

ALARCON CRIADO

**FRANÇOIS BUCHER**

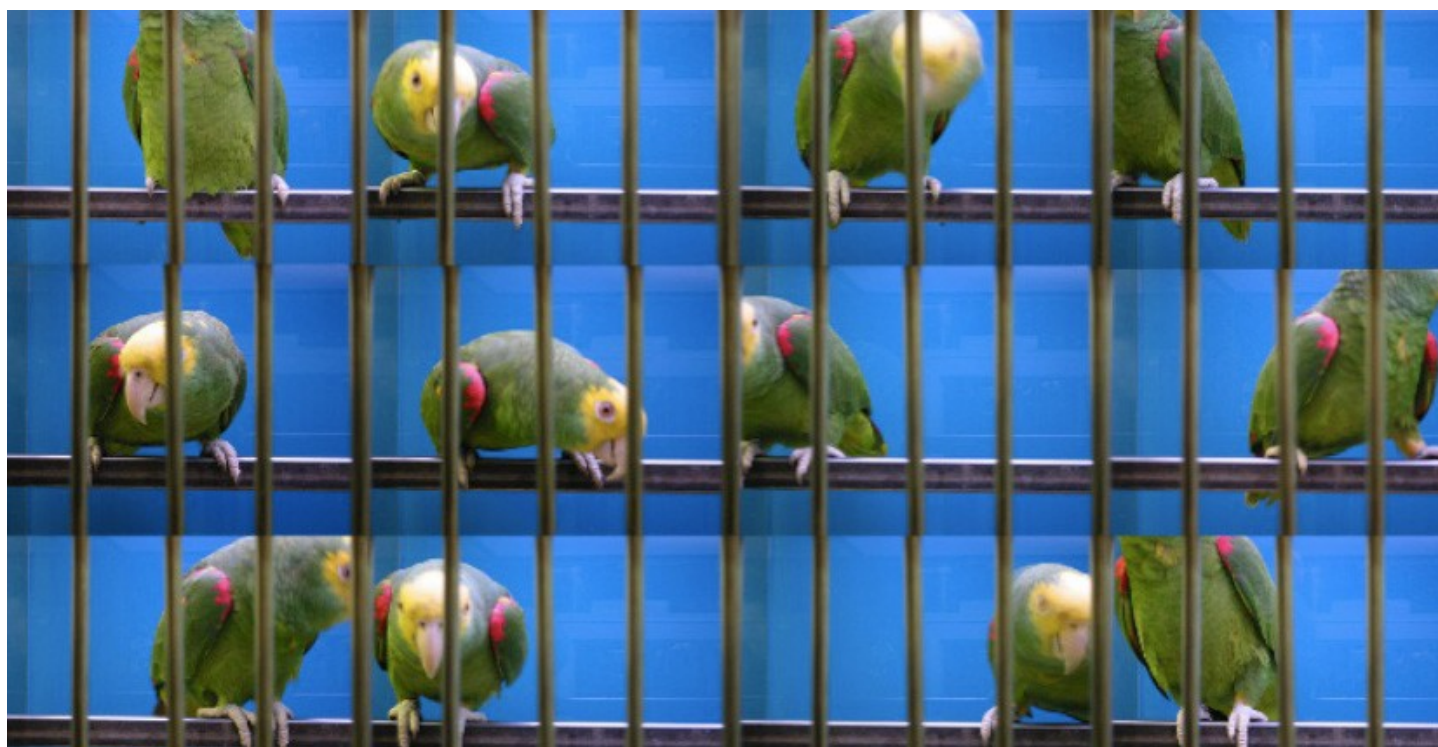
RELACIÓN DE OBRAS HASTA EL AÑO 2008

## **WITNESS OF THE CENTURY, 2008**

Event

Variable Dimensions

A parakeet in a cage is placed at the exhibition space. A tape recorder is set next to the cage and constantly repeats a word previously recorded. Eventually



## LA RAÍZ DE LA RAÍZ (TODO PUEBLO TIENE SU HISTORIA)

Video HD

17,33 minutes

2008

Edition of 5 + 2A/P

<http://vimeo.com/48949038>

passwords \_ legalization

## LA RAÍZ DE LA RAÍZ. (TODO PUEBLO TIENE SU HISTORIA)

En el contexto de un simposio sobre el naciente problema del narcotráfico en Colombia en 1978 —en aquel entonces concerniente específicamente a un problema restringido a la zona de la Sierra Nevada de Santa Marta y a la exportación ilegal de marihuana cultivada en esa región— Ernesto Samper leyó un discurso en el que profetizaba con una claridad extraordinaria lo que habría de sucederle al país de no romperse el tabú del tema de la legalización. Samper, quien había organizado el simposio como presidente de la ANIF —invitando inclusive al embajador de Estados Unidos de la época, entre otros participantes—, señaló con toda claridad la causa perdida de pretender enfrentar el problema de la droga como si fuera una "guerra".

La obra, La raíz de la raíz (todo pueblo tiene su historia) presenta la lectura de dicho discurso 30 años más tarde por el propio Samper. Todos los argumentos de dicho discurso siguen siendo irrefutables. Lo que sí ha cambiado, por la historia sangrienta de Colombia, es la progresiva satanización del tema. Las paradojas de la vida hicieron además que el propio Samper tuviera que arrastrar los efectos de lo que él mismo había atisbado en el horizonte. Es conmovedora la lucidez de quien era en su momento una joven promesa de la política colombiana, que buscaba esclarecer un problema que adquirió proporciones escabrosas; también lo es el perfil de un hombre que recibe un terrible embate del destino que él mismo vaticinó. Y tal cómo en la tragedia griega, es además bien probable que sea su misma lucidez inicial —o su consulta del oráculo— la verdadera causa de dicha tragedia. El tabú es una prohibición religiosa, y para quien lo rompe siempre esta listo el castigo, por parte de los guardianes etéreos de una cosmogonía que no busca solucionar sus paradojas sino conservar el status quo, el orden establecido.

Como reza un famoso refrán francés "Il ne faut pas chercher a comprendre" (no se debe tratar de entender).

*In 1978 Ernesto Samper delivers a speech in the context of a symposium on the question of the legalization of marijuana that he organized as president of ANIF (an institute of business research). In it he prophesizes what will happen to Colombia, if the issue is not considered seriously. He proposes to address the taboo around the problem of drugs, signaling to the nascent "war on drugs" as a lost cause. This project entails a re-delivery of the same speech 30 years later, after having had his term as president tainted by charges that he had received financing from the Cali cocaine cartel. Needless to say, the problem of drug related violence in Colombia has claimed the lives of thousands ever since. The speech from a young 25 year-old rising star of politics is re-contextualized in light of the destiny of a man whose public image was destroyed by the same issue he was precociously naming at the very start of his public career.*





## SEVERA VIGILANCIA - HAUTE SURVEILLANCE, 2008

Two-channel video installation, HD video, color; sound

36 minutes, spanish

This video develops from a real event that took place during a theater seminar in the masters degree program at the University of Antioquia in Medellín, Colombia. The seminar occurred during one of university's worst periods of violence. Two students in charge of a presentation on the life and work of French author Jean Genet decided to play a hoax on their fellow students — a hoax that involved an armed kidnapping. Their idea was to perform the ethos of Genet's work rather than to represent it in a conventional way...

<http://vimeo.com/47453844>

passwords \_ pw: window



## ONDA CORTA - SHORT WAVE, 2007

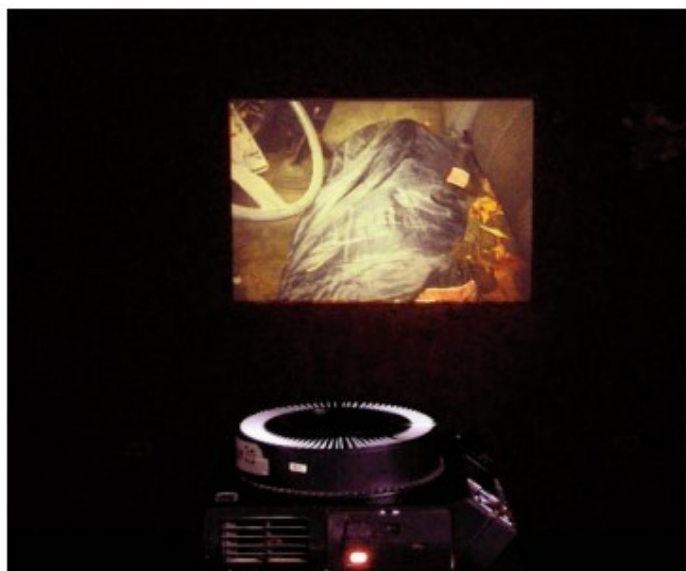
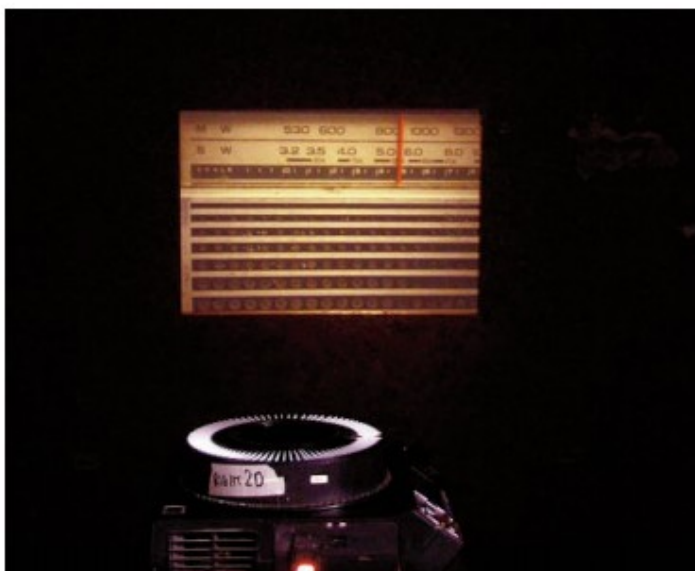
Slide installation with audio

8 minutes

40 slides

Large format photographs and a slide installation with audio from a series shot in the ruins of one of the many mansions of Gonzalo Rodríguez Gacha, a.k.a. "El Mexicano" the second man in command in the Medellín Cartel in the 1980's. The photographs are staged pictures, where a 9 year-old boy acts as a sort of DJ of recent Colombian history, mixing images and sounds from different sources (which are used in the soundtrack of the slide installation). Some of the pictures show stranded paper boats made from Colombian newspapers and magazines, where a long history of violence may be perceived indirectly

Falta enlace



**ONDA CORTA - SHORT WAVE 2007**

Black and white medium format .Photographs









## FOREVER LIVE, THE CASE OF K. GUN, 2006

Mixed Media Installation + DVD, color, sound, 18 minutes.

<http://vimeo.com/47436431>

passwords : \_petewilly

'Forever Live: El Caso de K. Gun' es una instalación basada en la reinterpretación de la alegoría de Franz Kafka Ante la Ley, de la cual Gun realiza una traducción simultánea vía telefónica. Gun era una traductora (especializada en traducciones del chino al inglés) que trabajaba con el Servicio de Inteligencia Secreto (SIS) británico, y quien decidió revelar información confidencial que comprometía al gobierno estadounidense y al gobierno británico en su intento por influenciar la votación en el concejo de seguridad de la ONU. Estados Unidos y Gran Bretaña pretendían adquirir información privada sobre los delegados de los miembros no permanentes del Consejo de Seguridad, algo que les diera una ventaja en la meta de alcanzar una resolución que legalizara la invasión de Irak. Gun reveló los planes de ambos gobiernos de intervenir los teléfonos de dichas delegaciones. Cuando el gobierno británico se dio cuenta de que los abogados de Gun buscarían convertir el proceso en un juicio acerca de la ilegalidad misma de la guerra en Irak, el caso fue abandonado. Gun no conocía el texto de Kafka al momento de traducirlo en vivo del chino al inglés. En el 2005 Bucher conoció a Katharine Gun en Cheltenham Inglaterra, su ciudad natal . Gun acepto colaborar en el proyecto de Bucher, que pretendía reactivar su imagen dentro de los parámetros de un discurso distinto; un discurso que extrajera la etiqueta de "soplona" impuesta.

*This installation is based on the re-enactment of Franz Kafka's allegory Before the Law, interpreted live over a telephone line by Katharine Gun. Gun was a translator (specializing in Chinese to English translations), working with the British secret service, who chose to leak information compromising the U.S. and U.K. governments in their push for a U.N. resolution for the invasion of Iraq. Gun disclosed their plans to illegally wiretap the delegations of the Security Council holding the balance of power at the U.N. She was not prosecuted when it became clear to the government of the U.K. that her court case would become a trial on the war's legality. At the time of Bucher's recording, Kafka's text was completely new to Gun, as she translated the allegory live from Chinese to English. The audio in the video is accompanied by a projected image of a person on the telephone while looking out of a window onto the United Nations building in New York. Front covers of the UK media and a simulated surveillance monitor presenting a view of the entrance to the Security Council meeting room at the U.N. are also included in the installation.*



## **WHITE BALANCE 2002**

(Thinking is Forgetting Differences)

Color video + Sound

32'00

<http://vimeo.com/47271157>

passport\_911

Esta pieza es un esfuerzo por descubrir las geografías del poder, las fronteras del privilegio. La obra se acerca a este problema desde distintos ángulos creando cortos circuitos de sentido que son a su vez soportados por encuentros audiovisuales inéditos. Imágenes de varias fuentes, del internet y de la televisión son mezcladas con imágenes tomadas en Manhattan antes y después de los atentados de Septiembre 11. El video presenta una pregunta que a la que se retorna una y otra vez, una pregunta cuya dimensión nos excede, necesariamente. Yvonne Rianer presentó esa pregunta en su película Privilege: "...sera que racistas en recuperación es todo lo que podemos aspirar a ser?" En este sentido ofrecer una meta narración que pretendiera describir el tema en su totalidad sería ignorar los niveles de complejidad que se esconden en este problema. El video opta por un lenguaje poético, un modo que pretende estimular el pensamiento, concentrándose en las ranuras de la experiencia audiovisual; en el momento pasajero del medio, entre las imágenes y las palabras.





## SPIRITUAL STILL, 2005

Audio + Slides Installation

24 Slides

Spiritual still consists of more than thirty 35mm slides taken in the New York City subway a couple of months after September 11th 2001. In the photographs is the image of a poster of Britney Spears promoting her 2001 concert in Las Vegas. Throughout the New York's subway system, the images of Britney were consistently vandalized. The artist found that by capturing this image a representation of a collective mood - he could create a portrait of a particular threshold in the history of a nation and of a city. As the title suggests, the piece refers to a spiritual awakening of a community that suddenly couldn't stand the image that they saw in the mirror, after terror had shook its foundations. The soundtrack of the slide show installation emphasizes this notion by playing with Spears song The Girl in the Mirror. The title also links this image to religious iconography, making the attack on the artist image links it to a kind of martyrdom of collective cruelty. Spears was, at the time, still walked the thin line of presenting herself as a virgin and a sex symbol. Spiritual still is also a clear reference to another image of a naked pubescent Brooke Shields in *Spiritual America* by Richard Prince.



## READY-MADES WITH A FOLD, 2005-2009

Digital photographs,

This series consists of medium format photographs (70 x 90 cms) taken directly from different international magazines. The operation entails folding the pages of the magazines so as to reveal connections and intersections of images and words that weren't meant to come to light.





## **ABOUT A DATE IN THE PAST BROUGHT FORWARD BY A DATE IN THE FUTURE, 2005**

Lamda print on aluminium

31.5 x 39.37 in. (80 x 100 cm)

A banner with the last photograph of Salvador Allende alive is placed in Ground Zero, New York. The eyes of Allende meet the warplanes that are approaching to bombard the presidential palace of La Moneda, in the entrance of which he stands. The date is September 11th, 1973; in a US-backed military coup, General Augusto Pinochet takes power in Chile and begins his long lasting dictatorship. The eyes of Allende also meet, in a virtual vacuum with the path of two other planes, that 28 years later inaugurate yet another period of ruins.



## THE PICTURE OF FOX HUNTING IN THE BOGOTÁ, 2007

Savannah

Installation (50 photographs of different sizes, 2 tables, 1 cup of tea and photographic material from where the pictures were found)

Variable installation.

The identity of the classes in Bogotá is associated with Englishness. Perhaps because Bogotá— the least tropical capital in South America—always wanted to see itself as a European island of tempered civilization in the midst of the savage tropical heat of provincial Colombia. The project comprises an exhibition of “Fox Hunting Plates” on loan from different parts of the city. The pictures were installed as a cluster in the National Archive Building in Bogota.





## YO NO SOY UN HOMBRE, 2005

Lamda prints installation

12 prints 25.59 x 28.74 in. (65 x 73 cm) (each)

Jorge Eliécer Gaitán was a politician, a leader of a populist movement in Colombia, a former Education Minister (1940) and Labor Minister (1943-1944), mayor of Bogotá (1936) and one of the most charismatic leaders of the Liberal Party. He was assassinated during his second presidential campaign in 1948, setting off the Bogotazo and leading to a violent period of political unrest in Colombian history known as La Violencia (approx. 1948 to 1958).

