

## *Soft Resistance and Mediation as Work\**

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In compliance with the invitation from the organizer of this event, Issa Benitez, who suggested I present some historical references of resistance in Mexico and their connection to the present, the result is a paper without certainty, fragmented, riddled with unanswered questions and approaches to a series of phenomena barely visible on our cultural horizon and which I bring forward in the most abrupt way: the blurred real assumes the role of representation, and this has, in turn, lost density as a resistant moment. The activism of just a few years ago has moved to the terrain of mediations; that is, critics, curators, institutions and various other activities carried out as forms of creation and soft resistance. On the other hand, new cultural configurations arising from the systems of international artistic legitimization weigh heavily and introduce an unknown problematic which is, perhaps, more resistant to any kind of resistance. Since we are talking about resisting resistance, I would like to share a personal experience that comments on the effectiveness of the advertising of this event, and also about a disagreement with its formulation. A few days ago I received an email from the artist Roberto Jacoby in Buenos Aires, who immediately denounced the notion of resistance as useless: a binary term where one advances while the other merely defends him or herself, an unnatural affiance between aggressor and aggrieved. He proposes, on the other hand, working with

concepts of "instituting" and "constituting", terms not necessarily referring to, or mocking, the other.

The concepts wielded by Jacoby regarding the substitution of the idea of resistance, come from Cornelius Castoriadis, who associated them with the idea of the social as a creative act, sustained in the radical imagination of autonomous subjects, notions reworked by Toni Negri in his reflections on counter power. I would have liked to have him here with us to instigate a discussion; I will at least send him my paper and perhaps continue with the dialogue. For the moment, I have found more affinity with theoretical approximations like those of Michel Foucault, who offers alternative conceptual paths where resistance also appears as creative action, and as an actively determinant force in the formation of subjects and the establishment of new forms of the social. This symposium allows for profound reflection on this matter, and thus it is unnecessary for me to elaborate here.

Before dealing with these ideas, I would like to point out an issue that appears, to me, symptomatic: the distancing of a fundamental sector of young artists from the Zapatist movement, the most profound phenomena of social revolt to occur in this country since the Revolution, the Cristera War, or the student uprising of 1968, complete with its forays in the autonomization of protesting communities now surpassing the thousands, and the first to have unprecedented international resonance. Distinct from postmodern activities, a prototype of the resistant artist predominated in the first half of the twentieth century: anti-oligarchical in politics, anti-academic in culture, dedicated to social change as a revolutionary agent, romantic hero with an evolutionary bent, associated with the discourse of progress and the reaffirmation of the national State.

With this prototype of militant artist, the communities related to the Zapatist Army of National Liberation (EZLN) establish gatherings, resulting in an explosion of murals and a vast production of political graphics. But we are not dealing with a syndrome of cultural withdrawal; on the contrary, the Zapatists have implemented their own mechanism of cultural fusion which, what's more, integrates rave musicians and graffiti artists from today's scene with an ironic literary essayism applied to the process of fighting —the furthest from political

pamphleteering one could imagine. They have even developed undisseminated actions regarding their relationship with temporality, "wait-ing" as a possibility for the future; and with revealing and hiding signs, beginning with their faces. If the Zapatists established a deep rupture from the Mexican State, they recuperated the Nation that the State discarded in its eagerness to win over the neo-liberal model. The indigenous movement appropriated the symbols that had served to suppress their diversity under the fiction of unity: the national hymn and flag to which they added their own songs of protest, the Prehispanic shell trumpet and the vernacular clothing of officers. All of this mediated by the world wide web and its rhizomatic system of solidarity.

### **Memories of Confrontation and Soft Resistance**

Around the middle of the last century, another sector of artists began resisting, but under a different pretext: their right to experiment with international languages without being forced to communicate political messages in their work. The context for their activity was the cold war and bipolar confrontation, complete with intelligence and cultural agencies. For lack of a better conceptual resource, this form of disperse behavior became known as the "rupture", for its very nature of breaking off. The term "rupture" was reserved for just a few, barring entire generations of artists working concurrently. This is the case with the Juchitan artist Francisco Toledo, of whose work in cultural resistance we could write an entire chapter, and who, what's more, spearheads the patrimonial defense of Oaxaca, threatened by negligence on the part of officials and the voracity of tourist companies and other organizations. Another Oaxacan artist, Rodolfo Morales, must also be included as a precursor of the kind of artist who rein-vests his personal wealth in the cultural development of his community.

It is in during the 60's of the last century when the association between the artist's image and the discourse of utopia —strung along since the XIXth century— intensifies. Within the framework of a nuclear holocaust and the awakening of ecological consciousness, the artist ends up being the absolute, the only alternative for social redemption

in charge of the enormous task of imagining solutions. The student movement of 1968 added new forms of resistance but, above all, it enriched the graphic language of protest through expropriating elements pertaining to the field of design, like logotypes, typography and signs from the Olympic Games in Mexico. It was during the participative euphoria of '68 that, for the first time, artists of opposing ideological positions and tendencies—in particular the militant social realists and rupturists—got together and worked on a collective mural for a metal structure surrounding the blown-up statue of Miguel Aleman in Ciudad Universitaria, a place built by this president before finishing his term and that held his monumental effigy at the center. What unified the artists was the high degree of stubbornness and criminal authoritarianism of the former president, Gustavo Diaz Ordaz, who ordered the army to take over the university installations (with the luxury of violence) which destroyed the mural. Shortly afterwards, students were assassinated in the Tlatelolco plaza, defenseless. Some artists followed the path of exile, like Felipe Ehrenberg who, from London, sent his protests in the form of mail-art so as to avoid being censored: the image only made sense when the two-hundred pieces of paper, each with fragments of drawings and mailed separately at different times, were joined together. They form the effigy of a feminine nude, whose provocative obscenity was re-enforced by the high contrast and a soccer ball that announces the year 1970 in Olympic typography, the year of the Salon Independiente where the work was exhibited, complete with empty spaces for pieces lost in transit.

Alongside the strategic and critical density of conceptual art, an environment of asphyxiation and an improvement in the press during the seventies allowed for cartoonists, now re-acquainted with the critical vocation of Mexican graphics since the nineteenth century, to take over the task of daily opposition. The 1985 earthquake made possible another eruption of joint resistance, with artists of distinct generations helping out by actively grouping homeless seamstresses who received prototypes of dolls to be multiplied in series. During this same decade, a great solidarity arose between Francisco Toledo and a group of

repressed artists and intellectuals in Juchitan (Oaxaca) who offered aid to the Workers' and Farmers' Student Coalition of the Isthmus (COCEI). Even 1997 witnessed an event of plural artistic generations in an action that transformed the public plaza of Coyoacan into a studio and exhibition space, a presence that supported the leftist candidates who fought for ending decades of political monopoly in the capital. *A pleno sol* was a kind of artificial post-woodcut measuring more than 330 feet using sheets of styrofoam engraved with turpentine used as bite. The printing was done with a steamroller that functioned as a mobile press as it had been done before at the Havana Biennale. Among the almost one-hundred participants were Arturo Garcia Bustos, Rina Lazo, Jose Luis Cuevas, Vicente Rojo, Roger von Gunten, Vlady, Martha Hellion, Gilberto Aceves Navarro, Jan Hendrix, Alberto Castro Leñero, Sofia Táboas, Diego Toledo, Damián Ortega, Claudia Fernández, Abraham Cruz Villegas, Rafael Barajas "El Fisgón", Manuel Ahumada y Antonio Helguera.

In more recent years collectives are formed by artists of the same generation, expressly deferring any political sympathy. *No anunciar* [Do Not Post], an edition of "Fuera de registro" [Off Register], unites images and electoral remains photographed the day after the 2000 election. It gathers works by artists such as Erick Beltran or Sebastian Rodriguez Romo. It is a desolate vision of democracy, showing disfigured faces flayed and exposed by discourse's minimal trajectory, with a mocking attitude to public scrutiny. Another artist who, due to the small gap of time that separated her from the protagonists of the rupture, remained outside the group —but by no means inactive— is Marta Palau. Entire generations of artists were raised on her introductory work with soft sculpture, microtextile and banners, new artistic genres. As such, she has enriched this country's cultural panorama by bringing notions of border cultural resistance to our attention, serving as a reference point for artists from other parts. Her personal artwork tends to inscribe images of resistance, although her curatorial work is not presented as artwork.

Among those who, today, try to continue with radical expressions — that is, work on the edge with no other objective than limits themselves— only a very few deal with social resistance in its softer

aspect. In other words, work whose forms are somewhat difficult to confront, work of great subtlety that erodes or at least irritates, distinct from the traditional forms of protest that make a work of art a vehicle of action or political teaching. Groups, communities and gender circles resort to diffuse forms of resistance in order to put the spectator in contact with determined situations. Richard Moszka wallpapered, literally, the walls of a museum's patio with the variety and exact amount of medication consumed during one year by an HIV patient. On another occasion, he presented a video that repeated a scene of a passionate kiss between two men whose faces were consumed by tumorous blemishes of Kaposi's sarcoma.

With no intention of minimizing, I use the term "soft forms" to differentiate them from art as a political artifact of propaganda, of frontal collision. An ironic example of the use of political messages is the piece by Damian Ortega titled *Salinismo* composed of a group of metallic letters in reference to Carlos Salinas, former president of Mexico. Ortega adds on a fallen "t", which transforms the word into "stalinism", and with this he attributes a totalitarian connotation to the period governed by this Mexican president, to whom another artist dedicates a horror museum which was, at first, installed in the bathroom of his apartment: the *Museo Salinas* by Vicente Razo. This last piece is a clear example of artwork transformed by mediating groups, such as the museum and other institutions, and even ambitious corporations. Since we have seen, in the last few years, an increase in the number of artists who have incurred into the aesthetization of mediations, let's take a look at a few more cases.

*El Despacho* was established in a Mexico City skyscraper in 1998 as a combination office, studio and exhibition space, and was later moved to the space inhabited by artist Diego Gutierrez, originator of the proposal. It is a symbolic enterprise whose capital is the capacity to produce like communities and enjoy work: the producer, at once vehicle and socially aware, inserted into a complex international network. *Seis documentales y una película* was one of their most ambitious projects. Tita, one of the documentaries, is a video portrait with a direct narrative in which a maid shows herself capable of leaving her subjective mark on the spectator, not only due to her strength, but

due to her capacity for adapting to an urban experience after leaving her indigenous community on the isthmus of Tehuantepec where she grew up. At the same time, the proposal contemplated intervention in the urban social weave by disarming a certain logic of distribution in the video market —with its fetishist inclinations— by opening up exhibition venues and diversifying the public.

In contrast, I think of another group started up in 1999, the "H Comite de Reivindicacion Humana" [H Committee of Human Vindication], better known by its initials HCRH, and its first "Campana de destitucion universal" [Universal Destitution Campaign] three years later, a small enterprise which ended up with government officials visiting the members' homes. The HCRH, a clandestine group of counterculture activists, pressured a number of personalities in the Mexican cultural media to abandon their vocation for having defrauded the expectations of the group. The extensive list, with precise addresses, included not only renowned artists but also those receding from the art scene, as well as those in downright recession; along with presidential figures and politicians, writers with and without Nobel prizes, art critics and cultural functionaries and participants in communication media. And to avoid selling themselves short even Sub commander Marcos ended up being dismissed. Another campaign by the H Committee was the massive production of stickers, one of which included the following slogan: "When injustice is law, resist-ance is a must." In the center, a molotov bomb.

We could add on to these activities with the counter-institutional practices of Mario Garcia Torres, even if connected to the art institution; or take a look at the ample body of work by Minerva Cuevas who heads up the Mejor Vida Corp. as a viral entity on the net, although it also occupies non-virtual spaces. Her corporate fiction is located between the utopia of anti-globalizing activism and voluntary participation as a supplementary form of state agencies of well-being. Monica Mayer and Victor Lerma, for their part, unfold a prolonged labor of archiving and writing, seasoned at times with performances of shamanic intervention within official institutions.

### **From Barbarism to Barbarism**

Another phenomena I would like to mention is the way in which curatorial discourse repoliticizes the artist's work, inscribes it in situations of protest or critique, on the edge of meaning, and as such returns it to its radical and realist origins. Resistance covered up by curatorial spectacle. The exhibition space today offers a privileged environment wherein the representation of difference can be determined on a scale never before tried out. I find no better example for framing this logic of alterity than the discourse assumed from a post-exotic angle by a sector of curators and art writers, a look at the other which I dare define as the *amores perros* style.

"Mexico City is an anthropological experiment and I feel part of it. I am but one of the twenty-one million citizens living in the biggest and most populated city in the world. No other human being in the past lived (or survived, really) in a city with similar levels of pollution, violence and corruption; but nevertheless it is incredible and paradoxically beautiful and fascinating, and this is *Amores perros*: the fruit of this contradiction"

These are the words of Mexican film maker Alejandro Gonzalez Iñarritu, author of the "fruit of this contradiction". The movie in question, indebted to MTV aesthetics and advertisement, rings true for a good number of disoriented spectators. Even curators and critics have adopted this visionary model where fiction confronts itself as convincing reality.

Two exhibitions dedicated to Mexican art of recent years, presented in Berlin parallel to the MEXarts Festival in 2002, are still the object of debate, like that promoted by the cultural analyst Graciela Schmilchuk. The most vehement responses were directed at *Mexico City: Exhibition About the Exchange Rates of Bodies and Values* curated by Klaus Biesenbach for the Kunst Werke. In my opinion, the show constitutes a symptomatic example of the risks of literalness in the act of translation and how the free association of alterities can give rise to the automatic construction of contexts closer to touristic and cinematographic perspectives.

The other Berlin exhibition, *Zebra Crossing*, organized by Magali Arreola for the Center for World Cultures, proposed a show on the



nature of equivalency from a perspective which, with certain candidness, presupposed the homogenization of international art languages in order to eliminate didactic approaches and, especially, the use of common places to win over the visitor. The result: scant visitors, to the extent that ticket costs were lowered to encourage more public. Without a doubt the *Amores perros* version won out, which, in a way, reaffirmed the visual attractiveness of Mexico as a barbaric nation. The historical paradox is that the civil conflict of 1910 with its million dead was followed by intellectual and artistic activities which contributed to erasing the stigmas of savageness that the foreign press, especially American, attributed to the country. Thousands of miles of murals realized within and outside the border of Mexico, and dozens of international prodigious exhibitions created the image of a cultural continuum, another kind of conceptual deformity. Today, the artists themselves are raw material for constructing barbarous barbaric imagery, reaffirming the eternal themes of violence and corruption as outlined as early as 1980 by John Kenneth Turner, a reporter for *The American Magazine*. His book, *México bárbaro*, denounced the ruling conditions under the dictatorship of Porfirio Diaz before the outbreak of the Mexican Revolution.

### **Pieces of Resistance from the New Social Realism**

Located within a canine-type barbaric aesthetic that resorts to raw realism, the curator Biesenbach begins his approach to the megalopolis as the subject of the exhibition, where he assumes—or is misinformed—that artists risk their lives in order to show prevailing violence in their work. Such is the case of Francis Alys who strolled around downtown Mexico City for twelve minutes with a 9 mm Beretta in hand, until the police finally detained him. Later, members of this same force helped him repeat the performance piece, this time carefully videotaping it. Or Miguel Calderon and Yoshua Okon who transform the robbery of a stack of car stereos the central motif of one of their works. Also, Yoshua Okon picks out a police officer and transforms him into a dancer, an ironic montage of the very forces of order which sustain corruption.

Jonathan Hernández presented his video *No one over 21*, realized in collaboration with the musical groups from the border Torolab and Fussible, the latter associated with the musical collective Nortec. The video portrays the alcoholic excesses of American adolescents who manage to get by the border police and pass into Tijuana for a few hours of drinking. Presenting this curatorial stance increases the mythology of the border as a paradise of sex, drugs and violence, and reinforces the stereotype that associates geographic limits with artistic production of intense expression. In the catalogue, the German curator takes Hernandez's publication about the abduction of dogs, and uses it to penetrate racial questions, from the race of the kidnapped dogs to colonial class structures. An associative potential that insists on comparing Mexicans with canine subjects not lacking on historical perspective".

Daniela Rosell, on the other hand, emphasizes morbidity in her *tableaux vivants*, distinct from photo documents: her *rich and famous* are women portrayed within the familiar environment of the bourgeoisie —made wealthy from the Revolution— who, without inhibitions, act out various fantasies before the lens of the camera. Of San-tiago Sierra's work, the curator chose a piece that documented the covering up of the facade of a Colombian museum with an American flag measuring so x 68 feet, burned a few days later by an aggressor and then removed from the building for security reasons. However, the catalogue abounds on the rest of his artistic production, acts of humiliation and exploitation of marginal communities, like the case of young Cubans remunerated 20 pesos to masturbate in front of the camera, or Tzotzil women from Chiapas who received 2 pesos (in accordance with the exploitive wages paid to women in that area) to repeat a phrase in Spanish, incomprehensible to them: "I am being paid to say something in a language I don't understand", an uneasy reminder of the evangelizing objectives of the conquest".

As if lacking intensity, the curator of *Mexico City: Exhibition of Exchange Rates for Bodies and Values* turns to Teresa Margolles's piece *Secreciones sobre el muro* intended to agitate a recent memory the Germans would prefer to bury: 14 pounds of fat smeared on a 987.5 square foot surface glimmer with the old muralist megalomania. The

fat was provided by plastic surgeons practicing liposuction, a clear reference to behaviors of another aesthetic, also alluded to in the performance of spraying perfume which, in Margolles's hands, transforms her into a dramaturge of death dispersing forcefully upon the mass of spectators: vaporizations of water previously used to wash cadavers —disinfected beforehand, of course. The loss of voice, which all death promises, ends up being a hygienic grimace in the art gallery. Both Margolles and Sierra close the gap between object and representation, to the point of making a tautological act of their work and thus annulling it. They manage, however, to be the center of media reviews and of spectators' comments. The result is the aesthetics of terror, or the aesthetization of the capitalist system, as final strategies. This laboratory of chaos, the large overflowing city, is the thematic space from which the curator reveals the contradictions of Mexican barbarism, but it is also the premise of success in an international market hungry for on-the-edge emotions and eccentric, aggressive aesthetics. When Biesenbach incorporates a video installation by Ivan Edeza<sup>26</sup> —based on a pirated copy of, apparently, an American snuff film— mixing in sequences of aerial hunting of Amazonian peoples, he transfers this rush of brutality, confused between genocide and sport, to the country in question, to the margin of what the artist really intended: Edeza leaves off from unsustainable images, but ends up with a textural and visually noisy work, a distance that restores the capacity of the spectator's reaction, a reflexive dimension not exempt from ambiguity.

Inscribed within derivative genealogies of conceptualism, minimalism, performance, happenings, or any other path, many of these artists end up being incorporated into a critical will and a kind of social and conceptual realism of a new mold that, arbitrarily, takes us back to a history of the subordinate and a past tradition. Meanwhile, Biesenbach's curating was perceived by *Artforum* not only as "good art", but as "good political art". During the presentation of the exhibition in the United States, Holland Cotter of the *New York Times* called it "a form of inverted exoticism" for it presented Mexico City as "a nightmare of abjection: poverty, pollution, violence, mortal stalking; a world of victims and predators where anything can be bought and all are

dispensable." Concluding the review, the critic assumes that the show, in its capacity as a "conceptual piece", reveals a plausible thematic coherence".

### **Mexico, a Perverse Configuration**

Almost concurrent with [STAC III] the exhibition *Made in Mexico* opened at the Institute for Contemporary Art in Boston, an exhibition about Mexico, the majority of the artists having visited here at one time or another. Once again, the mega city was shown as the living and boundless organism that concentrates lifestyles. Something perverse is revealed itself in what promises to be another corporeal project, another eugenic and cartographic delirium. The Japanese painter Yasumasa Morimura, pictorially transvestized into the figure of Frida Kahlo in his self-portrait, embodies publicity campaigns and becomes the promotional crystallization of this affirmed icon widely identified in distinct parts of the world. It is not the work that has meaning, but rather the configuration that it inscribes. Perhaps it is in this way of curating and organizing where we must put the accent on resistance, even better if the phantom of the national state continues to peer out from behind drawn curtains, and not only due to the obvious presence of the *Made in Japan*.

For Foucault, resistance is an integral part of the "new economy of power relations", and it acts as the form that makes such power relations visible. It implies an anti-authoritarian struggle intended to dismantle the very technologies of power, over and above confronting groups, institutions and classes —an "antagonism of strategies" which investigates areas of fundamental experience such as madness, law, or (here we could include ourselves) art. Thus, we must transfer the instruments used for analyzing artistic education and institutions, to technologies of power operating in the arena of art".

I can not conclude my talk without mentioning of an artist who passed away in 1996, Marcos Kurtycz, who, on the eve of a negative utopia predicted by George Orwell, began a mixture of tributes and ritual acts in honor of the book 1984. During the entire year he imposed upon himself the task of producing a different book each day, which he accomplished. Likewise, in 1979, one year before receiving his

naturalization papers, the Polish artist decided to climb the high pole located in the military camp, where he planted his insignia from the Protestors Movement Against Norms of Visual Arts. A photographer from a Mexico City newspaper captured his action on film, and it was printed in the press. The congruency between the work and life of Kurtycz, the defining his practice as a war project without truce, as a body in constant resistance, constitutes a metaphorical enunciation of future resistance, no longer centered on the corporate and mercantile spirit, but rather on that of play, in its definition of gratitude and vitality. Even more relevant now that, in such a short time, we have gone from a society of control, characterized by Foucault, to one of terror\*.

\* I wish to thank Margarita Gonzalez Arredondo for revising this text.

<sup>1</sup>The models of action in Mexico during the twenties were rooted in the Workers' Union and partisan militancy. With the advent of fascism the following decade, activity took on characteristics of popular anti-fascist fronts, until its crystallization in the post cold-war under a bipolar scheme where the left mimicked the movement for peace against war and nuclear threat. In the eighties, the model of artistic activity was inspired by the 1969 brigades, with their spontaneous and non-hierarchical initiatives, despite the existence of the National Strike Council. On the Latin American front, the art critic Martha Traba, born in Argentina but residing in Columbia, established a proposal for aesthetic resistance in the seventies, without giving in to dominant hegemonies or national throwbacks. Her discourse was openly received by Mexican rupturists. Today, classifications of this type would lack resonance. <sup>2</sup>Nevertheless, a militarized order does show through in the hierarchies, so as not to forget that, far from the intellectual coterie, we are talking about an active guerrilla movement contained and immersed in a low-intensity war.

<sup>3</sup>The best developments in this area are attributed to the American Lance Wyman; however, his copyright was violated under the criteria of institutional patrimony, as exemplified by the exhibition realized with Olympic material in the Museum of Modern Art in New York, where the credit fell on functionaries having bureaucratic weight. The guerrilla band of poster artists from the National School of Fine Arts also realized an expropriation act, but it was sustained by less banal ethics than exhibiting their names in a museum.

<sup>4</sup> "Kiss", 1997, in *Erógena*, Carrillo Gil Art Museum, and "One Year of Pills", in the solo show, *Sobras*, in the Centro de la Imagen. The shows took place in 2000 and 2002 respectively.

<sup>5</sup>Its members are artists performing acts of demolition in the same way as the Luddites at the dawn of the Industrial Revolution: Artemio, Rodrigo Azaola, Octavio Serra, and all the implied spectators and followers.

<sup>6</sup>Quoted by Maximo Eseverri in his review *Amores perros*, 2000, at cineismo.com.

<sup>7</sup>In Berlin in December 2003, Schmilchuk organized a meeting of specialists to discuss about curatorial practices, the art market, and politics in Latin America. In this event, hosted by the Ibero-American Institute Prussian Cultural Patrimony Foundation, the researcher not only offered the first fruits of her studies of the audience at the festival: '*MEXartes.de*'; *expectativas, imaginarios, recepción*. She also reopened the debate with respect to interpretations resulting from the event. Her paper incorporated texts of how critics received the work, the most notable being the contribution by Peter Richter in the *Allgemeine Zeitung* regarding how Biesenbach transforms Mexico City into a readymade, presented by the artistic milieu as something barely tolerable.

<sup>8</sup>Apart from being shown in Berlin, the exhibition curated by Klaus Biesenbach, *Mexico City, an Exhibition About the Exchange Rates of Bodies and Values*, was also presented at P.S.i Contemporary Art Center, affiliated with the Museum of Modern Art in New York. See the text in the catalogue written by this author and his article "Hunting Men. Hunting Dogs" in *Flash Art*, July-September, 2002.

<sup>9</sup>Regarding this self-confident criticism, the doubt remains as to whether the video deals with denouncing vandalism in young generations, or with frankly revealing autobiographical environments: for example, *Rinoplastia* is a good example of a video in which the author experiments with the melodramatic language of soap operas, laced with strong classist and racist bias.

<sup>10</sup>Jonathan Hernandez, *Se busca recompensa* 1998-2001, Stedelijk Museum for Contemporary Art-Luc Deryeck, 2002.

<sup>11</sup> See the videos *10 personas remuneradas para masturbarse*, Tejadillo Street, La Habana, Cuba, 2000; and *11 personas remuneradas para aprender una frase*, Cultural Center of Zinacantan, Chiapas, Mexico, 2001.

<sup>12</sup>This 2001 installation was present in Biesenbach's commentaries in the exhibition catalogue, although in fact it was physically included in the exhibition *Zebra Crossing*. <sup>13</sup>Meghan Dailey, "*Mexico City, an Exhibition About the Exchange Rates of Bodies and Values*", in *Artforum*, November 2002. Holland Cotter, "A Mexican Anti-Fiesta Full of Uneasy Realities", *New York Times*, May 7, 2002.

<sup>14</sup>"Sujeto y poder", in Hubert Dreyfus and Paul Rabinow, *Michel Foucault: Mis all del estructuralismo y la hermenéutica*. Buenos Aires, Nueva Vision, 2001, 243-245.

<sup>15</sup>Foucault usually marks the turn from a disciplinary society to a society of control.