

***Performing Borders***  
**An exhibition of video-performances**

**by**

**Guillermina Buzio**

A thesis exhibition and supporting paper presented to the Ontario  
College of Art & Design University in partial fulfillment of the  
requirements for the degree of Master of Fine Arts in Interdisciplinary  
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***Performing Borders***  
by Guillermina Buzio

Interdisciplinary Master's of Art, Media and Design  
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**Abstract**

*Performing Borders* is an installation consisting of a series of collaborative video performances. With the participation of others, I used my body to explore issues of identity and the concept of 'borderlands' through performing everyday actions in abstract situations. The 'identity process', the limits of the body in relation to other bodies, shifting borders and blurred identity are key concepts in this work. Specifically, I focus on the intersection of identities.

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All images are works by Guillermina Buzio unless otherwise noted.

**The US Mexican border es *una herida abierta* where the third world grates against the first and bleeds. And before a scab forms, it hemorrhages again, the lifeblood of two worlds merging to form a third country – a border culture.**

Gloria Anzaldúa  
*Borderlands/La Frontera: The New Mestiza*

## **Introduction**

When you live in a country different from the one where you were born, much of what you are familiar with is absent. Smells, images, language and gesture—everything is new and has to be relearned. In combining the old and the new, one attempts to adapt to fit. In this process, identities recombine and different versions struggle inside you. This situation has its implications. You are different; you start to struggle with whether you should name your difference, defend it, or try to ignore it.

*Performing Borders* is a video installation consisting of video performances that relate to the 'identity process' and how the body perceives this process. In my project, borders are imagined as lines and pushing forces that lead to an entanglement of bodies. The images are created with improvisation, common materials, and editing. To explore our body borders, guest performers and I improvised while using different materials and objects such as paper, string, fabric, safety pins, and tape. The final exhibition includes five looped videos with split screens that fragment the actions and images.

These video performances speak about our own identity borders and the limits of our bodies, and how we deal with these issues in our daily lives. Influenced by issues of feminism, body identity, and the notion of 'borderlands', the work is also constructed around my personal experiences while living and working in Toronto and the experiences of artists living under similar conditions. I am not trying to ascertain how the 'identity process' works; rather, I am

examining the implications this process has on my identity. The research I undertook is part of a means to discover and apply a theoretical and geographical artistic position.

In Part One of this supporting thesis paper, I present the central questions that have emerged in my thesis research and art practice. Part Two is a literature review of the key texts that have informed my thesis research. This section also references the foundation of previous art practice and life experience that underlies my concerns. In Part Three, I provide a chronological overview of my research and art practice methodology. I enumerate the methods in use and the results. I address how the use of my body as my subject relates to current discourses on stereotyping of identity and the concept of 'borderlands'. Part Four includes a summary of my final thoughts and conclusions with implications for future research.

## **Part One: Terms and Research Questions**

### **Identity, body, borders**

In this supporting paper, I question three main concepts that relate to my thesis: identity, body, and borders. I consider identity as a mix, where past and present culture and experiences merge. Stuart Hall writes:

Cultural identity... is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power.<sup>1</sup>

In this working definition, identity shifts constantly from moment to moment, depending on the place, one's emotional state, and one's age. This is the 'identity process' – a fluctuating and never-ending process, where past and present experiences affect identity. For example, the development of identity is affected by the political situation at a specific political and historic moment. I was born in Argentina and grew up under a military dictatorship from 1976 until 1983. Obviously, this has had, and continues to have, a great influence on my identity.<sup>2</sup>

The body is a site of identity, of memory, of resistance and of contestation. Culture, politics, history, nationality, and process are all factors that act upon the

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<sup>1</sup> Stuart Hall, *Cultural Identity and Diaspora*, 225

<sup>2</sup> In my art practice, I have worked with video installation, performance and painting. My artwork has dealt with human rights issues, focusing on children's rights, as well as my own story, and the history of my country, Argentina. In Canada, I have worked as a film programmer and curator for the Planet in Focus Environmental Film and Video Festival ([www.planetinfocus.org](http://www.planetinfocus.org)) and as a co-artistic director of aluCine Toronto Latin Media Festival ([www.alucinefestival.com](http://www.alucinefestival.com)). In Buenos Aires, I programmed for venues such as The Museum of Modern Art and, in Toronto, Venezuela, Mexico, and Colombia, I co-created 'self-representation video workshops' for youth and queer Latinos ([www.guillerminabuzio.com](http://www.guillerminabuzio.com)).

body. I found Diana Taylor's concepts of the body as site, as an archive, and as a holder and transmitter of memory, pain, and history<sup>3</sup> very inspiring. The body can be used as a space for the representation of identity, culture, and discourses. The discourses that concern my queer, Argentinean, immigrant body include feminism, 'borderlands', and *Chicano* identities that are both political and hybrid. According to Garcia Canclini's concept of 'hybridity', there are Latin American cultures inside and outside the Latin American borders<sup>4</sup> that shift and are porous. Before coming to Canada, I had one identity in Argentina. Now, after many years here, I have a different, hybrid identity. My identity as an Argentinean has shifted.

We interact daily with borders, boundaries and body limits. We encounter our physical limitations, as well as limits that others impose on us. We negotiate agreements with our movements. Geographical and cultural borders influence how we relate to other bodies. For example, when I arrive at a Canadian airport with my Argentinean passport, I am aware of myself as a South American coming to the first world as I am treated suspiciously by Immigration Canada. This influences the creation of my internal borders. Gloria Anzaldua's idea that geographical, cultural, and language 'borderlands' exist between the first world and third world is very important to my work and is described in more detail in Part Two.

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<sup>3</sup> Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, 187

<sup>4</sup> Garcia Canclini. *Hybrid Cultures, Strategies for Entering and Leaving Modernity*, 238-239

In my art practice, I am not focusing specifically on binary differences between 'male' and 'female' and how these differences are constituted in a performative situation. In fact, over the course of my visual research and art making, I have become more engaged in exploring and documenting common movements, gestures, efforts, and some general reactions that people display when confronted with each other. I invited different performers to work with me on tasks in front of the camera. Over the process of my thesis development, I have moved from performance works in which I enacted Latina imagery based on the pictures, offerings, objects and flowers placed at roadside shrines, to a more conceptual and neutral performative situation where I consider the body, its genealogy and flux.

My thesis research questions include:

- How is the idea of a hybrid cultural body represented in contemporary art in North America and Latin America? Does this representation and perception of the body change in different cultural and art environments?
- How can performance provide a space for engagement with others that may disclose new ways of considering the limits of bodies in different contexts?

In my own practice, I framed these questions in the following way:

- How can performance be used to address questions of cultural representation?



- Does the construction of identity lead to labels and constraints we would be better off shedding?
- How can contemporary art practices including conceptual art (and specifically the work of Fluxus) inform my investigation of identity and hybridity?
- How do I enact my own culture at the moment, having spent many years both in Canada and other parts of Latin America?
- Does my body language shift between Argentinean and Canadian situations?
- How does my body act as/in an art project? What are the implications of using my body as the canvas for this work?

## **Part Two: Project Background: Theoretical and Critical Framework**

### **Background**

At the beginning of my graduate studies at OCAD I worked with the idea of meat consumption in relation to the female body. The theme of meat and female bodies emerged from a personal experience I had at a restaurant in Colombia. When customers ordered meat it came with little colorful cow-shaped pins. These pins labeled the meat as: “estoy jugosa” (very juicy), “a punto” (very tender), “estoy pasada de punto”, (well done), etc. I was interested in the fact that these sayings are commonly used in everyday language in Latin American culture to describe women’s bodies. The phrases on the cow pins were, in Spanish, adjectives that could refer to the levels of doneness as well as the female body. Although the pins were placed in the meat, the phrases referred to women’s bodies, as if we could taste women while eating the meat. They connote a strong relationship between the bodies of women and cows.

As part of my work, I did a series of performances for the camera addressing how language links the female body and meat. These performances gradually evolved to focus on the concepts of identity process, body, and borders. This resulted in a video-performance installation where I deal with these issues through my use of materials and work with collaborators. Key texts and artists who helped me in the examination of my research questions about the body, identity, and the notion of ‘borderlands’ are Diana Taylor, Stuart Hall, Coco

Fusco, Lucy Lippard, Gloria Anzaldúa, Homi Bhabha, Helena Reckit, Guy Brett, and Judith Butler.

The artistic movements of Latino artists in the US as well as other artists and performers dealing with issues of identity also informed my research. I was inspired by artists that deal with the implications of being placed and displaced from one culture to another, and how this influences their aesthetic choices. In addition, I examined how these artists addressed identity stereotyping and self-representation in their projects, including how bodies and gestures are perceived and labeled in different cultures. I discuss some of these artists and projects in my methodology section, including Coco Fusco, Guillermo Gomez Peña, Yoko Ono and Lygia Clark.

### Theoretical Framework

My preliminary research examined equivalences between the female body, my body in performance and 'borderlands'. Gloria Anzaldúa, a *Chicana* poet and anthologist of feminist writings, defines the term 'borderlands' in her book *Borderlands/La Frontera: The New Mestiza*, as the extension of the US border into Mexican land. Anzaldúa examines 'borderlands' as they relate to geography, economics, culture, and internal identity. For example, the geographical borders between North and South America affect economic policies and contribute to Latin America's dependency on the first world. Economic borders influence culture and identity. Certain cultural borders confer educational

prestige, determine the main museums' collections, and exert a strong influence on internal borders. These internal borders relate to the process of history and de-colonization of ourselves as minorities in relationship to the first world.

Diana Taylor's article "*YOU ARE HERE*" *H.I.J.O.S and the DNA of Performance* initiated a departure point for my performance work. Taylor is a Mexican-Canadian theorist and writer who relates grass-roots organized street protest to the political body. More importantly, she describes the body as a receptacle and conduit for memory and trauma. Personally, my body holds the memory of a specific political situation in Argentina. From 1976 to 1983, the rulers of the military government took the lives of 30,000 people, who remain 'disappeared'.<sup>5</sup> In one of my earlier performances, I challenged the strength of the body as it repeats an action, for example, by doing headstands non-stop. Taylor's writing made me realize that my body has been displaced and is no longer in its original geographical location. However, I can still use my body strength as a metaphor to resist the erasure of identity, trauma, and memory.

In the introduction to *The Location of Culture*<sup>6</sup>, Homi Bhabha writes:

The 'beyond' is neither a new horizon, nor a leaving behind of the past.... Beginnings and endings may be the sustaining myths of the middle years; but in the fin de siècle, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond': an exploratory, restless movement caught so well in the French rendition of the words au-delà - here and there, on all sides, fort/da, hither and thither, back and forth.

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<sup>5</sup> Disappeared means that their bodies have been kidnapped, tortured, and never been found, which means that the families cannot bury them.

<sup>6</sup> Homi Bhabha, *The Location of Culture*, 2

Bhabha's approach to the 'in between' of identity allowed me to understand where I have tried to dissect my own identity. Because my background is different from a Canadian one, sometimes in my work I need to describe elements of Argentinean culture to create a reference for the Canadian context. I struggle with this concept of identity and where my identity is placed. In my performances, I explored the intersectionality of our identities, actions and realities. I intend to blur the differences, intersecting the political, and the personal. Bhabha considers that immigrants are placed in a moment of transit. The actions of my performances are continuous and looped in slow motion. Present, past, and future disrupt the videos creating disorientation and disturbance of directions similar to what Bhabha describes above.

In a documentary made about her, Judith Butler said the following about identity:

There is an anxiety—angoisse. A fear—une peur, a fear of loss, a loss of place, a loss of identity. So even when we have our identity and we play our identity, somewhere, I know that it is possible to lose the identity.<sup>7</sup>

Butler's perspective on the issue of identity made me consider my own internal fears and confusions; something which I try to communicate in this work.

*Mixed Blessings: New Art in a Multicultural America* by Lucy Lippard is one of the first books published in the US that introduces the influence and importance of multiculturalism in the work of artists in the Americas. This book

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<sup>7</sup> Judith Butler, *Philosophical Encounters of the Third Kind*.

features strongly in my research as it highlights the variety of mixed aesthetics used by Latin Americans both inside and outside their own borders. It explores Latin American and other 'minority' practices in terms of dialogue with, integration into, and resistance to the Anglo Saxon culture the artists now find themselves in.

Lippard's book is divided into chapters using gerunds for chapter titles. Gerunds imply an ongoing process, e.g.: mapping, naming, landing, etc. I use these gerunds to inform my performances and my treatment of video footage. For example, mapping my own body by drawing cuts of meat on it in real time; or later, doing the same by mapping onto other bodies. In the editing of the video, I relate this ongoing process by using slow motion, minimal cuts and looping. The videos of the performances have no end. They are repetitive and continuous.

Lippard looks at how Latin American art is perceived in North America and how the borders are becoming increasingly blurred. I relate to the book because of how I label myself in terms of my identity. As long as we have migration, there will be a need for identity discourses. Lippard describes the process of self-naming as the definition one gives oneself and one's community. She discusses how the process of naming in fact eliminates diversity as it blends many sub-groups into one. Contradictions of ethnicity, origin, different languages, queerness, different cultures, cannot all be labeled. Naming is important because it reminds me of my beginnings as a Latina artist in Canada. I had to learn to name myself in order to be able to move around the artistic scene.

Lippard also reflects on the past relationship between feminist and minority women's groups. Although they are aware of each other's existence, they do not often work together. The assumption was that feminism referred to all women, but it was used most specifically in terms of white women of the middle class. In 2010, I attended a panel discussion presented by C Magazine at Toronto's Drake Hotel on contemporary feminist practices in the visual arts. One panelist expressed concern about the lack of 'people of color' in the audience and panel presenters. I realized it is relevant to keep discussing issues of identity, race, class, sexual orientation and ability. It is important to acknowledge and evaluate whose voices are being represented and how multiculturalism is included in educational discourses. But in the framework of the panel discussion, I experienced my identity as confining. My reaction was mixed.

Another central writing to this identity process is *Borges, Un Escritor en las Orillas*, (*Borges, A Writer from the Shore*) by Beatriz Sarlo. Sarlo is an Argentinean contemporary writer and locates the Argentinean identity in an intersection where the arts, the river, and the immigrant meet. The shore of Buenos Aires, of the Rio de la Plata, is the one that will take the imagination of the immigrants back to Europe. This shore will also push the indigenous people to the countryside, and the gaucho<sup>8</sup> will be in constant movement. Immigrants

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<sup>8</sup> The "gaucho" is the nomadic and colourful horseman of the Argentine and Uruguayan Pampas (grasslands), who flourished between 1750 and 1850. They have remained a folk hero similar to the cowboy in North America. Gauchos made up the majority of the rural population, herding cattle on vast estancias (ranches) and hunting as their main economic activities. Gauchos were usually mestizos (persons of mixed European and Indian ancestry) but sometimes were white, black, or mulatto. [Encyclopedia Britannica](http://www.britannica.com). 2010. Encyclopedia Britannica Online. [www.britannica.com](http://www.britannica.com)

find their identity between their European culture and the Rio de la Plata culture. Sarlo places the literature of Jorge Luis Borges in this space of intersection, as Borges is a writer from the shore.

In *Performing Borders* I place myself between an intersecting Argentinean and Canadian culture. Placing my body in an intersection, which is always moving, relates to an ongoing process. The intersection also relates to the constraining labels used to define identity. This 'Transitional Intersection' is where I am placed at this moment. Where I want to be is not here, nor there, nor this, neither the other, but everything at the same time.



### **Part Three: Art Practice Methodology, Research**

To make my work, I followed a process-based methodology that included material, performative and conceptual explorations related to the concepts of body, identity, and borders. My exploration process included using common art materials, such as string and tape, and methods such as performing everyday actions and improvisation. I repositioned these through a careful process of looking, assessing, and contextualizing in relation to other modular elements in each piece. In this section I present a chronology of my explorations, starting with my initial experiments with materials, followed by performances dealing with identity and the female body, and finally, arriving at the thesis project – a series of collaborative video performances called *Performing Borders*.

#### **1.0 Initial Explorations**

In my first year of study, my explorations focused on concepts of mapping and the visualization of borders. The borders include those of the female body, of cuts of meat, and the economic, cultural, and political borders between countries that define us as living inside, outside, or in between. During this process I experimented with a diverse range of materials such as cow pins and maps of the meat cuts of a cow. I also worked with media including video, sound, and performances.

## 1.1 Cow Pins

This exploration was oriented around the object that was initially central to my project, the cow pin (figure 1). Taking as a departure point the original cow pins I got in Colombia when I ordered meat in a restaurant, I explored the reproduction of these objects. I created pins of cows and women, which I had enlarged and constructed from clear acrylic. These pins were cut as silhouettes by laser. The materiality and production of the pins refers to mass production while the objects themselves reference the consumption of meat and the female body.

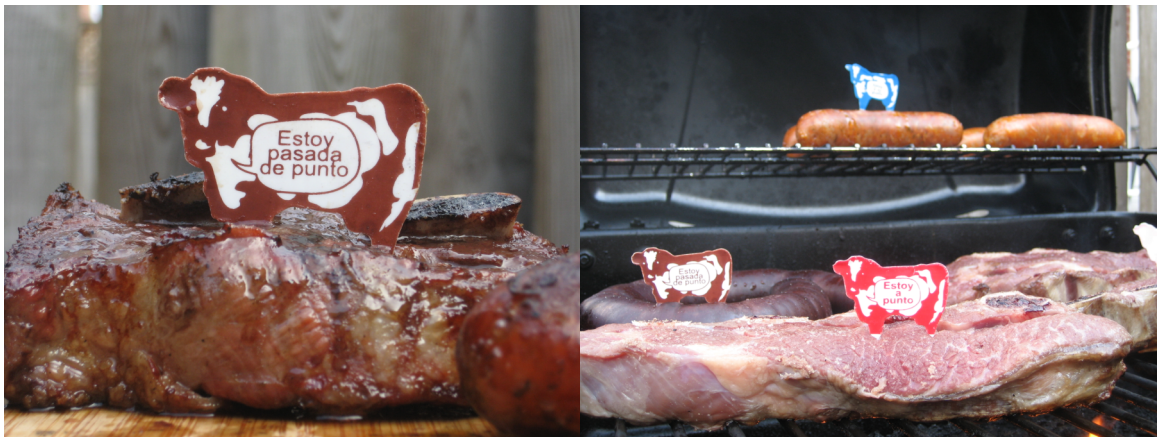


Figure 1: *Cow Pin* on meat, 2009

## 1.2 Tracing: Remapping and revisiting my identity

I began tracing small personal photographs of women using pencil and Mylar (figure 2). Once I traced the photographic outlines of the bodies using Indian ink, I then transposed them onto the transparent cow silhouettes I made of clear acrylic. Sometimes, I added the phrases referring to cows and women's

bodies similar to the ones on the cow pins. The action of tracing the photographs was a reference to the limits of the body. This tracing also refers to borderlands including both identity and cultural borders. When I was tracing the photographs on a small scale, it brought to mind the identity photographs commonly used in Argentina to represent those who have disappeared during the military government. These identity photographs create a common visual discourse shared by all Argentines. When I referred to the identity photographs, it occurred to me that the trace of the pencil acted as a testimony to the body as a receptacle for memory. The lines represent the body's scars, its history, present, future, and eventual dissolution. The act of tracing made the photograph active, creating a place for the marks of the body.

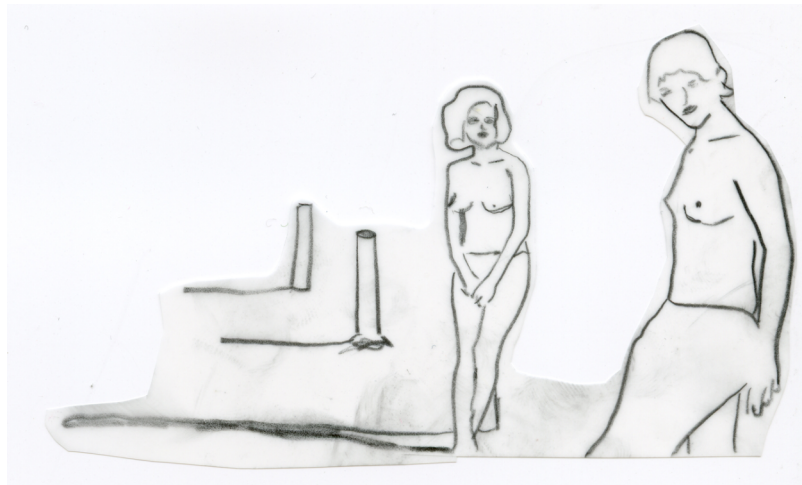


Figure 2: *Tracing*, 2010

### 1.3 Video: Performance

I explored the subject of the relationship between cows and the female body using video as both a recording device and as a performative tool. For one series of videos I produced, I used video close-ups of skin to create texture. I went to the Royal Winter Fair where I filmed close-ups of cows. I projected these textures onto my body while performing for the camera, and wore them as my skin. This ongoing exploration led to the creation of an extensive series of videos where I have performed for the camera within the context of being the body of the cow or the female body. This project is one of mapping human and non-human equivalences and hierarchies, especially between woman-Latina-cow-meat. As Cary Wolfe writes in *Zoontologies*;

The relations of hierarchy, domination, and exploitation between humans and animals are uncannily and systematically reproduced in relations of class, race and ethnicity among humans themselves.<sup>9</sup>

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<sup>9</sup> Cary Wolfe, *Zoontologies*, xxi

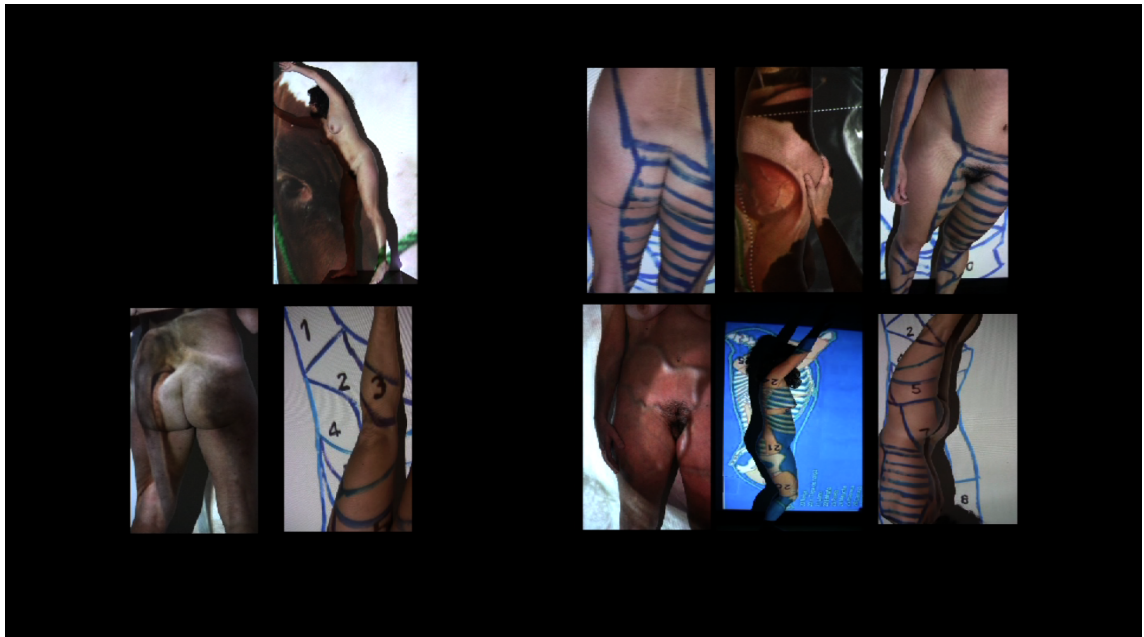


Figure 3: *Mapping*, video still, 2009

In another series of performances, I videotaped myself painting the cuts of beef onto a wall (figure 3). I then projected this video onto my own naked body, inserting my own body into the image of the cuts I had previously painted. In so doing, I altered the initial mapping action and entered inside it. *Mapping* is a work that marks a transition in my approach from solitary to collaborative performance. Instead of projecting the cuts of the meat onto my body only, I worked with other people. I videotaped myself painting these cuts and later, I projected myself painting the cuts on other people bodies, recording once again these actions (figure 4). The different bodies in the videos are bisected with painted lines, which represent the different cuts of meat. At first, they all look the same, but after a while, we realize that each body is slightly different. *Mapping* marks an end to the process of comparison in my work—between female and animal

bodies; between consumption and representation. Instead, different possible ways of working emerged from *Mapping* and my exploration of performance became more abstract and more personal in its concern with everyday conditions of embodiment and gesture.

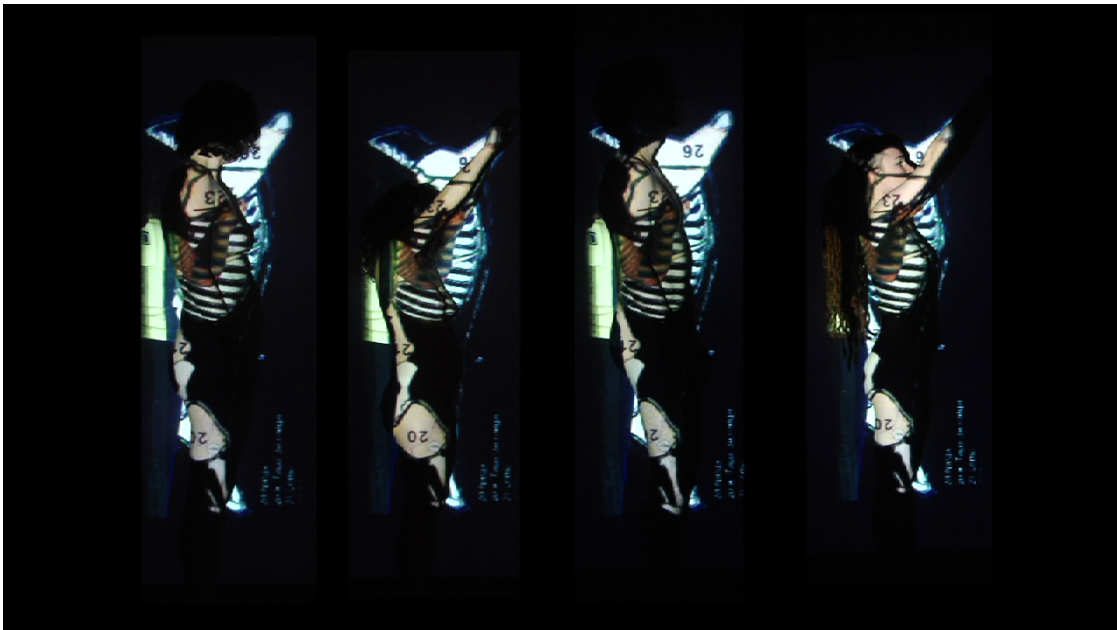


Figure 4: 4, video still, 2010

#### 1.4 Research: Texts and Artists

Looking at performance in more depth I have been inspired artistically by the *Chicano* artist movement in the United States and other minorities, which helped me to reposition myself. I am particularly interested in the relationship between performance and politics.

I examined a series of books and catalogues on performance by Coco Fusco, Guillermo Gomez Peña, Helena Reckitt and Peggy Phelan, and Barbara Fischer, among others. These books gave me a general understanding of

performance art and its history as well as information on artists that deal with concepts of identity process and the body.

*Corpus Delecti* by New York based Cuban performer and writer Coco Fusco, mirrors the idea of how Latin American performance reflects the everyday, politics, and religion. In my work I also use everyday and accessible materials as well as presenting political issues. Fusco believes that the lack of research on Latin American performances by international critics is partly because they dismiss it as ritual and do not consider it art. I have been working as a programmer, artist and curator in Canada for quite a few years and one of my many challenges is how to present Latin American art with the same level of prestige as art from the 'first world'. This situation is echoed in my own internal borders that I maintain in my own actions in this minority non-minority relationship.

Fusco uses the concept of 'spatialization of power'.<sup>10</sup> In Latin America, art movements are dependant on the state. The state imposes its norms, laws, artist's selections, and cultural spaces. Together, these create a 'political' relationship between the state and the artist, which constrains the artist if he or she does not have a good relationship with the state. Fusco notes that freedom to address political and sexual issues is often constrained by authoritarian Latin American governments where censorship plays a powerful role. The political situation in Latin America with its military governments, and disappearances of

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<sup>10</sup> Coco Fusco, *Corpus Delecti: Performance Art of the Americas*, 7

people, cannot be separated from performance art there. I find that the sense of self-constraint is very embedded in me, even though it is not clear. It is my responsibility to be aware of it when I am presenting issues on the identity process. Latin American performers address these issues in their work, merging the social and the political context as a way of confronting the issues of disappearance, power abuse, and military governments.

*Ethno Techno*, written by the performer Guillermo Gomez Peña, gave me the courage to work with my own identity. Peña presents the stereotyped minority body and how it is perceived and labeled in North America. His approach to the identity process deploys stereotypes based on iconic Latino images making the differences between North and South American culture obvious. I find his writing and spoken word challenging. It inspired me and gave me freedom to start pushing my own stereotypes and limits through performances. In my first performance, *The Process of Making Consistent*, I used iconic Latino images: Peruvian dolls, Argentine figures, Colombian instruments, ID photographs that refer to disappeared people, and Mexican ceramics. For my final installation, *Performing Borders*, I am situating myself between Peña's iconic Latino stance and a more ambivalent one.



### 1.5 Performance: *The Process of Making Consistent: Reconciliation*

In my first year of the Master's program, I completed the aforementioned performance, *The Process of Making Consistent*, which deals with the importance of reconciling my identity. In this piece, my body performed as an altar<sup>11</sup>. I sat still for three hours while participants placed iconic figures and objects on my body in a ritualistic way until my body was completely covered by small items (figure 5, 6, 7). In this performance, I was acted upon. I sat in the corner of the space, as if figuratively positioning my body in a cultural intersection. I became aware of finding myself in the midst of a transition of identity. I was naming myself as a Latina by using many objects relating to Latin American culture in my performance. Each object created a naming that became an accumulation.

Naming my Latina identity was for me a process of resistance; it was also a complicated internal process, which raised many questions for me that I used as a departure point for my research. In the action of becoming an altar—surrounded by objects, people and sound—I constructed a distance from the audience.

The performances of Guillermo Gomez Peña with Coco Fusco were of great inspiration, especially their performance *Undiscovered Amerindians*. In this performance, Peña and Fusco locked themselves inside a cage, dressed up like

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<sup>11</sup> Altars are common manifestations of popular culture in Latin America. You can find altars in roadsides, parks, street, homes; they are intervened by the people. Altars are generally non-canonized by the Catholic Church. They mix beliefs, popular culture, traditions, of indigenous, African and Catholic traditions. This altar was based on the Gauchito Gil altar from Argentina.

indigenous people, to be observed and fed by the audience. In a similar way, I wanted to be more than just observed; I made the audience also act upon me, by placing objects on my body.

*The Process of Making Consistent* also deals with the relationship of Latin American art to syncretic religions. Syncretic religions emerged as a combination of Catholicism with indigenous and African cultures and religions. Religion, manifestations of popular culture, ritualization, and politics are combined. Syncretic religions are part of the process of colonization and cultural resistance in Latin America.



Figure 5: *The Process of Making Consistent*, still, 2009



Figure 6: *The Process of Making Consistent*, still, performance, 2009

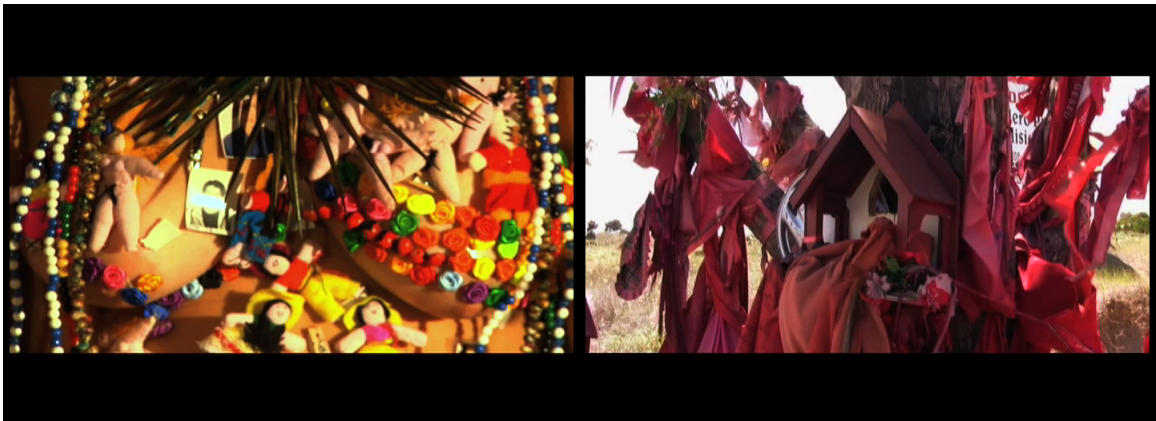


Figure 7: *The Process of Making Consistent*, video stills, 2009

## 2.0 Refining my Focus: Identity

Subsequent to these initial explorations, after writing and reflection, the focus of my project shifted. The story of meat, cow pins, altars and iconic Latino imagery were part of the route to my final thesis installation, but they are not, in the end, its conceptual focus. Instead, my theoretical and artistic framework shifted from a more narrowly focused gender-binary and Latina/Argentinean-specific position to a more ambiguous one.

Although we use labels to facilitate an explanation, I found that to name myself as a Latina artist became too specific and constraining. I relate to these labels with a feeling of contradiction, which is one of convenience versus resistance. In certain situations, I benefit from embracing my Latina identity where otherwise I would not. For example, to get funding from art councils, minority artists need to label themselves as such. This perpetuates a 'central' and 'peripheral' relationship between 'first world' and 'third world' countries, which has not changed much in terms of how the art world is managed. Each has its place. Canadian artists maintain the status quo because they have less competition, and the minority groups know that there is funding allocated specifically based on their ethnicity. Canadian artists and minority artists are both kept separate in a relatively comfortable position. This is an example of a key contradiction I have been dealing with and why I have come to place my identity in an intersecting site.

For my thesis work, I have decided to address this contradiction by removing allusions and direct references to stereotypical Latino images, by placing the performances in a neutral site, and by moving away from the gendered and sexually charged female body in my work. Instead of continuing to use the relatively static and aestheticized nude female body, I moved to an emphasis on actions, gestures and interactions.

### 3.0 Continued Explorations:

The identity process and the limits of the body in relation to other bodies are central in my work. Specifically, I am interested in shifting borders and the notion of blurred identity. I focus on the intersection where past meets present, where our different identities meet. I am also interested in the larger cultural forces we experience physically and how these are mapped onto our identities.

In *The Process of Making Consistent* I reconciled with my past by being still and letting the people come to me; the audience was active. On the other hand, in *Performing Borders*, I focus on developing interactions with others by performing actions, working with materials and improvising with these collaborators to see where our limits intersect. It was important that dialogue be created through the body and not with words. Words and language are part of my everyday struggle to communicate in a language that is not mine.

My focus shifted: theoretically, formally and aesthetically. I began to explore quotidian actions, which I address below. While performing these actions, I recorded and then edited them in a series of videos. I continued to work

with the camera; however, the biggest difference I experienced was moving my art practice from working individually to performing collaboratively. Later, I looped the videos, added multiple vertical frames to represent borders, while manipulating the speed and disrupting the actions.

### 3.1 Actions

I capture, enact, and choreograph movements from everyday life. For example, in one of the initial video performances I walk in different directions; running and walking backwards and forward, towards the camera, crossing the frame, banging my body against the wall. I refer to the endless search, the constant quest for identity, and my internal contradictions. Both in my solo performances and in collaborations, the actions are based on tensions between:

randomness	vs	task-focused
haphazard		orderly
offhand		intentional
whatever		purposeful
loosely-associated		patterned
come-what-may		sequential
incidental		reasoned
indifferent		passionate
diffident		prioritized
lackadaisical		organized

Some of these actions evoke conditions of contemporary urban life – repetition, fragmentation, mass production, resistance. We see evidence of identity and sexuality and even trace memories of the dictatorship. For example, in an early solo performance for the camera, as mentioned above in the review of Diana Taylor’s writings, I attempted repetitive handstands. These referenced the way skinned beef carcasses are hung in freezers before being butchered. The handstand also evokes the strength of the body. A resistant body implies the strength of the mind and its memory, necessary to overcome and resist the traces of dictatorships. These cannot be erased; they need to be remembered but also to be overcome by people. A resistant body is necessary to prevent identity from being erased by force.

### 3.2 *Performing Borders*: Collaborative Video Performances

The collaborative video performances described below make up my final thesis project *Performing Borders*.

#### Collaboration

Collaboration has always been part of my practice and it is central to my thesis project. My preliminary work enacted my Latina, female identity. In the process of making it, I became frustrated by the labels used both inside and outside my community. By shifting to include performers other than myself – people from various backgrounds – the focus of my work shifted. In these collaborative video performances, there are no intersections without movement.

During these performances, I returned to the difference between thinking and just being, feeling it in my body, and allowing the collaborators to sense my body. This is in an intuitive, experimental and playful approach where the body becomes the material.

Similar to the instruction-based performances of the Fluxus group during the 60's and 70's in the United States, I try to find connections between people by using bodies and everyday interactions as raw materials.<sup>12</sup> Fluxus was an open-ended art movement with some characteristics that I could relate to. The word *Fluxus* is connected to movement in this fragment published in 1962, “[...continuous moving on or passing, as a flowing stream; a copious flow, the setting of a tide towards the shore...]”<sup>13</sup>. The Fluxus members used everyday objects and recipes or instructions for their works, challenging high art and who controls it. In my artistic and administrative cultural work I also revisit how art is managed in terms of dominant culture and peripheral relationships.

Yoko Ono's performances were completed by audience interventions. I have also engaged this approach both by participation of the audience and with my collaborators<sup>14</sup>. The actions are simple activities – making knots, pulling a rope – that show how we relate to our own limits and those of others when we

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<sup>12</sup> Some Fluxus examples of instruction-based performances are: *Paper Piece* by Benjamin Patterson, 1960/1963, *Everson Catalogue Box* by Yoko Ono, 1971, *Street Cleaning Event* by Hi Red Center 1966, *Fluxus Champion Context* by Nam June Paik, 1962.

<sup>13</sup>Thomas Kellein. *Fluxus*, 120

<sup>14</sup> Yoko Ono's idea of license, the setting up of a situation where others could complete a work of art instead of the artist, was a radical departure from the existing concept of the role of the artist. *Ibid*, 120



encounter them. These performances are one-to-one exchanges that become moving sites of negotiation. Effort is expended, struggles and forms of interaction resist conclusions, seeking to keep interrogation open. With the performances I wanted to self-reflect, to dilute the seriousness of the identity process, and to play with its contradictions.

Since the beginning of this project, I challenged myself to integrate humour into my consideration of identity, body, and border. I do not want to erase the identity question, but I also want to laugh with it as I laugh at myself. My work has consistently dealt with issues in a heavy and dense way<sup>15</sup> however in this project, I use humour as a tool. The actions are simple and they become playful, sometimes unpredictable and funny.

Collaborative performance creates a dialogue that brings together different identities and integrates cultural hybridity within the work. These collaborations do not focus on gender, sexuality, or nationality. I took language out, because language is contextual by nature and creates cultural specificity, which I want to move away from. The performances provide spaces to investigate and work with boundaries without using language. They also activate contradictions between our inner and outside borders. When I label myself as a minority and I encounter

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<sup>15</sup> Some examples are: *Through your Eyes*, 2002, a 16 mm film which tells the story of Maria; a young Latin-American woman, whose parents had been detained and disappeared by the military dictatorship when she and her siblings were children. *nn (no name)*, 2001, is about 58 disappeared babies in Argentina during the military government. *Remnants*, 2008, is a video installation about war, and the damage it inflicts on children. It deals with the effects of poverty, illness, and displacement and is a tribute to the babies lost to armed conflicts and military governments. *The Burning Tree*, 2009, tries to recreate the complexity, ambiguity, and 'many-sidedness' of the war in Colombia. This installation blends archival footage from news reports covering the last decade of the war, testimonies, and data taken from amnesty international and other sources. *The Burning Tree* is a commentary about an ecological and human disaster, revivifying and redirecting Colombian issues to current political circumstances in Canada.

another identity, I have to fight with my own internal de-colonization of the self while interacting with other bodies. In the performances, based on Homi Bhabha's concept, I focus on the 'in between' and the similarities that drive the interactions, rather than on differences. This emphasis on simple, continuous action connects to the concept of 'play' presented by Stuart Hall:

The inscription of difference is also specific and critical. I use the word 'play' because the double meaning of the metaphor is important. It suggests, on the one hand, the instability, the permanent unsettlement, the lack of any final resolution. On the other hand, it reminds us that the place where this 'doubleness' is most powerfully to be heard is 'playing' [...]. This cultural 'play' could not therefore be represented, cinematically, as a simple, binary opposition - 'past/present', 'them/us'. Its complexity exceeds this binary structure of representation. At different places, times, in relation to different questions, the boundaries are re-sited. They become, not only what they have, at times, certainly been—mutually excluding categories, but also what they sometimes are—differential points along a sliding scale.<sup>16</sup>

For example, in the performance *String*, the artist Hazel Meyer and I tied and untied each other with a cotton thread. While doing this, our bodies and forces mixed. If I pulled, some part of Hazel's body was also pulled. Where we connected, we tangled and mixed. These interactions become an entanglement of cultures. I will revisit this work in section 3.5 when I go into more detail on the various components of *Performing Borders*.

### 3.3 Materials:

With these performances I wanted the people collaborating with me to guide me, to join with me and to intersect with my body. We used string (used for

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<sup>16</sup> Stuart Hall, *Cultural Identity and Diaspora*, 228

trussing meat for cooking), waxed paper (also for cooking), fabric, scissors, knife cutters, rope, tape and safety pins. These materials demonstrate how we deal with our limits; exploring and breaking through them. Using improvisation, we create visual lines and directions that relate to the internal and external entanglement of our own identities, resisting any simple interpretation.

The materials I mention above were chosen for their mundane properties. Their accessibility relates to the work of visual artists such as Victor Grippo<sup>17</sup> (figure 8), Kcho, Jimmy Durham, and Antonio Berni, who used everyday objects as conceptual tools, and in particular, Lygia Clark, a Brazilian performance artist and sculptor. Her work with materials and people motivated me to tangle my identity with other identities and relate to materials not only externally but internally as well. She focused on the inner experience of participants and not only on how the performance appeared to an audience. For example, in her piece *Antropofagia*, blindfolded participants sit around one person who lies down on the floor. Everyone communicates with each other solely by touch. These participants eat fruit from the pockets of the reposed participant's suit (which forms a stomach)<sup>18</sup>. I have tried to focus this inner experience on the identity process, presenting it through actions, images, and convergences. Also in certain

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<sup>17</sup> I knew Victor Grippo as a child and grew up very close to him. He always emphasized the importance of crafts, the everyday, simple things and the energy of materials, food, and objects.

<sup>18</sup> Other relevant examples of Lygia Clark are:

*Abys-Masks*, 1968, The participant's eyes were blindfolded and large bags of air weighed down with stones could be touched giving off the sensation of empty space from within the body.

*Baba Antropofágica* (aka "Anthropophagical Dribble"), 1973, One participant lies down and the standing participants hold small spools of thread in their mouths and release the string until the reposed participant would be completely immersed in the thread.

actions, such as the ones we do blindfolded, I thought of her work *Terapia con objetos Relacionais: Estructuracao do Self (Structuring of the Self)* where she works with a participant using various objects. In my piece, I used materials and actions to deal with my own personal experiences.



Figure 8: Victor Grippo, *Mesas de Trabajo y Reflexión*, 1978

### 3.4 The Camera and Video

I have been using video as a medium for almost eight years, and I often use myself in my images, performing for the camera. The choice of performing for the camera, and not an audience, is a conscious choice of looking for privacy. This allows for an intimate dialogue between the camera and the performers. For *Performing Borders*, the space was staged with a black fabric, and I videotaped with the camera in a vertical position to create the effect of a standing body, a body bordered by the camera frame. While performing, we look and ignore the camera lens at the same time, creating layers of visualization. Through the actions, we play with the stereotypical framing that we impose upon ourselves.

As a medium, video records and projects traces in a different mode than physical materials. Shot in HD, video has a contemporaneity and indexical quality—leaving proof of our present existence and creations. In this way, video is one of the everyday materials I use for my practice.

In the editing of the video footage of the performances, I made very conscious decisions about composition. The exercises I conducted around the body and meat mapping inform this later work. The video is presented as split screens, divided by one, two, four or eight vertical lines. The video composition presents a disrupted continuity because, in some cases, a single video is projected onto multiple screens (figures 9, 10, 11). The black lines create emptiness, an absence that keeps going in the next frame. Editing provides ambiguity between the simplicity of the actions, the everyday materiality, and the HD media treatment. The vertical structure started in reference to the cow carcasses, and transformed into a reference to the limits of the body.

When the performances are projected, the intimacy we had while performing is broken, forcing the audience to look at our experimental actions in the slow motion that I used for recording which focuses on meaningful details, movements, and directions. Actions exist in the moment we are performing them, and are kept ongoing through the video projection.

Different formal aspects, such as humorous actions, editing, texture, and lighting from the work of other artists, inspired the video performances. These include filmmakers and video makers like Pipiloti Rist, Deidre Logue, and Ximena

Cuevas<sup>19</sup>. For example, Pipiloti Rist and Deidre Logue in some of their works use simple actions performing for the camera; like singing and dancing, or going under a mattress. Ximena Cuevas follows a spoon with the camera. I based my performances on these types of actions, for their simplicity and the insignificance that becomes significant once presented.

### 3.5 Performances:

#### Performance 1: String

Hazel Meyer, a Canadian artist and performer and one of my colleagues in the Masters program, and I improvised with a knife cutter and the cotton thread we use in Argentina to tie meat to be cooked in the oven. We wrapped each other with thread creating white lines that divided our bodies into pieces. The thread became a kind of cobweb; it looked elastic and sturdy at the same time. While performing we did not look in each other's eyes. We communicated only through the thread. We also pushed each other with it to keep our balance and to manipulate the other person like a puppet. The action was gentle and constraining at the same time. Through the string, we played with the limits of our own bodies and the limits of the other person's personal space creating tension and humour. For example, at one point Hazel tied my hair and it hurt and I could not say anything.

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<sup>19</sup> Other artists that have been part of my inspiration are David Rimmer, Daichi Saito, Yoko Ono, Ida Appleborg, Eva Frenkel, among others.

The performance is presented as a continuous shot, which I manipulated by fast-forwarding. The video performance is a continuous and looped action that tangles and untangles. The black back drop creates an absence of reference providing an empty space. We pushed, tied, and tangled our identities and intersections. I am interested in the traces that the body experiences and I wanted to make them visible through the string. The cotton thread stands for our internal borders; the relationship becomes a sensorial image lived by the body.



Figure 9: *String*, video still, 2010

### Performance 2: Paper

Eugenio Salas, a Mexican visual artist and performer, and I used waxed paper, markers, tape, and scissors. From the waxed paper, we cut out the silhouette shape of the other person's body; we are caught between the external representation of our bodies and how we perceive them. This performance focused on a literal representation of identity; specifically on external borders.

There is ambivalence between the contradictions and the similarities, between humour and seriousness. We stuffed the cut up silhouettes inside our own clothes, as if forcing our identities to fit. We also enclosed the other person under a covering of paper. We both participated in these actions in different ways, as we are different people. The experience is a “sensorial-conceptual flux.”<sup>20</sup> The actions embodied in the act of cutting, drawing, and gluing are enacted by the body.

*Paper* is presented in a split screen of four; this creates an overlap and fragmentation of the actions. Each action is continued and disrupted by the frame; each action becomes constrained, separated, labeled. The black backdrop becomes a fake stage for our identities, as it would be in street theatre. The white paper allows seeing through the shape of our bodies, creating a blurry image. Red and blue became part of the image composition as in *String*, creating a formal color composition that makes the different videos connect.



Figure 10: *Paper*, video still, 2010

<sup>20</sup> Guy Brett, *Carnival of Perception, Selected Writings on Art*, 37



Performance 3 and 4: Casa; Lines

Juana Awad, a Colombian media artist, programmer, and performer, and I did two performances using fabric, tape, and scissors. In *Casa*, I positioned the camera so that the frame was empty at the beginning. Then, using the fabric in diagonals and straight lines, we constructed a three-dimensional sculpture inside the frame, extending the borders of the objects and our bodies towards the wall, and the floor. The space became organic, full of lines, blending the body with the architecture and complicating the gestures. The action is very slow, disrupted and mirrored. There is a subtle similarity and difference in the composition between the two frames. The fabric used is yellow and brown, referring to the colors of soil, of the land, which is the land we migrated from.



Figure 11: *Casa*, video still, 2010

In another performance, *Lines*, with our eyes covered, we tried to measure the other person through touch (figure 12). The covered eyes are a direct reference to the disappeared people in Argentina and the kidnappings in Colombian war. The actions of binding, tying, pulling, restricting, and covering are related to the actions of political imprisonment, military governments, and war. Lines and knots become a body trace from lived experience. We used the body as a sense of loss for something absent, while creating an energy of resistance. The brown and yellow lines in the middle of the empty black and brown space create a fragmented painting in eight frames, where brown and yellow push each other. The forces are interrupted by the absence produced by the black lines. The black border breaks the visual tension.



Figure 12: *Lines*, video still, 2010

### Performance 5: Clothes

Lisa Visser, an OCAD Masters student and performer, Ulysses Castellanos, a video artist and performer, and I used clothes, scissors, and safety pins. Each of us wore many layers of clothes. We stripped away our cultural references through the act of cutting away the clothes from each other's bodies, uncovering

layers. We reattached these pieces to each other with the safety pins. We were linked: the fabric, its colors and textures, the body, and safety pins (figure 13).

Cutting out the layers of clothes, we de-constructed our exterior image. We opened the interior, and created an absurdity between what is seen and what is touched and felt. The experience was both collective and personal, and related to joy. The process, body, and materials were interdependent and became inseparable through the pins. The body and the act became the center of the attention.



Figure 13: *Clothes*, video still, 2010

#### 4.0 Installation

The piece *Performing Borders* presents five collaborative video performances. The walls of the gallery are covered in black with the same fabric I used for the performances. The space is staged, constrained, neutral, dark, and intimate. The black walls create a dialogue with the videos and the absence of a specific site. Video allows one to project the intimacy of the collaborative performances. The videos are projected at a small size and the performances looped. The end and beginning of actions are not clear, as this denotes the ongoing search for identity.

The projections are all along the gallery at different heights. Performances projected are small size, around 12 by 15 inches, on screens made of white matte acrylic. Some screens will be against the black backdrop. Others are in the center of the room, where they hang as though they are floating. The viewer walks around them to watch the videos. I chose to hang acrylic without frames and use light projection as opposed to a TV screen because projection is not contained within a structure. Matte acrylic is not as conspicuous as TV monitors, and it presents a similar texture and color to waxed paper, string, or white tape. The matte acrylic produces a very subtly blurred image, referencing the blurring of our identity details. *String* and *Clothes* are placed back to back, together. *Lines* is placed along the back wall, producing a kind of moving fragmented drawing when we enter the gallery. Some screens are more transparent than others.

*Paper* and *Casa* are both projected onto these transparent screens so we can see the videos from both sides.

Screens, black walls, and videos create a mute and visual dialogue; the dialogue is repetitive in form, actions, and images, fragmented, and connected, through colors, and the horizon of the video image. The sound is very subtle: scissors cutting, steps, the thread wrapping around a body. The original sound of the performances is the only element in real time that will serve to bring us back to reality.

## **Part Four: Summary and Conclusions**

'Dreaming,' proof that this subject has no conclusion.

Lucy Lippard  
*Mixed Blessings: New Art in a Multicultural America*

My thesis development has unfolded along an intersection between the political and personal in gender and identity. The methodology I adopted for this process allowed me to draw interchangeably from theory and practice in the interest of my thesis research. The thesis includes a sustained exploration of materials and media images as they apply to performance, painting and installation. In this complex and sometimes humorous body of work, I reflect on embodiment and the representation of personal and collective/collaborative identity.

I grew up in a country where violence was very strong but also hidden because it could be dangerous to speak. I was a child, I did not know that my parents were involved in politics during the military dictatorship in Argentina from 1976 until 1983. They had friends who were kidnapped and killed; they needed to hide from time to time. Strange people came to talk to us as kids and put us in their laps to make us answer questions about our parents. I embodied something. I am still not sure what it is. I still carry it in me. As soon as the democracy began in 1983, my mother got involved with 'working for a new country'. She worked so hard she became exhausted. After a couple of years,

she lost her life in a car accident coming home from ‘working for the new democracy.’ This also created something in me—a sense of absence, anger, and confusion. When my Mom died, the political party she was involved with decided that she should be buried with them. My Dad did not accept it. There was a conflict of interest over the dead and bruised body of my mother. Since I was a child, I decided to never be part of a labeled group —Catholic, Jewish, soccer team, community club, political party, whatever. Currently, I still fight internally with this situation. I do not want to be labeled as a group member. Groups make me feel constrained. Since I came to Canada, I felt a need to move away from groups, from identity-based grants, in the way the art world asks me to participate. I do not want to deny who I am or my past, but I do not want to wear a t-shirt with a sign identifying me. This work is about dealing in a conceptual space with my past, present, queer body and hybrid identity.

The content of the video projections consists of performances that reference personal borders, shared borders, and cultural borderlands. These borders are a physical memory of the past and allude to the body as a container for memory and transformation. In these explorations, the actions become personal and abstract at the same time. They reference how we position ourselves when we encounter new cultures. They also refer to the de-colonization of the self and experimentation with our internal borders. I present the performances in slow and fast motion —looping, folding and unfolding

continuously — as if to consider and reconsider the question, how different and similar are we?

To arrive at these works, I first placed my self in a Latina/o iconic position. Later I repositioned myself in a more comprehensive situation, using quotidian elements and actions that are not specific to one culture or another. I situate my final thesis project between the Brazilian conceptual movements in Latin America (artists Lygia Clarck, Helio Oiticica), as they relate to the internal body, and the Fluxus group in the United States (artists Yoko Ono and Nam June Paik), with their experimental, instructive actions, simple objects, and slow motion. Both the conceptual Brazilian movement and the Fluxus group focus on the simplicity of the everyday, challenging the dichotomy between high and low art. I erased any stereotypical representation of myself as I removed the iconic representation of a Latin body and worked collaboratively. I mixed different identities to perform borders using materials, actions, and relations. The experimental actions were liberating; pushing and shifting borders, making them become unclear, tangled and blurred. We struggled with the fabric and its knots, barriers, and limits. Objects that appear to bind and constrain combine with the camera to give a free space for improvisation.

In this project, I brought my hybrid Argentinean/Canadian cultural perspective to the issues of the identity process, body, and borderlands. I expanded this hybridity with my collaborators. My investigation of the gestures of the body in the thesis project might initiate a dialogue that crosses cultural



boundaries, one that engenders a conversation between cultures as well as highlighting our constantly shifting borders.

I challenged myself to perform my borders. Performance was not a medium I was very familiar with. The performers I collaborated with use performance as part of their artistic practices and I found it both a challenge and an opportunity to let them guide me.

I realize through this work that my journey had just begun. I could not go as far as I would wish. My identity is at a transitional intersection that I will investigate further through performances, video, and installation. I will continue to explore collaborative performances, improvisation with other and more people, and interaction with diverse people of different ages and bodies. I recognize that we are in a moving intersection that needs to be reworked constantly. We need to revisit minority relationships and find terms and processes that speak to the differences in identities.

When I performed the altar as an Argentinean in Canada, it helped me make sense of my position; it initiated a cross-cultural identity dialogue. In the collaborative performance work, I feel that I have resolved myself within a fluctuating, unstable identity. It does not feel so uncertain and discomfoting anymore. I embrace randomness and improvisation, including other performers and their identities. In *Performing Borders*, I realized that hybridity and popular culture can be part of my work in an intuitive and conceptual way. Exploring different interactions and materials, we modify them. Identity is complex, mixed,

contradictory and blurred; the identity process creates confusion on the one hand, yet freedom on the other. The body becomes the action, the artwork, time and presence. I embrace different cultures with different intensities and mixed feelings.

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## **Films**

*Carne*, Bo, Armando. 90' 1968

*Dancing about Architecture*, Dean, Tacita. 108' 2009

*Invocation of Canyons and Boulders (for Stan Brakhage)*, Higgins, Dick. 3' 1966

*1000 Frames*, Maciunas, George. 1' 1966

*10 Feet*, Maciunas, George. 30" 1966

*Electric Moon No 2*, Nan June Paik and Jud Yalkut. 4' 1969

*Beyond the Usual Limits*, Logue, Deidre 3' 2005

*Eye Blink*, Ono, Yoko. 1' 1966

*Variations on a Cellophane Wrapper*, Rimmer, David. 8' 1970

*Mutaflor*. Rist, Pipilotti. 1' 40" 1966

*I'm not the girl who misses much*. Rist, Pipilotti. 4' 1986

*Judith Butler: Philosophical Encounters of the Third Kind*. Zajdermann, Paule. 45'  
2006

*Global Groove*, Nan June Paik. 3' 1973

## **Accompanying Material**

**DVD Performing Borders-** Video installation documentation 2'

Excerpts from 5 video performances, running time – 4' 2010

**Paper**, Eugenio Salas, Guillermina Buzio, 6' 2010

**Clothes**, Ulysses Castellanos, Lisa Visser, Guillermina Buzio, 8' 2010

**Lines**, Juana Awad, Guillermina Buzio, 3' 2010

**Casa**, Juana Awad, Guillermina Buzio, 54' 2010

**String**, Hazel Meyer, Guillermina Buzio, 7' 2010

**The Process of Making Consistent**, video, super 8, photographs, 9'

In Argentina it is not unusual to come across popular altars devoted to people who have died tragically due to accidents or social injustices. If you travel along Argentinean roads you will encounter a Gauchito Gil altar, and in the streets of Buenos Aires is an altar from Crogmagnon, among others. Constantly in flux, these altars act as ephemeral interventions into public space.