating the families and how it generates environmental issues.

Elisa Larvego (*1984) is a visual artist living in Geneva. Since her diploma in visual art at the Geneva University of Art and Design in 2009, she's been working on a two years project about hippie communes situated in a remote Colorado valley. This work is assembling still photographs, videos and a feature film. These photographs and videos have been shown, amongst other, at the Photoforum PasquArt (Biel) and at the Centre d'art contemporain (Geneva). The feature film, *Huerfano Valley*, was selected at *Visions du réel*, International film festival in Nyon. Her recent project, *Salt Cedar*, has been started during a residency at Fieldwork: Marfa. This work focus on the community and the environment of Candelaria, village located on the border between the US and Mexico. It has been shown in 2012 at the Swiss Art Awards (Basel) and at the Villa Bernasconi (Geneva). Near of an anthropological approach, her main interest is to observe the relation between people and their territories through images and sounds.

12:30 AM

LUNCH BREAK

02:00 PM

QUESTIONING BORDER ART: RELATIONAL ESTHETICS IN CONFLICTIVE PLACES, BY ANNE-LAURE AMILHAT SZARY

« All projects are concerned by territory, border, because you do not have a sense of space without a border”, used to say Christo (1994, *Le Land Art*, Documentaire Canal+). In the past two decades, we have nevertheless witnessed an exponential dissemination of the border issue in visual arts, which cannot be explained by this first assumption. In the presentation, we will come back on the parallel development of border studies on one side, of border art works on the other. But the expression “border art works” does not refer exclusively to works which thematically represent borders. The creative processes inspired by borders do not only reflect a spatial reality : they work both on the representational and non-representational (Thriff 2008) modes. In so-doing, they say and design the place which they work with, in a process which is totally relational, due to its esthetic power. As a sensitive object, the art work not only conveys the artist's explicit representation to the audience, but is liable to provoke original feelings within the person who comes to get acquainted with it. This esthetic dialectic makes them both co-producers of the border reality. It is therefore not very pertinent to analyze art production in conflictive places only as resistance processes : even when denouncing a situation, they mediate it in a way that partly contributes to its reproduction. For obvious reasons, it was not possible to consider this relation between borders and visual arts exhaustively, neither in terms of covering all of the dyads or regarding the national origin of artists. We will thus focus on the emergence of border concerns and art projects in different regional contexts, in an effort to offer a more complex grid of interpretation of the interrelations between visual arts and conflictive places.

Anne-Laure Amilhat Szary (Ph.D University of Toulouse and Ecole Normale Supérieure) is a Professor at Université Joseph Fourier, Grenoble, France and researcher at the PACTE-CNRS unit. Her latest research concerns the interrelations between art and culture, analyzed through various projects on artists' intervention on borders and cultural production in and about contested places. A specialist of political geography, she studies American and European borders comparatively. She is the author of “Après la frontière, avec les frontières: dynamiques transfrontalières en Europe”, Ed. de l'Aube, La Tour d'Aigues, co-edited with M.-C. Fourny, as well as of over 20 papers and other edited books or special issues of international journals. Her work has been recognized through her nomination to the renowned Institut Universitaire de France (2011-2015). She spent 2011 as an invited scholar in Canada (University of Victoria, BC). She represents the French Commission of Political Geography at the IGU and has been elected at the board of the Association of American Geographers' Political Geography Specialty Group.

02:45 PM

DUST BREEDER, BY YANN CHATEIGNÉ, HEAD OF THE VISUAL ARTS DPT, HEAD GENÈVE (CH)

Roberto Bolaño's 2666 (2004) interweaves multiples stories, destinies and periods in history. In the form of a terrifying grand oeuvre, the Chilean born, nomadic author wrote, during the last five years of his life, an epic of more than one thousand pages that dives into the actual fears and apocalyptic visions of our times.

One the five chapters composing 2666 is based on characters that are obsessed by the recent serial murders of young girls in

the city of Ciudad Juarez. One of them is Amalfitano, a philosophy professor who fears the loss of his daughter, and in whose mind the narrator makes us explore, at the limits of control, the paranoid hallucinations. One day, Amalfitano finds a mysterious book a box, a geometry treatise he doesn't remember having bought or being given, and decides to hang it outside his house, attached with clothespins in the garden, in order to let a “book full of principles” exposed to the weather, “for this treatise seriously to get the facts of life”.

Starting from this Duchampian gesture, silently held near the border in between Mexico and the United States, I will evoke, in random order of appearance: Mirror displacements, the American Frontier, Dirt and the Optical Unconscious, the Rings of Saturn, Sand dunes and Dust Breeding.

Yann Chateigné Tytelman (b. 1977) is a writer and curator. He currently serves as Dean of the Visual Arts Department at Geneva University of Art and Design. He was previously the Chief Curator at CAPC Museum of Contemporary Art in Bordeaux, and worked at the Pompidou Center in Paris.

His recent projects include *Seismology* (Palais de Tokyo, Paris, 2013), *Pangyric* (Forde Art Space, Geneva, 2012), *The Curtain of Dreams. Hypnagogic Visions* (IAC Villeurbanne, 2011-12), *The Mirage of History* (Kaleidoscope Project Space, Milan, 2010, *LivelnYourHead*, Geneva, Whitechapel Art Gallery, 2011, *Vancouver Cinémathèque*, 2013) and *Explorations in French Psychedelia* (CAPC Museum of Contemporary Art, Bordeaux, 2008-09).

He can be read in *Artforum*, *Frieze*, *Art in America*, *Kaleidoscope*, *Mousse*, *Artpress* or *Criticism* among other publications. He is a graduate of Ecole du Louvre in Paris. He is currently working on a book about the work of Danish artist Joachim Koester.

03:30 PM

CEMETERY OF THE UNWANTED, BY EMILIE DING, ARTIST (CH)

Cemetery of the Unwanted is a long-term project initiated by artist Emilie Ding. She imagines the possibility of building a cemetery of artworks somewhere in Europe, a terrain that could host and welcome those monumental and cumbersome artworks neglected by private collectors and left out of the art institutions storage places. She will collaborate in 2013-2014 on this project with Master degree students from the Lausanne art school (ECAL) in Switzerland. She will present this project as a whole and then focus on the issues she wants to explore while in Marfa.

Emilie Ding (1981) is a swiss artist based in Berlin. She graduated from the Head, Geneva in 2008. She was recently included in *Hotel Abisso* at Centre d'art contemporain, Geneva, *La Jeunesse est un Art* at Kunsthau Aarau, *Displaced Fractures* at the Migros Museum für Gegenwartkunst, Zürich, *All of Above* at Palais de Tokyo, Paris, *Abstraction/ Extension*, at Fondation Salomon, Alex. Solo exhibitions include *Kunstraum Riehen* (2011), *Palais de l'Athénée*, Geneva (2010), *Forde*, Geneva (2008). She recently won the Liechti Foundation Prize given by Centre d'art Contemporain Fri-Art.

04:15 PM DISCUSSION

06:00 PM

FIELDWORK: MARFA GALLERY OPENING
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