

Erresistentziak  
Resistencias



## Erresistentziak Resistencias

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New Yorken bizi da eta bertan lan egiten du. Bere lanetan, funtsean instalazioak diren horietan, judutar holo-kaustoaren ikonografiaren ifrentzu iluna irudikatzen da. Kontramemoriaren zati txikien gisara, jantzi multzoek eta hortzetako protesiek –desegindako gorpuzkinez eta giza hondakin eta errauts mukuruz osatutako piloak– osatzen dute nazismoak utzitako ondare lazgarria, batzuek berdinak diren beste batzuen gain duten boterearen azken izaera adierazten duen bortizkeria genozidaren metafora osatuz.

Bortizkeria instituzionala, antolatua, uniformeduna da; ekonomia, politika, kultura, erlijioa eta arraza euskarri dituena. Borreroek gure bizitzei, gure ezberdintasun ametsak ilunduz, eranstean dieten izaera zital eta oldarkorren islak.

*Blues*, zenbait marrazkirekin batera hemen aurkezten dugun lana, ez da aurrekoak bezain esplizitua holokaustoa-ri dagokionez, baina haietako batzuk bezain zirrargarria eta higuigarria da, halere. Lurreko instalazio hau osatzen duten pusken artean, egilearen aurreko obra batzuetan bezala, hortzak ageri dira. Hortz-hagin batzuetatik besteetarako desberdintasun txikiak bakoitza bakarra izanarazten dute: uniformetasuna itxura hutsa da hemen. Horrez gain, batzuk besteekin lotzen dituen zirkuluak mamu estralurtar txiki edo birus mutante handi bihurtzen dituen identitate mehatxagarri bat eranstean die. Kalterik gabeko jostailuzko ezpaten eta kontsolagailuen arteko erdibidean dauden gauza horiek, aldi berean, karga sexual ukazina dute, eta beren koloreak, hain zuzen, Wilhelm Reich eta haren organotzar famatua dakarkigute gogora.

Bestalde, Rona Pondicken marrazkiek ahotik belarrirako errealtatea birsortzen dute eta, bere obra guztia bezala, Kafkaren eta psikoanalisiaren nahasketa bitxi bat dira; esamesa, txistea, zurrumurrua eta xuxurla, obra honetan, iturri ez-dokumentalak edo zentzu erantsia duten protesiak dira, eta, horrez gain, itxuraz zentzugabea den genetikazko aurrerapen eta manipulazioko eszenatoki baten protagonista.

## RONA PONDICK

(Nueva York, EE. UU., 1952)

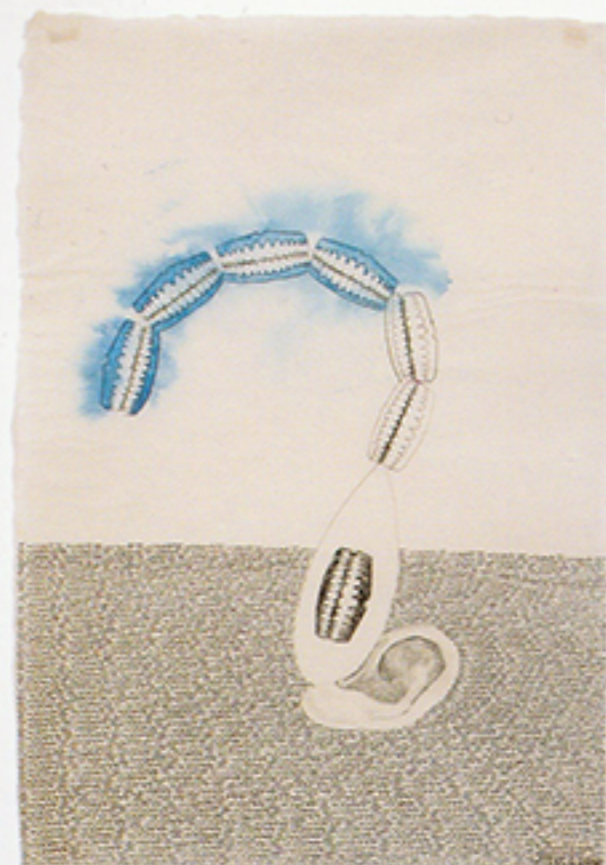
Vive y trabaja en Nueva York. Sus obras más conocidas, fundamentalmente instalaciones, hacen referencia o tienen su origen en el reverso tenebroso de la

iconografía del holocausto judío. Como pequeños fragmentos de la contramemoria, sus acervos indumentarios y prótesis dentales –todo un arsenal de restos desarticulados y cúmulos de despojos y cenizas humanas– constituyen el patético legado del exterminio nazi, que se erige en metáfora de la violencia genocida como naturaleza última del poder de los idénticos sobre los otros.

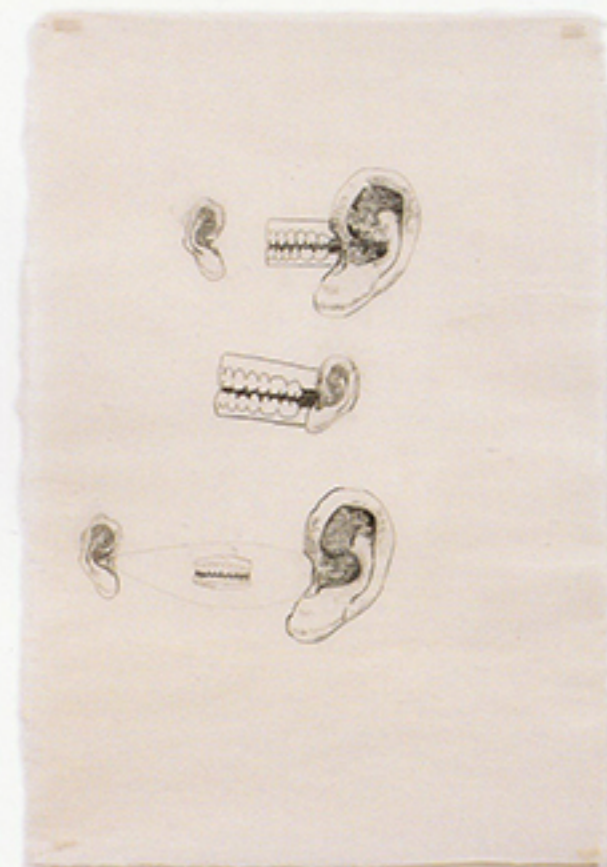
Violencia institucional, violencia organizada, uniformada, con soporte económico, político, cultural, religioso y racial. Reflejos de la naturaleza perversa y agresiva que los verdugos añaden a nuestras vidas, oscureciendo nuestros sueños de diferencia.

"Blue", la pieza que presentamos aquí –además de algunos dibujos– es ajena al carácter explícito de las piezas anteriores en lo que al holocausto se refiere y, sin embargo, no es menos sobrecogedora y hasta repelente que algunas de aquellas. Los pedazos que componen esta instalación en el suelo conservan aún los dientes que apreciamos en otras muchas piezas anteriores de Pondick. Estas pequeñas diferencias entre cada una de las dentaduras las hace únicas: lo uniforme es aquí mera apariencia. Por otra parte, el círculo que las une les confiere una identidad amenazadora que las transforma en pequeños monstruos alienígenas o grandes virus mutantes. Estos cuerpos, a medio camino entre espadas inofensivas de juguete y consoladores tienen, a la vez, una evidente carga sexual y su color curiosamente nos trae a la memoria a Wilhelm Reich y su célebre orgón.

Por otra parte, los dibujos de Rona Pondick recrean, en mi opinión, la realidad de boca a oreja y son una rara mezcla entre Kafka y el psicoanálisis, como su obra entera, donde los chismes, el chiste, el rumor y el susurro son fuentes no-documentales o prótesis de sentido añadido y son, a su vez, protagonistas de un escenario aparentemente absurdo, de anticipación y manipulación genética.



Ear to Mouth n°6, 1997



Ear to Mouth n°7, 1997



Ear to Mouth n°10, 1997



Ear to Mouth n°11, 1997



have always been linked to politics. He was born during great political upheavals and grew up in the middle of what is considered to have been the most devastating war in African history: the Biafran war of 1967-70. His current work, mainly consisting of installations, reveals one permanent concern: recourse to personal stories about traumas (often from childhood) and to resolving and concluding them by remembering them. The violence that is applied at the start of life through health, food, education and culture establishes the patterns of domination over the "other one", who is violently excluded and reduced to a secondary role in the service of the "big ones". This genuine form of slavery shapes its critical message by documenting the events that are remembered, which define their original profiles. War, AIDS, general and personal violence of certain people against others form the subject matter of his active discourse. References to disaster, desolation and the death of the damned of the earth. Those who love and their children, who are also destined for war.

RONA PONDICK  
(Brooklyn, New York, 1952)

She lives and works in New York. Her best known work, which mainly consists of installations, refers to or starts from the sinister underside of the iconography of the Jewish Holocaust. As small fragments of counter-memory, its heritage of clothes and dental prostheses - a real armoury of spoils that have been torn apart and a whole set of remains and human ashes - represent the pitiful legacy of Nazi extermination, which becomes a metaphor for genocidal violence as the ultimate nature of the power that exactly the same people hold over others. Institutional violence, organized violence, in uniform with an economic, political, cultural, religious and racial background. Reflections of the perverse, aggressive nature that the executioners add to our lives to darken our illusions of being different. "Blue", the piece that we are presenting here, as well as a few drawings, has nothing in common with the explicit nature of her previous pieces as far as the Holocaust is concerned, yet it is no less shocking and is even just as repulsive as some of those pieces. The lumps that make up this installation on the floor have still got the teeth that we can see in many other of her previous pieces. The tiny differences between each of these sets of teeth makes them unique: their uniform nature is merely superficial here. In any case, the circle that joins them together provides them with a threatening identity that transforms them into tiny alien monsters or enormous mutant viruses. These bodies, which are halfway between harmless toy swords and dildos, are clearly sexually charged at the same time, and their colours strangely remind us of William Reich and his famous organ. Furthermore, in my opinion, Rona Pondick's drawings recreate reality from mouth to ear and are a rare mixture of Kafka and psychoanalysis, like all of her work, in which gossip, jokes, rumours and whispers are non-documentary sources or prostheses providing added meaning. In turn they are the main characters in an apparently absurd scene featuring a preview of genetic manipulation.

RICARDO RIBENBOIM  
(Sao Paulo, Brazil, 1954)

He lives and works in Sao Paulo. Ricardo Ribenboim is the superintendent at the Itau Cultural Institute in Sao Paulo and his work mainly analyses the ideological mechanisms of capitalist imperial iconography, as far as neo-colonized target consumer cultures are concerned. Ribenboim makes use of sculptures, installations, screenings and all kinds of the very-latest technology as a form of expression to prepare a discourse offering resistance to globalization and the all-embracing ideology, which they use as formulas to impose their "poisoned" products on us. These pass on countless viruses, which we still have not heard of, and are typical of the new invasions that form metastases. Explosion and dissemination, contagion and cannibalism are, among others, the frequencies on which they broadcast the discourse/propaganda that media loudspeakers disseminate everywhere as codes/conductors of the fundamental logos. Faced with the omnipotent power of these broadcasts, the only resistance that we can offer is a message in our own bottle: fragile, transparent and when it explodes, it shatters. Each one of us increasingly resembles what we eat and we are what we eat. These are complex mechanisms designed for cultural penetration but can be digested and assimilated with a hot dog and a cold soft drink without us noticing them. The commercial is the message from Big Brother and it is advertised in a way that does not even conceal it: think with your stomach and the fluids that we consume or think with your own pocket. Just think about the market, the stock exchange, the true logos, the mastermind of the times we live in. Burroughs said that thought is a virus, and as far as we can see, global corporations are preparing to cure it *urbi et orbi*.

SOPHIE RISTELHUEBER  
(Paris, France, 1949)

"Virtue, like a crow, almost always nests in ruins" (Fidela Gerdetta to José Martí.)

She lives and works in Paris. Her work focuses specifically on the results that violence produces in various urban or natural settings, as well as in the body itself. The desert, ruins, alterations in the landscape and architecture, the geography of dissolution and desolation, scars and wounds, wish to mirror the widespread aggression that we are witnessing, and also to form a contemporary archive and traces which nobody seems to be interested in. The body, and more specifically, the skin on this vulnerable body or on the landscape and architecture, violent acts of aggression, demolition and breakages are the open wounds that her discourse confronts: they are the results of a form of domination that is only possible over ruins. This de-territorialization of counter-memory bears witness to emptiness and absence, where nothing happens anymore, where there is no news, where there is no place for news programmes, where all the fresh blood has been sold and there are no cameras or eyes, and where there is complete silence as none is left.