October Friday 4th 2013 // At Highland Annex

09:30 AM - Opening

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
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 complexity 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)
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 advisor of the Transborder Studies MA 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-bodied 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 pressed in and through a variety of man-made and natural forms. The discussion will be guided by the presentation of the work of Camel Collective, a collaborative project between Anthony Graves and Carla Herrera-Prats, that explores the intersections of photography and the border.

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
SALTcedar, BY ELISA larvego, ARTIST (CH)

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 has 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 PasquaArt (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 focuses 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.
that are obsessed by the recent serial murders of young girls in
the city of Ciudad Juarez. One of them is Amalfitano, a philoso-
phy 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 seri-
ously 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 Chataigné 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
Vancouver Cinemathique, 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 Kunsthaus Aara, Displaced
Fractures at the Migros Museum für Gegenwartskunst, 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 Fr-Art.

04:15 PM Discussion

06:00 PM
Fieldwork: Marfa Gallery Opening
Salt Cedar, Elisa Larvego
212 East San Antonio Street
Marfa, Texas 79843, USA
(432) 729-1801
www.fieldworkmarfa.org / info@fieldworkmarfa.org