



THE WATERMILL CENTER



THE BODY

"The Body" is an exhibition of drawings, photographs and video works documenting the performance work of acclaimed Guatemalan artist Regina José Galindo. A poet as well as a performance artist Galindo uses the body as a starting point to explore the ethical implications of social violence and injustice associated with gender and racial discrimination. Galindo's work often references her body's relationship to the landscape of Guatemala as it interrogates the human rights abuses arising from endemic inequalities that define all contemporary societies.

Curated by Noah Khoshbin, the exhibition will present 15 video works and works on paper exhibited publicly for the first time. "The Body" will be on view at the Watermill Center through October 15th, 2023.

Exhibition support provided by the Prometeo Gallery Ida Pisani, Milan and Proyectos Ultravioleta Guatemala City.

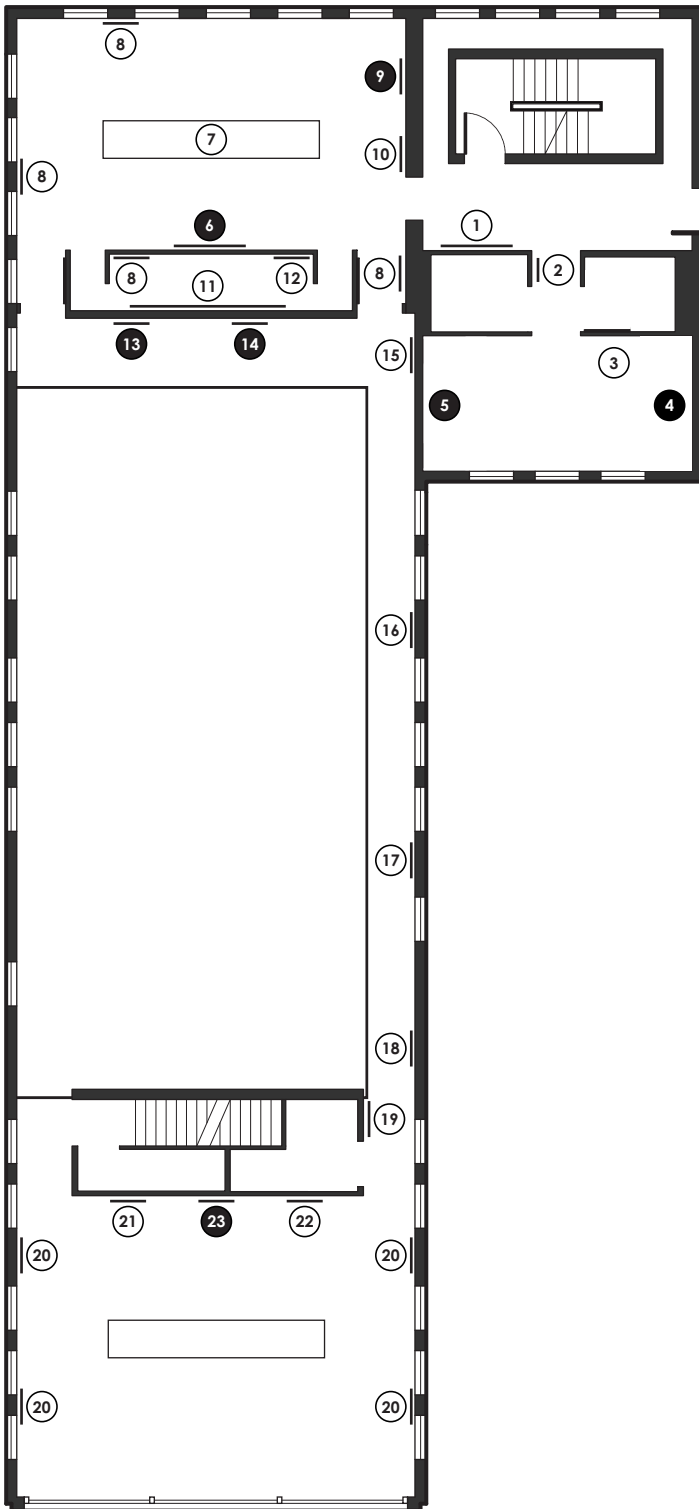
REGINA JOSÉ GALINDO

Regina Jose Galindo is a visual artist and poet whose primary medium is performance. In 2001, Galindo was invited to the 49th Venice Biennale by Harald Szeemann and has participated in numerous exhibitions since, including Documenta14 and the 54th, 53rd, and 51st editions of the Venice Biennale. In 2005, Galindo was awarded the Golden Lion at the Venice Biennale in the "Young Artists" category. In 2011 Galindo was awarded the Grand Prize of the Ljubljana Biennial of Graphic Arts and received a 2021 Robert Rauschenberg Award. Her works are held in numerous collections, including the Center Pompidou; Guggenheim Museum; Tate Modern; Essex; Princeton University; MEIAC; Turin; UBS Art Collection; Miami Art Museum; Marco; and MoMA New York.

Regina José Galindo is a recipient of the Nina von Maltzahn Fellowship for the Performing Arts at The Watermill Center.



THE WATERMILL CENTER



1. TIERRA, 2013

PHOTOGRAPH
35 X 53 IN

3. PERSONAL E INTRANSISIBILE, 1999

BOUND POETRY
EDITORIAL COLOQUIA, GUATEMALA

5. NO PERDEMOS NADA CON NACER, 2000

BASURERO MUNICIPAL DUMP
GUATEMALA CITY, GUATEMALA
RUNNING TIME: 2:04

7. MAZORCA, 2014

BRONZE
10 X 3 IN EACH (4)

9. TIERRA, 2013

LES MOULINS, FRANCE
RUNNING TIME: 25:25

11. MAZORCA, 2014

PRINT ON ALUMINIUM
5 X 144 IN

13. OVEJA NEGRA, 2014

TORREANO, ITALY
RUNNING TIME: 5:26

15. PAISAJE, 2012

PHOTOGRAPH
27 X 47 IN

17. OVEJA NEGRA, 2014

PENCIL ON PAPER
10 X 12 IN (2)

19. EL GRAN RETORNO, 2019

PENCIL ON PAPER
10 X 12 IN

21. DESIERTO, 2015

PENCIL ON PAPER
10 X 12 IN

23. PUNTO CIEGO, 2010

GUATEMALA CITY, GUATEMALA
RUNNING TIME: 17:04

DIE FEIER, 2019

VIENNA, AUSTRIA
RUNNING TIME: 11:33

DESIERTO, 2015

SANTIAGO DE CHILE
RUNNING TIME: 14:53

2. LO VOY GRITAR AL VIENTO, 1999

PENCIL ON PAPER
10 X 12 IN

4. LO VOY A GRITAR AL VIENTO, 1999

ARCO DE CORREOS
GUATEMALA CITY, GUATEMALA
RUNNING TIME: 3:48

6. MAZORCA, 2014

CHOTACAJ VILLAGE
TOTONICAPAN, GUATEMALA
TWO CHANNEL VIDEO
RUNNING TIME: 29:58

8. MAZORCA, 2014

PENCIL ON PAPER
9 X 11 IN EACH (4)

10. TIERRA, 2013

PENCIL ON PAPER
10 X 12 IN

12. MAZORCA, 2014

PHOTOGRAPH
10 X 12 IN

14. PAISAJE, 2012

ANTIGUA GUATEMALA, GUATEMALA
RUNNING TIME 25:14

16. PAISAJE, 2012

PENCIL ON PAPER
10 X 12 IN (3)

18. EL GRAN RETORNO, 2019

PHOTOGRAPH
35 X 53 IN

20. LA SOMBRA, 2017

PENCIL ON PAPER
10 X 12 IN (4)

22. DIE FEIER, 2019

PENCIL ON PAPER
10 X 12 IN

LA SOMBRA, 2017

DOCUMENTA 14, KASSEL, GERMANY
RUNNING TIME: 8:40

EL GRAND RETORNO, 2019

GUATEMALA CITY, GUATEMALA
RUNNING TIME: 12:56

EL ULTIMO APLAUSO, 2020

CEMENTERIO EL CAMPANARIO,
GAUTEMALA CITY, GUATEMALA
RUNNING TIME: 8:33



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4. LO VOY A GRITAR AL VIENTO, 1999

ARCO DE CORREOS
GUATEMALA CITY, GUATEMALA
RUNNING TIME: 3:48

I suspend myself from the Arch of the Post Office Building in the city of Guatemala and read poems in the air.

- Regina José Galindo

The Post and Telegraph Building in downtown Guatemala is a few blocks from the National Palace and the Constitution Square. It's distinguishing feature is the emblematic arch designed in the Neocolonial style that so fascinated the military who ruled the country since 1871 ...The Arco de Correos (Public Office Arch) is one of the many structures ordered to be built with ambitions of transcendence by General Jorge Ubico, the dictator who ruled Guatemala for fourteen years (1930-1944). Ubico, habitual rapist of women, especially teenagers...would not have been amused to know that five decades after he was overthrown an angry woman would use "his" building as a platform from which to show poems and then throw them to the wind. Her image and the name were not only reproduced in every media, but also engraved in the memory of those of us who witnessed an event that resignified public space.

- Arnoldo Galvez Suarez



5. NO PERDEMOS NADA CON NACER, 2000

BASURERO MUNICIPAL DUMP
GUATEMALA CITY, GUATEMALA
RUNNING TIME: 2:04

Put in a clear plastic bag, like human rubbish, I am placed in the dump.

- Regina José Galindo

No perdemos nada de con nacer, explores the canceling of lives and the phenomenon of dehumanization. Enclosed in a transparent plastic sack the artist is thrown into Ciudad de Guatemala's municipal rubbish dump. Although the documentation of the performance indicates that there were numerous witnesses, no one intervened, evidence that finding cadavers left hidden in plastic bags at rubbish dumps had become an irrelevant everyday occurrence.



THE WATERMILL CENTER



6. MAZORCA, 2014

CHOTACAJ VILLAGE

TOTONICAPAN, GUATEMALA

RUNNING TIME: 29:58, TWO CHANNEL

I remain hidden within a cornfield. Four men use machetes to cut down the corn stalks until I am discovered. For a few minutes I stand still upon the fallen corn.

- Regina José Galindo

"They destroyed our houses, they stole our possessions, they burned our clothes, they took our animals, they razed the corn, they persecuted us night and day."

- Case 5339 (male Achí witness) Plan Sánchez, Baja Verapaz, 1982. Volume 1. Third Chapter. REMHI (Recovery of Historical Memory).

During the war in Guatemala, as part of the scorched earth military strategy, the corn was cut, it was burned, it was destroyed by the National Army with the intention to destroy indigenous communities that were considered guerrilla bases. The peace was signed in 1996. The corn resisted. The villages resisted. In 2014, the Congress of the Republic passed the Ley de Protección de Obtenciones Vegetales, popularly known as Ley Monsanto. This law put at risk the future of corn and, thus, the future of the self-sustainability of the country. It was the indigenous villages that were the most resistant to the law, eventually achieving its repeal.



7. TIERRA, 2013

LES MOULINS, FRANCE

RUNNING TIME: 25:25

"How did they kill people?" the prosecutor asked. "First, they ordered the operator of the excavator, the official García, to dig a hole. Later, the trucks filled with people parked in front of the Pine Tree, and one by one, they got out of the trucks. They did not shoot them. Many times they stabbed them with a bayonet. They ripped open their chests with bayonets, and they fell, slaughtered, into the pit. When they filled the pit, they allowed the excavator to fall into the pit on top of the bodies.

The aforementioned testimony tells of one of the ways in which the Army constructed the graves before murdering the indigenous people and throwing their bodies inside. The testimony was heard during the genocide trial against Rio Mont and Sanchez Rodriguez in Guatemala City in 2013.

For thirty-six years, Guatemala lived through one of the bloodiest wars in recent history, a genocide that left more than 200,000 people dead. The army that fought against the guerrilla insurgency considered the indigenous people of Guatemala to be internal enemies that sympathized with the guerrilla. For thirty-six bloody years, the army fervently persecuted the indigenous population. With the intention of keeping the land (under the supervision of the tyrannical government), and the justification that the indigenous people were enemies of the homeland the State put into practice the scorched earth strategy. This was a common and characteristic practice of the Guatemalan armed conflict. Troops of army soldiers and civil defense patrollers arrived in the indigenous communities and destroyed anything that might be used for survival: food, clothing, crops, houses, animals, etc. They burned everything. They raped, they tortured. They murdered. Many bodies were buried in mass graves that today make up part of the long list of evidence confirming the fact of the genocide.



THE WATERMILL CENTER



13. OVEJA NEGRA, 2014

TORREANO, ITALY
RUNNING TIME: 5:26

I remain still like a sculpture on all fours in a sheep pen, my body partly buried in the earth. The sheep's bleating is amplified.

- Regina José Galindo

I would like for everything to resolve itself with isolating the black sheep, as well. I, too, see the black sheep. I see many. I see them all. This is the problem..

- Pasolini

A long time ago in a faraway land there lived a Black Sheep. It was shot and killed. A century later, the flock of sheep repented and erected an equestrian statue that successfully remained in the park. Henceforth, each time that future generations of black sheep appeared, they were quickly passed over by the weapons, so that the future generations of communal and mainstream sheep might learn from the sculpture.

- Augusto Monterroso

The Other should always be seen as similar rather than dissimilar. they should be included or accommodated...not be treated as an object to be manipulated and discriminated against. Even when the Other does not share our ideas and beliefs, their diversity must be tolerated and "introduced" into the socio-cultural context: a "black sheep" to be accepted, not disparaged.



14. PAISAJE, 2012

ANTIGUA GUATEMALA, GUATEMALA
RUNNING TIME 25:14

From behind we see life passing. From behind we await death. From behind, alongside a man that excavates a grave, a woman remains standing up. They never see each other, he digs a hole, an emptiness, she receives the earth that he shovels until she is buried.

- Regina José Galindo

The danger of beauty is its appearance. And the danger of the landscape is that it swallows reality - sublimates misery.

- Mario Monteforte Toledo

...over the course of 20 years, the work of Regina Jose Galindo has been an oracle, a denunciation, and a daily chronicle of a country and a region in the habit of collecting atrocities. And although it is also true that on many occasions her attention has turned to issues that transcend borders, her viewpoint seems to always remain here, embedded as an inescapable navel in this side of the world. Her themes, moreover, continue to be obsessively, tirelessly, the same: violence and injustice, exclusion and inequality; the innumerable ways in which human beings are capable of lavishing pain.

- Arnoldo Galvez Suarez



THE WATERMILL CENTER



23. PUNTO CIEGO, 2010
GUATEMALA CITY, GUATEMALA
RUNNING TIME: 17:04

There is a small part of our enormous visual field that we are not perceiving, from which information does not reach us, which we do not really see.

My nude body is standing in the middle of an empty room. Only blind people can enter this space. When the blind meet the body, a series of reactions are triggered.

To know that we are not what we could be, but that we could be what we are not; to reveal that which exists and yet we do not see, or that which exists behind what we see.
- Regina José Galindo

In her actions, loaded with symbolic content, the body represents the individual's fragility, the painful insignificance of others, and the systematic harassment of systems of power. and the dissected otherness is what makes the artist's work give rise to everything except indifference. The others are always the others, but for some strange reason they end up being us. and that otherness, so alien and so close, triggers the mechanisms by which moral interpellation occurs.
- Judith Butler, 2006



23. LA SOMBRA, 2017
DOCUMENTA 14, KASSEL, GERMANY
RUNNING TIME: 8:40

*We cannot escape the horror
It chases us
It's our shadow.*

A Leopard, a German tank of World War II, pursues me in a circle without a beginning or end.
- Regina José Galindo

La Sombra was one of three works commissioned by Documenta. Chased in the video by a Leopard tank to utter exhaustion, Galindo aims to bring attention to Germany's ranking among the top five weapons manufacturers in the world, pointing to the West's complicity in the oppression and death of millions of people across the globe.



THE WATERMILL CENTER



23. DIE FEIER, 2019

VIENNA, AUSTRIA

RUNNING TIME: 11:33

Three professional waltz couples were hired to dance on mud.

The celebration of the Vienna Philharmonic New Year's Concert is one of the most deeply rooted traditions in the country, but its origin is quite dense. The first concert took place in 1939 when the Vienna Philharmonic organized a concert of Strauss works in support of the Nazi party - another propaganda tool of the Third Reich.

- Regina José Galindo

Strauss accepted a high-profile job from the Nazis, when propaganda minister Joseph Goebbels named him president of the Reichsmusikkammer, the State Music Bureau. Strauss wrote pieces for the Nazis including "Das Bachlein" a song dedicated to Goebbels and wrote at least one letter pledging his loyalty to Hitler.



23. EL GRAND RETORNO, 2019

GUATEMALA CITY, GUATEMALA

RUNNING TIME: 12:56

A band of 45 professional musicians makes a reverse march through the streets of Guatemala City while performing martial marches. A metaphor for the social and political setback that exists both in the country and the rest of the world.

- Regina José Galindo

For some years, certain informed voices have been warning, with increasing alarm, the democracy is an explicit and shameless regression: the system whereby society elects its representatives and is organized for the pursuit of the common good; where individual rights are respected and institutional curbs are placed on abuse and arbitrariness; the system that we have taken so much for granted during the last 30 years, although in the long stretch of history it is actually an anomaly... The arrival of Donald Trump to the presidency of the United States had accelerated the trend: his lies, outbursts, and authoritarian tantrums not only deepened polarization and weak into the institutions of his own country, but also supported and encouraged many aspiring dictators of every ideological stance in different parts of the world. In Latin America, Jair Bolsonaro's example is unbeatable. As if the above were not enough, the restrictions imposed to control-or pretend to control-the Covid-19 pandemic pushed back democracy even in those countries whose inhabitants seem to have it enclosed in their own DNA. According to the Global Democracy Index- an annual report by the British weekly The Economist-in 2020 democracy fell by 70% around the world.

- Arnoldo Galvez Suarez



THE WATERMILL CENTER



23. DESIERTO, 2015

SANTIAGO DE CHILE
RUNNING TIME: 14:53

We transform the inside of an art gallery into a desert. Instead of sand we use sawdust. I stay buried in the dunes. The sawdust refers to the spoils that result from the earth's overexploitation and subsequent desertification.

*It will follow being born of sickly roots
It will continue to give fruit without seed
The land will continue to dry out
The leafs will continue to burn
The oxygen will continue to disappear
Life will continue to burn
So then the pain will come
and so we will be the desert.
- Regina José Galindo*

*We are the owners of Chile, the owners of the capital and of the land; The rest is an impressionable and marketable mass; The mass is worth nothing, neither in opinion nor reputation.
- Eduardo Matte Pérez. Ministry of International Relations, Worship and Colonization, 1889*

The pine tree is a critical point of discussion in Chile, as it is an enormous source of income for a small circle of individuals. There are grave consequences caused by this elite group regarding various indigenous Chilean communities and severe damage to the ecosystem.

23. EL ULTIMO APLAUSO, 2020

CEMENTERIO EL CAMPANARIO, GAUTEMALA CITY,
GUATEMALA
RUNNING TIME: 8:33

An homage to those who lost their lives during the covid pandemic - with a long applause of seven minutes.

*...what happened with the pandemic is very sad. At the end of the day, society has ended up even more battered and more individualistic after the repressions, separations, and confinements. People are fighting to survive on an individual and not on a collective level. An even more solitary struggle has been generated; everybody is fighting for themselves. The great lesson of the pandemic has been that humanity can be even more perverted and selfish than it already was.
- Regina José Galindo*