



KURHIRANI NO AMBAKITI (BURNING THE DEVIL): SINCE THAT'S THE ONLY WAY THEY LISTEN TO US

2019-20

Video

12 min

In collaboration with Comunal Indígena of Arantepacua

The rhino from the series Kurhirani no ambakiti (burning the devil): since that's the only way they listen to us

Remains of ephemeral sculpture

In collaboration with Baltazar, Domingo and Ignacio Ramos Guerrero, Francisco Huaroco and Quetzal Morales.

Cross-stitch embroidered archival material from the resistance Weavers: Magdalena Jiménez Montaña, Cecilia Jiménez Montaña, Marbella Jiménez Quinto, Marbella Jiménez Gonzales, Juana Crisóstomo Crisóstomo, Fidelina Álvarez Jiménez, María Elena Morales Olivo, Maria de los Ángeles Jiménez Morales

Reference images: Archivo Comunero Auani Pascual & Archivo Consejo Comunal Indígena of Arantepacua

Since 2018, Adela Goldbard has produced a series of projects in which she has focused on recreating moments of social upheaval—more specifically, movements of collective and/or community self-determination. In this room, one of them is presented: *Kurhirani no ambakiti (burning the devil): since that's the only way they listen to us* carried out in Arantepacua, Michoacán. The execution of these types of productions has been community-based. In this case, the stagings were fed by the narratives, documentary sources, and image archives of the community regarding the attack by the Michoacán police that occurred in 2017. With this methodology, a proposal of historiography is articulated which presents a collective imaginary about a recent historical event that opposes the political or media instrumentalization of those same images. Projects like this, in addition to continuing the artist's exploration of the political potential of traditional burnings of Judas and toritos, introduce new plastic solutions to her research, such as ceramics, embroideries, and textiles, all elaborated in collaboration with local artists and artisans.





FANTASY ISLAND

2012

Lightjet print

In collaboration with Carmelo Pallares

Recreation of installation

Wood, reeds, papier-mâché, paint and press cutouts

In collaboration with Artsumex

Fantasy Island was the first project in which Adela Goldbard collaborated with master artisans from the municipalities of Melchor Ocampo —specifically with the Pallares family— and Tultepec, State of Mexico. With them, she has executed numerous life-size paper mâché figures, constructions of trucks and automobiles, architectural facades, helicopters, and airplanes —such as the one produced for this exhibition in collaboration with the Artsumex collective. In these early works, they reconstructed six plane crashes that occurred between 2005 and 2013, in which various state officials died. The artifice in Goldbard's images places them within an extensive legacy of photographs and montaged images. The reconstruction and staging of these events are inserted into an ambiguous terrain between reality and fiction that refers to the way events are lived, narrated, and remembered in Mexican political and social history. They may also refer, in a certain way, to the media's eagerness to exhibit atrocities.

artifice



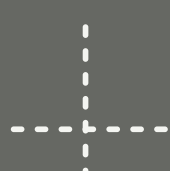


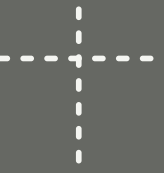
ON THE ROAD

2010

C-type prints

On the Road is an early project by Adela Goldbard in which her sculptural interests and a certain staging can be appreciated. Her research starts from a reinterpretation of spaces and objects that refer to Jack Kerouac's eponymous book. The last part of the book, written in 1951, recounts the journey made by several authors associated with the Beat Generation to Mexico City via the Pan-American Highway. The artist collected obsolete objects from dumps along Route 85 that were transformed into luminous sculptures using road signage material. Subsequently, she assembled them at various points along the highway, and later illuminated them with the headlights of a pick-up truck. Goldbard proposes a particular relationship with her literary source: "a text that turns a real experience into fiction is taken as a guide for a new current experience and its subsequent fictionalization." This new staging also documents —both in photography and video, sound and text— a moment of change in the Mexican landscape marked by the incipient violence of the War on Drugs.





GUNPOWDER AND STARS

2020-2021

Video

3:40 min

In collaboration with Diego Martínez

The use of pyrotechnics and fireworks is a defining feature in Adela Goldbard's production. These resources are in line with local traditions, such as the burning of Judas, their use in carnivals, and other types of celebrations. By employing explosive elements, several projects by the artist retain a certain subversive and incendiary disposition. In another register, the use of pyrotechnics and fireworks serves in her recreations of the everyday violence that the country has been experiencing for a couple of decades. This becomes explicit in her video *Gunpowder and stars*, which condenses a confusion that has become common in today's Mexico. In this work, the artist appropriates audio from recent shootings and, in collaboration with artist Diego Martínez, edits them to then juxtapose them with festive images of fireworks.





FURY WITHOUT ENEMY: ZAPANDUKUA

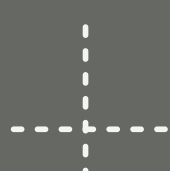
2023

Video

9:00 min

In collaboration with Artsumex, Pireemar, and Pyromartin FX

This audiovisual work investigates the visual, aural, and historical connections between the writings of Mexican author José Revueltas about the formation of the Parícutín volcano in the 1940s, in the Purépecha region of Michoacán, and the traditional zapandukua ball game, played with a flaming ball in the same territory. *Fury without enemy: zapandukua* is a politically charged work that ignites an apparently anachronistic analogy between the violent birth of the volcano and the history and present of Mexico, through the use of artisanal manufacturing techniques and pyrotechnics—in collaboration with the Artsumex, Pireemar, and Pyromartin FX collectives from Tultepec—to create an ephemeral event for the cameras.





NOCHIXTLÁN

2018-2019

Needlefelted textiles

In collaboration with Marcela Ortega

Nochixtlán is a project that continued the development of the teachers' union movement in Oaxaca. On this occasion, Goldbard worked with artist Marcela Ortega to design a series of textiles reproducing press images of the clashes between federal forces and members of the community and teachers of Asunción de Nochixtlán, Oaxaca. During this episode, various vehicles were set on fire, and remained at the site for over a year and were used in various ways. Burned-out vehicle bodies operated as a kind of (anti) monuments that recalled the social uprising and were also used by members of the local teachers' union as backdrop for a protest video that served as a promotional spot for that year's teachers' Guelaguetza, which is also depicted in these wool needlefelts.





HALL OF LOST STEPS

2017-2024

Recreation of installation

Wood, reeds, plastic flags, and two-channel audio

In collaboration with Artsumex

In this space are located two projects linked to the idea of monument. *Hall of lost steps* presents a lightweight structure—made with reeds and other materials by the Artsumex collective from Tultepec—that recreates the architecture of the Monument to the Revolution. This building began to be constructed at the beginning of the 20th century and was not completed until 1938. For decades, it was preserved as a steel skeleton, very similar to the form the construction takes in the room. Since its inauguration, it has been a paradigmatic site for official commemorative celebrations and also as a location for social protests. The sculpture features an audio piece created in collaboration with Matías Barberis made out of recordings of rallies and protests of the teachers' union of Oaxaca that took place at different locations such as the monument, Oaxaca city, as well as other localities of that province during 2016.





THE LAST JUDGMENT

2019-2020

C-type prints

Photos: Dan Williamson & Ji Yang

Adela Goldbard has carried out several projects in which she has worked and collaborated with Mexican and Latinx communities in the United States. *The Last Judgment*, has been one of the most ambitious to date. In this work, the play or auto sacramental of the same name written in the 16th century by Fray Andrés de Olmos was updated according to the contemporary concerns of the Mexican population in the Little Village neighborhood in Chicago. The public presentation of this project happened virtually due to the social distancing restrictions demanded at that time by the Covid-19 pandemic. Involuntarily, this contingency exacerbated the scenographic and sonorous character of Goldbard's work, in addition to, ironically, turning the inmates of the Cook County Jail—located on the outskirts of Little Village—into the only live audience of the pyrotechnic performance that included a soundscape composed in collaboration with artist Rogelio Sosa. On the other hand, *A Simple Machine* is an architectural intervention in which a single wall stages the facades of two migrant detention centers, built by The GEO Group Inc. and Core Civic as part of the prison-industrial complex in the United States. Each of these companies uses one of the colors from the patriotic palette as a distinctive feature in their constructions, respectively, blue and red. The original wall was built and destroyed in collaboration with migrant workers from the Albany Park Workers Center in Chicago.

