

Exhibition May 18 – October 13, 2022

Sabatini Building, Floor 3

Graphic Turn

Like the Ivy on the Wall



Guache, *Feel, Think, Act*, 2014–2018. Linocut on paper, 70 × 50 cm. Collection of the artist

*Love entangles itself like ivy on a wall,
and it spreads like moss on a stone*

Violeta Parra, “Volver a los diecisiete” (To be 17 again), 1966

*I want to take to the streets with banners
and find myself in crowds in order to change life*

Julieta Kirkwood, *Tejiendo rebeldías* (Weaving rebellions), 1987

A poem and a song intertwine and resonate here. Chilean singer-songwriter Violeta Parra’s popular song “Volver a los diecisiete,” which is once again being heard in the throats of young protesters, suggests the image of graphic art growing and spreading over the walls, like life itself. In the midst of the Pinochet dictatorship, the feminist poet’s words transmit the abiding and singular desire to break out of confinement and become many.

Graphic art is an important medium for the tactical deployment of subaltern culture, insofar as it goes against a social order built upon processes of erasure and policies of death. Graphic action makes it possible to shape and bring to light territories that challenge this order, paying attention to the most vulnerable bodies and lives.

Graphic Turn denotes a recurrent political matrix whereby artists and activists transform their work and their *modus operandi* to influence reality using the elemental force of the graphic gesture, direct involvement of the bodies that produce it, and the potential for dissemination and insertion in public space that is inherent to multiple originals.

Collective research

This project is the result of a process involving more than thirty researchers working together over the last five years under the coordination of the Sothorn

Conceptualisms Network, which describes itself as an affective and activist network that has carried out various research, archival, discussion, and position-taking projects in Latin America since 2007 (<https://redcsur.net>).

The exhibition is not intended as a comprehensive or panoramic mapping of political graphic art in Latin America but rather as a way of connecting scattered and fragmentary episodes and practices. It aspires to be a sounding board for what is happening on the streets and to offer a tool kit for graphic action—in the multiple or “exploded” sense of the term—that encompasses different time frames and includes a range of practices, from collective embroidery to cartography.

Although the show includes examples from the 1960s, the emphasis of the project is on the present, connecting stories large and small, secret and major, from Argentina,



Las Tesis, *A Rapist in Your Path*, participatory performance, activation in New York, 2020

Brazil, Colombia, Cuba, Chile, El Salvador, the United States, Mexico, Nicaragua, Paraguay, Peru, the Dominican Republic, and Uruguay, as well as specific cases from other contexts.

The exhibition brings together know-how and stories that are interconnected by affinity but also by contagion, appropriation, restoration, and other kinds of bonds. It assembles local and internationalist solidarities and alliances between artists, groups, and social movements: a multiple collective effort that affects those who are creating and taking action to transform the conditions of existence.

The idea of *Graphic Turn* was a powerful trigger for thinking about the singularity of the works and documents in question, making it possible to highlight common tactics, means of production, techniques, and issues. The research process gave rise to a series of concepts that were

useful for grouping the material in an exercise in “diagrammatic thinking” and for naming the core areas or zones of the exhibition: **untimely graphics**, **arsenal**, **graphic bodies**, **the delay**, **persistences of memory**, **in secret**, **pasafronteras** (border crossing), **insubordinate territories**, **counter-cartographies**. Each of these concepts is the result of an intensive joint exercise to establish notions capable of bringing together and interconnecting disparate episodes, without imposing a linear narrative limited to disconnected geographies or flattening specific historical contexts. This polyphonic process also introduced the possibility of making room for disagreement and dissonance in the team.

In addition, two areas focus specifically on the many actions organized inside and outside Mexico to denounce and expose the disappearance of the forty-three students from Ayotzinapa in 2014 and



Women's collective, Embroidery workshop, Mesa Grande Shelter (Honduras). *M.G. This is the story that we peasants have lived where many brothers drowned because of repression*, 1981. Embroidery on canvas, 61.5 × 62 cm. Museo de la Palabra y la Imagen Collection, El Salvador

on the persistence of posters and graphic art in the streets of Nicaragua, from the 1979 Sandinista revolution to the harshly suppressed protests of recent times.

With the intention of introducing other ways of inhabiting the museum, two separate spaces were developed within the exhibition—Agora of the Present and Cuir Library—in which visitors are invited to transform their experience of time, listening, exchange, the position of bodies, and the interactions between them. The Agora of the Present offers a space that is permeable to current events and can potentially host assembly-like activities. The Cuir Library is conceived as a temporary autonomous zone or “counter-space” that, by deactivating the normativity governing bodies in the museum, encourages contact and unregulated encounters between materials and bodies.

Spiralling time

I sometimes think of memory as a vine that grows and spreads over other surfaces: trees,

walls, barbed wire fences. From one branch grows another, which in turn gives rise to another; rhizomes reach out like fingers, clinging like monkey tails. Their roots are no longer visible, their power is expressed in the vigor of the stems, the volume of the nodes, the corolla of the flowers. There are vines (Buenos Aires is full of them) that turn red at this time of the year; a deep red like the red mark on the calendar on 24 March. A red wounded by the end of summer, by the perennial signal—no matter how many years go by—of the beginning of the season of blood.

Marta Dillon, “Un organismo vivo”
(A living organism), 2021

As Marta Dillon notes, time is not linear but cyclical and spiraling. The life growing on the walls changes color as a sign that things did not happen at some point in the past: they continue to happen now, affecting and touching us, and the leaves that turn the color of blood remind us of this each autumn.

Graphic Turn does not investigate or describe a particular historical period but rather interrogates the present as a temporality, as an inopportune, disjointed, reversible dimension: a present that awaits the past and reconfigures the very idea of future(s).

The streets emptied at the beginning of the pandemic, disrupting systems of care and forms of political action. But in many places antiestablishment movements returned to public space to protest against police violence and the colonial legacy, for basic social rights, and in defense of the earth. Movements capable of transforming grief, loss, and fear into collective action, rebuilding networks of hope, power, and counter-power.

Participating artists and collectives:

Lázaro Abreu Padrón * Gladys Acosta Ávila * María Inés Afonso Esteves * Serco Aghian * AIDA (Asociación Internacional en Defensa de los Artistas Víctimas de la Represión) * Alfombra Roja * Alejandro Alonso * APJ (Agrupación de Plásticos Jóvenes) * Arnulfo Aquino * Gabriela Arroyo Morales * Asamblea General de Pueblos, Barrios, Colonias y Pedregales de Coyoacán * ASARO * Artists Call * ATM (Alianza Territorial Mapuche) * Aukin, Ecos del Wallmapu * Juanpablo Avendaño Ávila * Alejandra Ballón * Marcos Banchero * Jesús Barraza * Cristina Bautista * Beehive Design Collective * Frank Beekers * Josh Begley * Shaun Beyale * Black Lives Matter * Black Panther Archive * Jean-Pierre Blanchoud * Alberto Blanco González * Monserrate Blanco López * Bordados por la Paz y la Memoria * Tania Bruguera * Bureau D'Études * Lino Cabrera * Steve Cagan * Graciela Carnevale * Casa El Hijo del Ahuizote * Gonzalo Castro-Colimil * Melanie Cervantes * César Chavez * Lilian Chávez * Coalición Nacional de Lesbianas y Homosexuales * Colectivo Cólera Alegría * Colectivo de Liberación Homosexual de Puebla * Colectivo de mujeres, Refugio de Colomnagua * Colectivo de mujeres Refugio de Mesa Grande * Colectivo Huellas de la memoria * Colectivo La Chula Foro Móvil * Colectivo No sin mi Permiso * Colectivo Orgullo Gay CORG * Colectivo Sol de la Red LHOCA * Colectivo Tupac Caput * Colectivo Alvorada * Colectivo Vão * Comunidad Zapatistas * Cooperativa Gráfica La Voz de la Mujer * Rolando Córdova Cabeza * Cromoactivismo * Cuerpo Puerco y Acento Frenético * Bardier Dardo * Delight Lab * Departamento de Cine de Marcha * Mirtha Dermisache * Bernard Diederich * Dignidad Rebelde * DjLu Juegasiempre * Luz Donoso * Emory Douglas * Dork * Caleb Duarte * EDELO (En Donde Era La ONU) * Emisario del Sur * Rafael Enríquez Vega * Jorge Errandonea * Escuela Nacional de Bellas Artes, Universidad de la República Oriental de Uruguay * Escuela Nacional de Bellas Artes/UDELAR * Familia Zapatista Morelia * David Feldman * Alondra Valeria Fierro * Fireworks * Demián Flores * Irinea Flores * Jesús Forjans Boade * Itandehui Franco Ortiz * FHAR (Frente Homosexual de Acción Revolucionaria) * FLH (Frente de Liberación Homosexual) * Bobby Fuentes * Fuentes Rojas * Fugitivas del Desierto * Melecio Galván * Clara García Duquesne * Daisy García López * Ernesto García Peña * Gay Liberation Front * Alejandra Gaviria Serna y Jose Antequera /H.I.J.O.S. Colombia * Caspari de Geus * Hugo Giménez * Jay Lynn Gomez * Claudia Gordillo * Gráfica de la lucha * Gran Om (Omar Insunza) * Grupo de Acción Gay * Grupo de Arte Callejero * Grupo Autónomo de Lesbianas Oikabeth * Grupo CADA (Colectivo Acciones de Arte) * Grupo Eros (FLH-Argentina) * Grupo Experimental de Cine * Grupo Federativo Gay * Grupo Guerrilla Gay * Grupo Lambda de Liberación Homosexual * Grupo Mira * Grupo Nuestro Mundo (FLH-Argentina) * Grupo SOMOS * Guache * Lesly Hamilton * Mario Handler * Juan Heilborn * Rebeca Hidalgo * Verónica Híjar * Huddinilson Jr. * Raymond (Mondo) Huygelen * Iconoclastas * Natalia Iguñiz * Jorge Izquierdo * Mario Jacob * Máxima Jaldin * Los Siete de la Raza Defense Committee * José Luis * Justicia para Macarena Valdés * Saúl Kak Méndez * Andalucía Knoll Soloff * Laboratorio de Gráfica Mácula * Jean-François Labouverie * Nestor Latrónico * Hamlet Lavastida * Julio Le Parc * Lesbianas Socialistas * Reynier Leyva Novo * Linhas do horizonte * Alfredo López Casanova * Rogelio López Cuenca * José Luis Luna * Lía Maisonnave * Alfredo Márquez * Israel Martínez * Mariciela Martinez * Olivio Martínez Viera * Ramiro Martínez * Raúl Martínez * Emicel Mata * Maxo (Dante Bertini) * Ingrid Mayrhofer (CAN-Tours) * Luis Miguel * D. Minkler (Noe Valley Community Store) * Cacha Miranda * Rafael Morante Boyerizo * Movimiento de Independencia Cultural Latinoamericano (MICLA) * Movimiento de Liberación Homosexual * Musuk Nolte * Paulina Novoa * Javier del Olmo * Paloma Oseguera * Roxalba Oxandabarat * Ernesto Padrón Blanco * Caról Pastenes * Zeke Peña * Milvio Pérez * Asela Pérez Bolado * Claudio Perna * Roger Pfund * Pontos de luta * Gilda Posada * Cristian Profilo * Isis Rage * Augusto Rebagliati * Red de apoyo de la Machi Francisca Linconao * Red LHOCA (Red de Lesbianas, Homosexuales, Organizaciones y Colectivos Autónomos) * Redretro * Juan Pablo Renzi * RexisteMX * Carla Ríos * Melissa Rocha * Lorena Rodríguez * Oscar Rodríguez * Mia Eve Rollow * Juan

Carlos Romero * Lies Ros * Alfredo Rostgaard * Erick Ruiz Arellano * Jesús Ruiz Durand * Jessica Sabogal * Rommy Sabrado-Torrico * Jos Sances * Francisco Javier Santiago Regalado * Resistencias Tipográficas (Alicia Herrero, Artistas para el Pueblo, Claudio Mangifesta, Colectivo de Arte Cuatro Gatos, Colectivo Independencia Imaginaria, Colectivo "La Escofina", Escuadrón Guillemet, Felix Torrez, Freddy Fernandez, Gabi Alonso, Gabriel Serulnicoff, Gráfica en Resistencia, G.R.A.S.A., Grupo SURes, Hernán Cardinale, Hilda Paz, Hugo Vidal, Imprenta Boquerón, Larisa Chatelet, Lía Colombino, Lorena Pradal, Lucas Quinto, Lucía Bianchi, Luis Pazos, Magia Negra Letterpress, María Inés Afonso Estevez, Patricia Salatino, Paula Doberti, Virginia Corda, Raquel Masci, Reina Escofet, Rubén Sassano, Samuel Montalvetti, Silvana Castro, Walterio Uranga) * Eusebia Santos * Justa Santos * Elvan Sarkis * Mariela Scalfati * Herman Schwarz * Rob Schröder * Serigrafistas queer * Helena Serrano * Anne de Seygnes Barbey * Aguinaldo Silva * Fernando Solanas * Ezequiel Suárez * Renilde Suárez * Taller 4 Rojo * Taller de Gráfica Experimental Boanerges Cerrato * Taller Mission Gráfica * Taller Popular de Serigrafía * Rini Templeton * Tercerunquinto * Third World Gay Revolution * Chip Thomas * Rodolfo Tikay * Francisco Toledo * Félix Tórrez * Walter Tournier * Toxicómano Callejero * Trolas del desierto-Lesbianas pendencieras * Robert Liu Trujillo * Pablo Uribe * Juan Ángel Urruzola * César Valencia * Javi Vargas Sotomayor * Gatita Lala Vazquez * Juan Carlos Vidal * Patricia Villalobos * Eduardo Villanés * Waira * We Will Not Be Silent * Ricardo Wiese * Abraham Zapatista * Leandro Zapatista * Zona Temporal Autónoma: ArteFacto

For their participation in the Queer Library, thanks to:

As Bruxas de Blergh * Rafael Augusto e Isabel O'Toole * Jaime Barragán * Benteveo Espacio Cultural * Álvaro Cabrejo * Caput * Corazón Cartonero Editora * Gustako Cornejo * Eva Costello * Nicolás Cuello * Hernán Alberto Díaz * Lucas Disalvo * Ediciones Afines * Encuentro Fanzinero * Escoria Ediciones * Estampa Feminista * Daniel Fajardo * Felina Superheroína * Francisco Fernández * Agustina Girardi * Leiner Hoki * Ilusión & Fracaso * Jael Caiero * Jano Secreto (Asfixiafanzine) * La protesta sexual * Nicole López * Malas como las Arañas * Marsupial Editora * Raquel Moreno * Museo Q * Nitrato * Profundo Ediciones * Publication Studio São Paulo * Eliana Quilla * Andrés Quintero * Relámpago * Gabriela Río * Juliana Rivera Aristizabal * Sapata Press * Sentimientos de Urgencia * Sindicato Universal de la Amistad * Emmanuel Sticchi * Taller Colmillo * Taller de Gráfica Comunitaria La Boca * The Sisterhood Zine * Tranza Encuentro Federal de Gráfica * Tren en Movimiento * Viciosa Editora * Vulvitas Pulpitas * angelica zorrilla *

Touring venues:

Museo Universitario Arte Contemporáneo de la Universidad Nacional Autónoma de México (MUAC), Mexico City (November 2022 – July 2023).

With the support of: Embassy of the Republic of Argentina



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