THE MUSEO TRAVesti DEL PERÜ AND THE HISTORIES WE DESERVE

by Miguel A. López with Giuseppe Campuzano

visible

where art leaves its own field and becomes visible as part of something else
What if a museum and its discourse becomes a space to generate an alternative history of a State, that makes its myths and storytelling seem like they belong to a false and constructed legacy that needs to undergo a serious deconstruction? This is one of the questions that Miguel Lopez is trying to answer in this essay that emerges from a series of discussions and interviews with Giuseppe Campuzano, the philosopher and drag queen that founded the Museo Travesti del Peru (Transvestite Museum of Peru) in Lima. Intended as temporary and movable project, since 2004, the museum has offered, in its many appearances, counter narratives that opposed transvestism to heroism, androgyny and queer culture to masculine and patriarchal society, often using the tool of parody in opposition to the “rigidity and the clear defined borders of the national histories of identitarian organization of bodies” as Lopez affirms.

The Museo Travesti del Peru has, at the least, a two-way trajectory. While trying to erode an official history of Peru, molded after a Western heterosexual subjectivity, the museum is able to demonstrate its role within the construction of non-normative ways of belonging to the body of society. Campuzano’s practice is understood in its generative potential for a more complex understanding of democracy: the museum’s “retrospective fictions” are “capable of liberating queer realities without which a worthwhile idea of the future would be unimaginable”.

Matteo Lucchetti and Judith Wielander
Reality can suck my dick, darling. The Museo Travesti del Perú and the histories we deserve by Miguel A. López

History and performance

Almost a decade ago the Peruvian philosopher and drag queen Giuseppe Campuzano (Lima, 1969) created the ephemeral project called Museo Travesti del Perú (Transvestite Museum of Peru). This museum, founded in 2004, is an attempt at a queer counter-reading and a promiscuous intersectional thinking of history, which collects objects, images, texts and documents, press clippings, and appropriated artworks, to propose actions, stagings and publications that fracture the dominant models of production of bodies. The project, halfway between performance and historical research, proposes a critical reviewing of the so-called ‘History of Peru’ from the strategic perspective of a fictional figure he calls the “androgynous indigenous/mixed-race transvestite.” Here transgender, transvestite, transsexual, intersexual and androgynous figures are posited as the central actors and main political subjects for any construction of a history. One of the museum’s achievements is having established a politically corrosive and discontinuous narrative of transgender which undoes the foundational myths and ideological fantasy that hides under the order of the

1 An earlier version of this paper was presented at the Absolute Democracy conference, organised by Carlos Motta and Oliver Ressler as part of the Truth is Concrete – Steirischer Herbst marathon camp (2012), in Graz, Austria. Special thanks to Carlos Motta for our conversations around these ideas.

“Travelling genius, crazy drag queen, transvestite scholar, philosopher of the boudoir and the beauty salon, of the hollow walls of the invisible museum, of the abandoned tacos (high heels) on the side of the road where women that were born as men work and live off of sex, of the feather of the cabaret, the injected silicone and hormones, the lost sequin, the blood of the wound of transphobia, the gutter press, the corpse.”

Lawrence La Fountain-Stokes

“Museum, musex, mutext, mutant”

Giuseppe Campuzano

2 Giuseppe Campuzano, Museo Travesti del Perú (manifiesto en cuatro actos), in Errata 6, Bogota, December 2012. Translation of the author.
‘State’.\(^2\) In that sense, this museum signals the need for a new founding project to open the human horizon towards new legacies that escape rational assurance, building an antagonist body to the national project.

The first appearance of this museum was in 2004, as an intervention in the Site Museum of the Battle of Miraflores, one of the municipal galleries commemorating the War of the Pacific between Peru, Bolivia and Chile, during the late 19\(^{th}\) century. The title of the project, *Certamen: El Otro Sitio* (Competition: The Other Site), was a pun, on one hand alluding to a confrontation between military combat and beauty pageant, and on the other, putting in perspective the relation between the historic site of the battle and that other site of a sexual community under siege. The Transvestite Museum’s intervention took place in two temporary exhibition rooms inside the Site Museum—usually used to display contemporary art—but also occupying the permanent exhibition galleries where the history of the War of the Pacific is didactically explained. In the different spaces, the Transvestite Museum deployed photocopies, photographs, crafts and objects from various fields of transvestism to confront the nationalist repertoire of heroism to a colourful amalgam of androgynous shamans, hairdressers and gay beauty queens, all of which ridicule brave masculinity, pervert patriarchal representations of the conflict and challenge the colonized dimension of our Nation-State narratives.

Soon after, the Transvestite Museum moved to Lima’s Historic Centre, where it was turned into a mobile shop—a small pink kiosk in the Exhibition Park, next to the Lima Art Museum (the main art institution in the country). Its appearance posits a series of questions about how, and from which subjects, it is possible to construct histories. Unlike large institutional projects and their discourses of authority, this nomadic museum does not attempt to ‘represent’ and integrate minorities into the dominant discourses of progress and happiness. It is, however, a deliberately artificial device that dramatizes the official histories, and fractures the privileged site of heterosexual subjectivity which turns all difference into an object of study, while rendering invisible its own contingent and socially constructed sexual condition. But this mobile condition also refers to several other transits and movements: the movement of the masses in a mutant roundtrip between the provinces and the capital (the *cholos* and *mestizos* [two different words for mixed-race people, ed. note] exploding social hierarchies and reorganising modes of living and feeling the territory), and those distinct forms of migration through other invisible subjects whose life is permanently between life and death: the HIV-positive, the undocumented immigrants, the intersex. The museum’s portable condition, its ability to parasitize any scenario—from public squares, street markets and neighbourhood fairs to college conferences—has also allowed it to raise questions to the subject of orthodox activism, pushing in an amorphous and elusive political subject. An experimental wager that vandalizes classical theory and history in a kind of punk rewriting that seeks to supply itself with transversal imaginaries, refers
Giuseppe Campuzano, Series Transvestite Archive (2004–present), Appropriated press-clippings, Variable dimensions

1  Giuseppe Campuzano, Museo Travesti del Perú – Public intervention in Parque de la Exposición, Lima city center, Lima, 2004

2  Giuseppe Campuzano, Museo Travesti del Perú – Certamen, Intervention in the Site Museum of Miraflores (Museum of the War of the Pacific), Lima, 2004

3  Giuseppe Campuzano as La Virgen de las Guacas, 2007, Cromogenic print, 70 x 194 cm, Photo by Alejandro Gómez de Tuddo

Giuseppe Campuzano, Letanía (Litany), 2012, Silkscreen on paper, 50 x 35 cm.

NN, Mao [series: Mito-Muerto, project: NN-Perú [Carpeta Negra]], 1998, Silkscreen on photocopy, 16.5 x 11.7 inches, Courtesy Alfredo Márquez
Miguel A. López with Giuseppe Campuzano

*Museo Travesti del Perú* and the histories we deserve
and knowledges for a subject unable to recognize him/herself in the existing taxonomies.

However, the images that this museum places in the public eye do not claim a fixed and established identity. Campuzano and all of the museum’s operations demonstrate a profound distrust of the apparent transparency of the images claiming social representation, deploying instead the possibilities of betraying their meanings, and appropriating their use in the public realm. His work parodies the rigidity and the clearly defined borders of the national histories of the identitarian organization of bodies, attempting to point out the ways in which these de-normalised practices and queer representations interfere in the social dynamics that produce subjectivity. In this sense, the Transvestite Museum can be thought of as a large archive of performative practices that defies the sites of traditional analysis of oppression by taking the transvestite body as a locus of enunciation—a false, prosthetic body “whose nature is uncertainty,” as Campuzano says.3 There is no other truth in these symbols than the processes of transformation and dis-identification, where one can become another. No more reality than their frauds and displacements. A new, more fabulous and joyous truth emerges from this very artifice.

**Soft Cartographies**

Among several others, the Transvestite Museum, faces us with two key questions: How to write the history of subjects who have been continuously erased from history? And secondly, what kinds of knowledge do the bodies of sexual minorities produce that are still unintelligible to the dominant modes of discourse and narrative construction? It is important to note that in thinking the ‘trans’ body (as well as several other minority positions) we are faced with a set of bodies where the dispossession of their human condition has historically persisted not through registering and surveillance, but through silence and the general effacement of their traces in the official directories—when the few existing traces have not been used just to pathologize, exclude or normalise difference. If the disappearance of these bodies has been a feature in the formation of classical archives and traditional historiographies, the task of designing trans-feminist and queer cartographies requires an approach that rejects identifications and wagers on (re)inventing those histories that do not exist through ‘possible’ bodies. It is in this sense that the Transvestite Museum collaborates to denaturalise and disrupt a false social construct, and also brings together a new troop and coalition of monsters, kitsch natives, porn virgins, Andean drag queens, androgynous dancers and indigenous trans people, questioning the Western colonial-modern construction of sexuality and offering other geopolitical morphologies from which to resist and act. It is as if all those despised bodies returned through an alliance that no longer responds to the demands of an orthodox identity and its claims of social morality, in order to celebrate a perverse pleasure and an inspiring solidarity of sexual deviance.

Herein resides the importance of the figure of the museum. At a time when the market has turned sexual identities into consumer products, and museums seem removed from

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any agenda reflecting on sexual politics, the emergence of the Transvestite Museum is an instance seeking both to redefine the political role of the museum and to retort to an official history erected on the erasure of sexual disobedience. Its emergence is a deliberate perforation of the museum apparatus – which is also a sexual apparatus – at a time when the neoliberal pragmatism of transnational economies and the corporate marketing of the cultural machinery have attempted to establish the hegemonic pattern of the museum. Setting up a Transvestite Museum seems to say, on one hand, that the subject has changed and that the historical struggles of women and orthodox feminism today fall short when attempting to think of all our mutant bodies, the whores, the intersex, the trans. And on the other hand, to choose to speak from the museum is also to state explicitly that this is not a neutral technique of representation but a political device that sanctions the gaze, organises pleasure and produces sexual identities in the public realm. It is clear that the forms of technical production of images are one of the decisive areas of struggle for other forms of subjectivity, especially in a context where, within media culture, the male, white, heterosexual body is the one with full political-visual command. Or, as queer theorist Beatriz Preciado would say, the body which has the “political-orgasmic” hegemony: one who “has access to sexual excitement in public, as opposed to those bodies whose gaze must be protected and whose pleasure must be controlled.”

Precisely for being in this area of almost symbolic illegality, the traditional maps and archives that now attempt to document and grant visibility to ‘sexual minorities’ run the risk of functioning as ‘records of surveillance,’ as devices of social control and discipline. This paradox requires rethinking the tactics and methodologies used at the moment of ‘historicising’ the multiplicity of sexual morphologies, and especially, in the face of social practices still shoved to unlawfulness (sex work and pornography, for example), and where conventional forms of registration may jeopardize their existence. In a recent text, Beatriz Preciado brings into play two antagonistic historiographic figures: the conventional model of ‘identity cartography’ (or “cartography of the lion”, as she terms it), concerned with seeking, defining and classifying the identities of bodies, and a ‘critical cartography’ (“queer cartography” or “cartography of the bitch”), which side-steps writing as a topography of established representations in order instead to “sketch out a map of the modes of production of subjectivity,” observing the “technologies of representation, information and communication” as “genuine performative machines.”

These two models are divergent not only in their modes of producing visibility, but also in their ways of battling the technologies that mediate the regimes of truth (power/knowledge). The Transvestite Museum forwards some interesting reflections on how to assemble queer cartographies through fiction that do not reinstate the dominant taxonomy of sexual identification and recognition, and

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which, instead, allow visualising maps of how subjectivity and the significance of bodies are and could be historically and artificially produced. Campuzano’s museum uses forgery to construct provisional ‘soft cartographies’ and twisted legends about the possibilities of imagining the origin of our community, which permanently do and undo the categories for understanding human relationships. A ‘performative research’ that warns us how “representation, information and communication technologies, ‘produce’ the subjectivity that they purport to describe.”⁶ That is, history not as mere ‘technique of representation,’ but as a machine of aesthetic and political transformation.

Taking control of history

The transversal historical readings that the Transvestite Museum fosters can be thought of with those elements and images in its collection of appropriations which propose a queer rewriting of the past by means of ‘nonce concepts’ such as therapeutic, duality, plumaria (featherly), perceptive, Revolution, epic, miscegenation, among many others.⁷

For example, plumaria takes the feather as pretext, charting an iconographic trajectory which starts with the image of the large plume of Manco Capac’s imperial dress (the first leader of the Inca Empire), in turn linked to the paintings of the costumes of harquebusier angels of 18th century colonial America, made by artists from the Cusco School of painting who used colonial Catholic iconography to represent baroque virgins and warriors, and also linked to contemporary artworks, or to the glamorous plumages of showgirls and drag queens. In a micro-cartography Campuzano calls mestizaje, or miscegenation, the museum reflects on the ethnic and sexual migrations that lead to other geopolitics of body. For example, the early representations of Lima’s tapadas (women with their faces veiled – a legacy of Moorish Spain, lasting from the 16th century Viceroyalty of Peru until the first years of the Republic)⁸ are linked to the photograph of a Chinese opera singer from 1870 (beautifully dressed and with makeup, as part of the shows that the Chinese community staged in a theatre in Lima), and to the images of homosexuals and black cross-dressers produced by the American expeditions of the Scientific Commission of the Pacific, or by European watercolourists in the late 19th century. In Epic, the images of the nation’s heroes are depicted cross-dressed. Las Tupac (2001), a series of silkscreen prints by the artist and queer activist Javier Vargas Sotomayor, shows the indigenous independence leader Tupac Amaru (1738–1781) wearing make-up in the guise of different female icons, from Marilyn Monroe to Farrah Fawcett to Peruvian

⁶ Beatriz Preciado, Cartografías Queer, Ibid.
⁷ My use of the notion of nonce-concepts follows the reflections on the production of new critical, performative taxonomies, what Eve K. Sedgwick called “nonce taxonomy”, which she defines as “the making and unmaking and remiddissolution of hundreds of old and new categorical imaginings concerning all the kinds it may take to make up a world.” Eve Kosofsky Sedgwick, Epistemology of the Closet, Berkeley and Los Angeles, University of California Press, 1990, p. 23.
⁸ As Cuban-American artist and writer Coco Fusco states: “In South America in the 1580s, the Council of the Indies saw in tapadas potential damage to the empire, noting that their sexual behavior could not be controlled and that even men were using the shawls to engage in ‘sin and sacrilege’.” Coco Fusco, We wear the mask, in Ella Shohat (ed.), Talking Visions. Multicultural Feminism in a Transnational Age, Massachusetts, MIT Press, 2001, p. 114. See also: Giuseppe Campuzano, Veiled genealogy for a transfuture, in Carlos Motta and Runo Lagomarsino (eds.), The Future Lasts Forever, Gavle, Gavle Konstcentrum, 2011, pp. 23-37.
folk singer Dina Paucar; in graphic works produced in the 1980s by the radical art collective NN, various iconic, leftist figures appear in glamorous makeup, including Mao Zedong (wearing lipstick) and the founder of the Peruvian Socialist Party, José Carlos Mariátegui, who is depicted as an androgynous David Bowie lookalike. By queering history, the Transvestite Museum brings colonial, radical, and queer narratives into collision.

Campuzano has also examined the forms of local religiosity, putting in tension the sacredness of certain representations through montages and performances that rummage and update instances of androgynous devoutness and figures of unauthorized fag worshipping: “from the rituality of the androgynous indigenous to the Patron Saints festivities in rural towns and the Catholic mestizo transvestite (...) to a post-industrial rituality as consumption and social access. Transforming the mental and spiritual tropes of uniqueness (the multiplicity of indigenous idolatries and Marian apparitions), and poverty (the Virgin as the quintessential transvestite with her magnificent trousseau and performative appearances).” Campuzano himself has staged more than one occasion the Catholic iconographic repertoire, making surreptitious public apparitions as fictional, local Virgins. For example, in 2007, cross-dressed as Virgin of the Guacas on the cliff of a beach in Lima, Campuzano appears stationary (an “inaction” as he calls it) and induces a series of “aborted pilgrimages by those bystanders who, imagining seeing a glowing Virgin over the sea, hastily approach to spot the faggot and beat a retreat.”

These queer forms of theatricalising power and of re-signifying religious morality evoke a wide repertoire of sexual disobediences and pagan feasts in Latin America, even though these remain scarcely shown and discussed. For instance, the drawings of phallus-altars of Guadalupe Virgins by the Mexican feminist Mónica Mayer in the late 70s; the sadomasochistic representations of political violence in Peru by the Chaclacayo Collective (Helmut Psotta, Raul Avellaneda and Sergio Zevallos) during the 80s; the recently self-generated representation of Nuestra Patrona de la Cantera, a patron saint of sex workers in Quito; the historical pastiche of the paintings of the Chilean artist Juan Domingo Dávila; the Frau Diamanda’s performances of the transversive post-Andean revolutionary bodies; the representations of desire based on religious saints and martyrs like St. Sebastian made by the Colombian artist Álvaro Barrios during the 70s; the feminist religious posters and printing stickers with prayers for abortion rights freely distributed by Argentine collective Mujeres Públicas; the liturgical experiences and subversive actions of scum sexualities from the Chilean duo Yeguas de Apocalípsis (Mares of the Apocalypse) during Pinochet’s dictatorship; the performances, graffiti, protests and street theater by the Bolivian anarca-feminist collective Mujeres Creando in open confrontation with hegemonic political and religious systems of power;

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11 Miguel A. Lopez and Giuseppe Campuzano, Ibid.
Mexican artist Nahum B. Zenil’s self-portraits with Catholic iconography; the street pilgrimages of Chile’s first trans saint Karol Romanoff organised by the Coordinadora Universitaria de Disidencia Sexual (CUDS), among several others. These deviant appearances undo Catholic imagery’s devout models of femininity (the saint, the Virgin, the blessed), but also disable the strong component of heteronormative religious morality that organizes and controls behaviour in public space. In a sense, these representations are a critical response to colonial processes in Latin America, a context where religion has played a key role in the training of Eurocentric civilizing cultural and moral values. State and religion, alongside police authoritarianism and Catholic devotion have been part of a strong conservative social matrix that these sexo-political practices confront and subvert by parodying holy heterosexuality, and also by intervening in the codes that divide the social body into normal subjects and sick subjects, into proper sexualities and deviant sexualities.

The literary and visual assemblages of these subaltern sexualities which appear in the Transvestite Museum also appear in Campuzano’s own body. In his different presentations, Campuzano himself and various collaborators dramatise the various characters of the museum: from pre-Columbian ceramic portraits of the Moche culture with androgynous figures, to apocryphal saints and non-gendered masks from Andean dances. These are invocations marked by the desire to multiply utopian bodies that will undo the distinctions between object, machine, animal, living beings and artificial beings, which become non-hierarchical tools, both accessible and offered for use. Following Gregg Bordowitz’s critical reflections, in these cases the performance “means the act of taking control of history by becoming its subject through repetition. Rather than producing a revolutionary break with history, the artists repeat moments of queer liberation over and over to the point where the past becomes an ever-present tense.” Bordowitz is referring to the work of historical citations in the films of the collaborative artists, Pauline Boudry and Renate Lorenz, where transgender people, lesbian women and queers enact previously documented actions and historical photographs – a manner of operating akin to the Transvestite Museum’s practices of simulating peripheral bodies and sexualities. In a recent book, Renate Lorenz herself refers to this performative mimesis as “radical drag” practices. That is, actions which are ready to intervene in the fate and significance of representations and which go beyond simply showing un-classifiable bodies or imagining strategies to remain immune to economic inequalities. By contrast, this “is a practice that seeks out the possibilities of ‘becoming’ within these experiences of inequality and hierarchies. It attests to the fact that these possibilities have not been completely colonized by the experience of violence and disempowerment.”

This is particularly evident when thinking of what Campuzano calls the “Transvestite archive”: a collection of newspaper clippings and appropriated images compiled from the archives at the National Library, which shows how the press registered and presented the


13 Renate Lorenz, Queer Art. A Freak Theory, Bielefeld, Transcript-Verlag, 2012, p. 56.
Reinas "gay" terminan presas

25 SET 1989

Policía allanó peña turística y cargó con candidatas

Una exclusiva reunión de siete "gay" limpió para ir a la cita "gay" de la primavera, en una peña miristerna, fue frustrada por una acción policíaca convocada por el alcalde de Lima, quien se resolvió con el estamento de varios vecinos, quienes detuvieron el evento como acto turístico con el vandalismo.

La intervención se realizó en la casa de la madre de un joven que informó a un hombre del tipo "gay" en el barrio. Los "gay" fueron suspendidos en la peña, y el alcalde se resolvió con el vandalismo.

Los "candidates" gays a reina de primavera son interceptados turísticos y llevados detenidos a la comisaría.

La "candidata" gay a reina de primavera fue informada que la acción turística y llevadas detenidas a la comisaría.

1. The two titles of the newspaper: *Secret conspiracy against gay people* and *"Gay" queens ended up arrested*

2. The two titles of the newspaper: *Gays in the list of death squad* and *Only dialogue will save Peru. The third gender in the first power.*
Drag futures

All of the ideas presented here attempt to observe how certain performative practices and historical experimental techniques can renew the modes of social intervention, and furthermore, how the queer re-appropriation of institutional apparatuses such as the ‘museum’ can intervene in social power relations and open previously blocked pathways to establish new territories of existence for non-normative desires and solidarity between non-normative bodies, thus redefining the democratic horizon. The question remains how to shape the social field which is politically necessary for us. That a long historical silence around dissident sexualities has existed until this day is not a mere oversight, for it has been a persistent site of production of subjectivities and behaviours that have been passed down as fact. Following American AIDS activist and writer Douglas Crimp, “what is at stake is not history per se, which is a fiction in any case, but what history, whose history, history to what purpose.”

The mere existence of a Transvestite Museum posits the question about those meanings we need to stay alive and to resist domination. This is about the demand for one’s own narrative, for the creation of those ‘retrospective fictions’ capable of liberating queer realities without which a worthwhile idea of the future would be unimaginable. It is no longer possible to remain tied nor faithful to any history. Reality can suck my dick, darling.

14 The flyers printed in red and pink paper, stated: “Faced with the hate crimes against transvestites committed by the (Maoist subversive group) Shining Path, the (Guevarist subversive group) MRTA, right-wing groups, the Military and the Police, of which the Final Report of the Truth and Reconciliation Commission and the media have given confirmation. Faced with their illegal dismissal. / Faced with the complicity in these crimes, embodied in an election campaign where such hatred is embedded in the proposals of some candidates while others oppose, but not in their proposals. / Faced with its approval by part of the population, according to opinion polls. / Faced with the manipulation of women’s discourse while their situation remains as uneven and contradictory as ever.”


Giuseppe Campuzano, Carnet. Fotografías para documento de identidad (ID. Pictures for identification), 2011, Variable
Mujeres Creando, Un pene, cualquier pene, es siempre una miniatura (A Penis, Any Penis, Is Always a Miniature), 2003, performance view, La Paz, Bolivia, 2003
Photo: María Galindo
Coordinadora Universitaria de Disidencia Sexual (CUDS),
Coordinadora Universitaria de Disidencia Sexual (CUDS), *Andrés Bello más bella que nunca* [Andrés Bello more beautiful than ever]. Intervention on the public monument of the jurist and legislator Andrés Bello, founder and rector of University of Chile (1842–1865) and co-writer of the Civil Code. Santiago de Chile, May 30, 2008
Mónica Mayer, *Nuestra señora cuyos ojos se están abriendo*,
1978, Graphite and ink on paper, 15 1/2 x 15 in. (39.4 x 38.1 cm.), Martín Antonio Mayer Lucido Collection
Photo: Antonio Juárez
Mónica Mayer, *Nuestra señora del patriarcado*, 1978,
Graphite and ink on paper, 15 1/2 x 15 in, (39.4 x 38.1cm),
Martín Antonio Mayer Lucido Collection
Photo: Antonio Juárez
Sergio Zevallos (Grupo Chaclacayo) in collaboration with Frido Martin, Rosa Cordis, 1986, Fine art print on Hahnemühle paper, 50 x 37 cm, Courtesy Sergio Zevallos
Sergio Zevallos, Series Estampas, 1982, collage, 21.5 x 33.3 cm
Nuestra Patrona de la Cantera

Giuseppe Campuzano

Miguel A. López
(Lima, 1983) is a writer, artist and researcher. He is an active member, since its foundation in 2007, of the Southern Conceptualisms Network. He has published his writing in periodicals such as Afterall, ramona, Manifesta Journal, Tercer Texto and The Exhibitionist, among others, on topics including queer politics, art and protest, 20th century Peruvian art, reactivation of critical memory, and the processes of historicising Latin American art of the 1960s–1980s. He is co-author of Post-Illusions. New visions. Critical Art in Lima 1980–2006 (Lima, 2006), and ¿Y qué si la democracia ocurre? (Lima, 2012). His recent co-curated exhibitions include: Losing the Human Form. A seismic image of the 1980s in Latin America, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2012–2013 (with Southern Conceptualisms Network); Subversive Practices. Art under Conditions of Political Repression. 60s–80s/South America/Europe, Württembergischer Kunstverein, Stuttgart, 2009 among others. During 2012–2013 he is invited curator at Lugar a Dudas, an independent art space in Cali, Colombia.

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