

MARIEL RODRIGUEZ RODRIGUEZ | PORTFOLIO



VISA-VIS | Mariel Rodríguez | 2018 | C-Prints on acetate | Variable dimensions | Installation view KaeshMaesh, Vienna

ARTISTIC & CURATORIAL WORK

## ART WORK

### Baile Bassena —eine Nachtmusik für die Arbeitergasse

Jörg Lukas Matthaei and Mariel Rodríguez

Performative Tour, Audio-Installation and Site specific interventions

More than 100 years ago, the Schoeller-Bleckmann company built a settlement for its workers in Ternitz in Lower Austria, which was soon only called the "Mexico" settlement. Was this naming an act of solidarity with Emiliano Zapata and Pancho Villa, the symbolic figures of the Mexican revolution? A flight of thought into emancipation under the bright sun and blue sky? Even before the steel-plant was closed, many workers moved to Vienna, some of them to Arbeitergasse in Vienna's 5th district, we suppose. The dream of proletarian solidarity quickly gave way to the reality of the global precariat. But here too there are places where you can find the bluer side of the sky. Between a vegan schnapps bar & an Arab-hairdresser, Nam-Nam Deli & bargain discounters, betting shops & shisha bars, smartphones and social media around the clock, Baile Bassena will make the conditions dance: from extensive research on site to solidarity hybrids and applied utopias, the result is a walk-in score of voices of today's residents of the Arbeitergasse that culminates in a collective ball night in the Einsiedlerplatz on June 8th.

In cooperation with: arbeiter-zeitung.at, Bezirksvorstehung Margareten, Mexikanisches Kulturinstitut Wien, Österreichisches Staatsarchiv, Stahlstadtmuseum Ternitz, Wiener Bezirksmuseum 5. Margareten, Wiener Stadt- und Landesarchiv, Wiener Wohnen

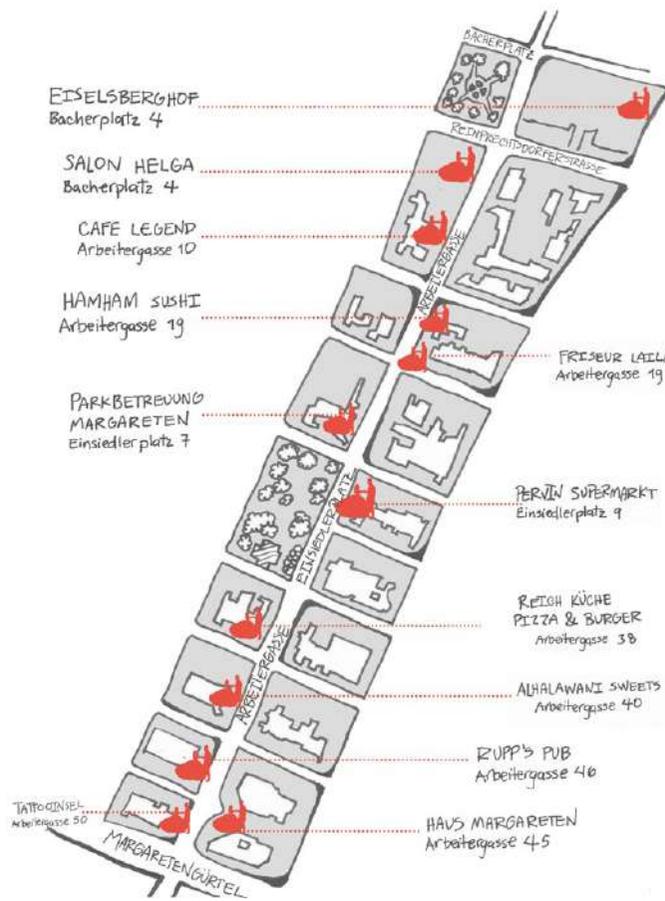
And our partners in the Viennese Arbeitergasse:

Salon Helga, Café Legend, Ham Ham Sushi, hairdresser Laila, Pervin supermarket, Reich-Küche Pizza & Burger, Alhalawani Sweets, Rupp's Pub, Tattoo-Insel, Haus Margareten

FESTWOCHE  
INTO THE CITY

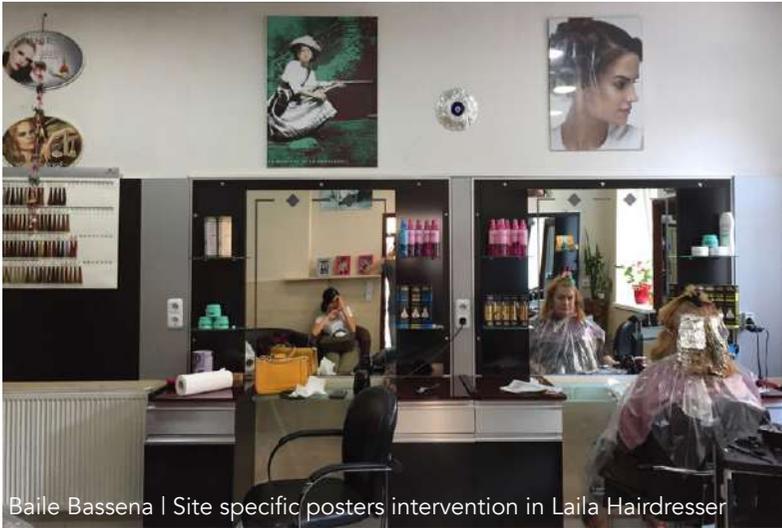
# BAILE BASSENA

## EINE NACHTMUSIK FÜR DIE ARBEITERGASSE

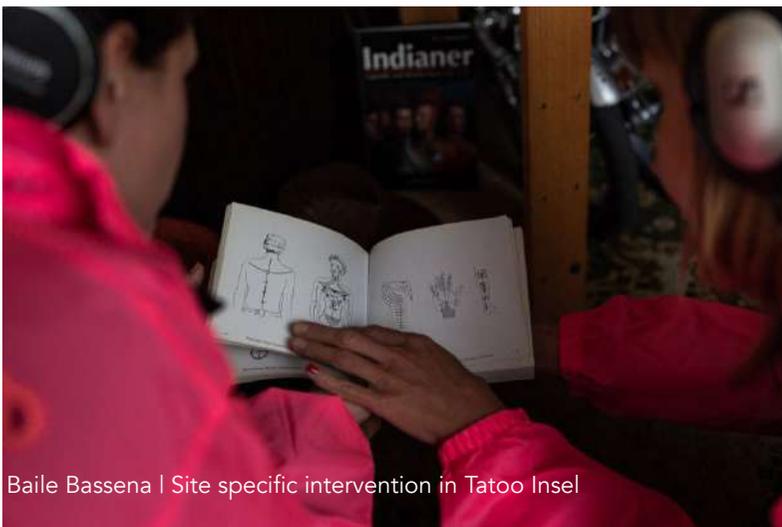


Visitors wearing Baile Bassena jackets and using the guided tour app

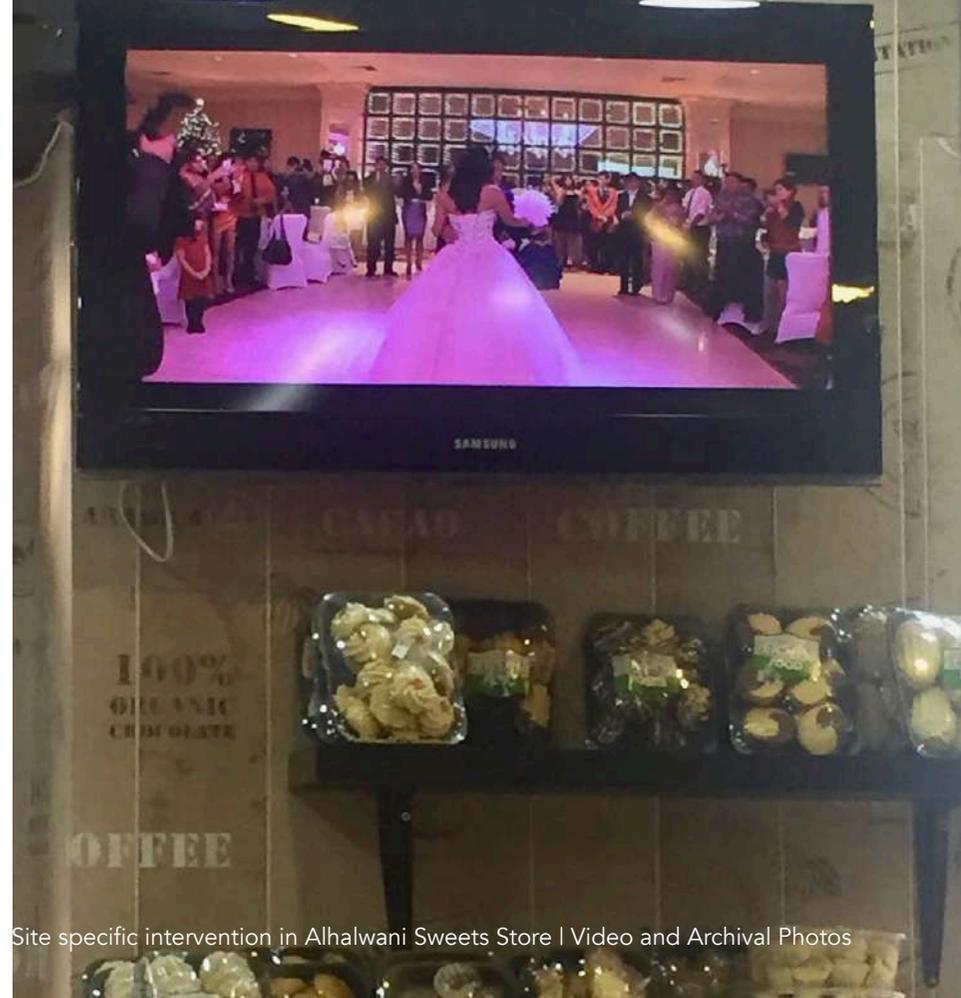
Site specific intervention in Sushi Bar (facade and fortune cookies)



Baile Bassena | Site specific posters intervention in Laila Hairdresser



Baile Bassena | Site specific intervention in Tatoon Insel



Site specific intervention in Alhalwani Sweets Store | Video and Archival Photos





Baile Bassena | Musical interventions in Salon Helga (above) and in Excelenz Shisha Bar (below) | 2019



# BAILE BASSENA

EINE NACHTMUSIK FÜR DIE ARBEITERGASSE

lädt herzlich ein zum



# MEKSIKOBALL

freier



Eintritt!

im EINSIEDLERPARK  
DO. 6. JUNI 2019 AB 19 UHR

um 20 Uhr Abschlusskonzert mit

**MARIACHI SIN FRONTERAS**

ab 22:00 Aftershowparty mit

**DJ XOLOTL** in der **EXCELLENCE Shisha Lounge**

Kohlgrasse 32 Ecke Arbeitergasse, 1050 Wien



Baile Bassena | Closing Concert Einsiedlerplatz with the performance of Mariachi Sin Fronteras | 2019



## VISA-VIS

Vis-à-vis is a French expression used in common language to express a frontal relation, literally, it translates as face to face. For migrant/exiled gazes we stress these meanings and put them in relation to a wordplay that highlights the word visa as contained in this expression. How to confront the discrepancies between immigration policies, diplomatic gestures and different stories of migration?

Visa-vis is an installation meant to show –and to confront– two faces of the same coin: Mexico as an immigration haven and peril. The welcoming of (around) 1,500 Jews by Mexico during the annexation of Austria by national socialist Germany is a remarkable fact of its contribution to the opposition of fascism and to the lives of those that received a new home in that country. Still, history is never one sided and the openness showed by Mexico has been questioned and contrasted with other less humanitarian – and flattering – events. The return to Europe of the Orinoco ship, with at least 21 migrant Jews and the formation of anti-semitic movements in Mexico are some examples of the complexities of these contrasts.

Through this installation, we confront different moments that are woven around Mexico's protest against the annexation, in order to celebrate its openness and nevertheless to recognize that Jewish immigration to Mexico repeatedly met with difficulties and irregularities that are not often talked about. Fostered by a swollen post-revolutionary nationalism and eager for a national identity, Mexican immigration policies at the time were very selective. Immigrants were classified as assimilable or unassimilable according to discretionary policies that did not render its motives open. The aim of this project is to foster this openness and to bring these contrasts into a discussion.

Exiled Gaze | Der exilierte Blick

Filmisch-künstlerische Positionen zu aktuellen Exilgeschichten rund um den Mexikoplatz | Cinematic & artistic positions on current histories of exile around Mexikoplatz

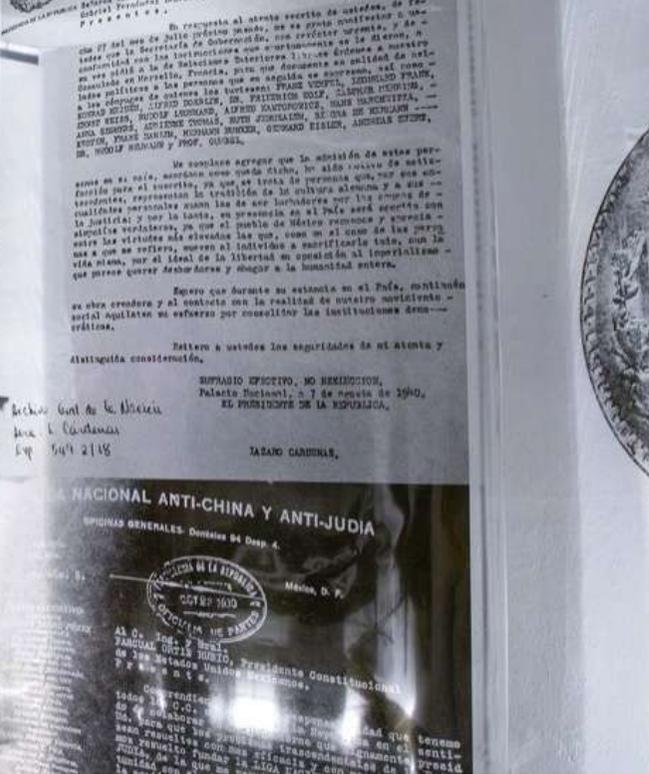
Curated by Doris Posch

Production director Rodrigo Martínez

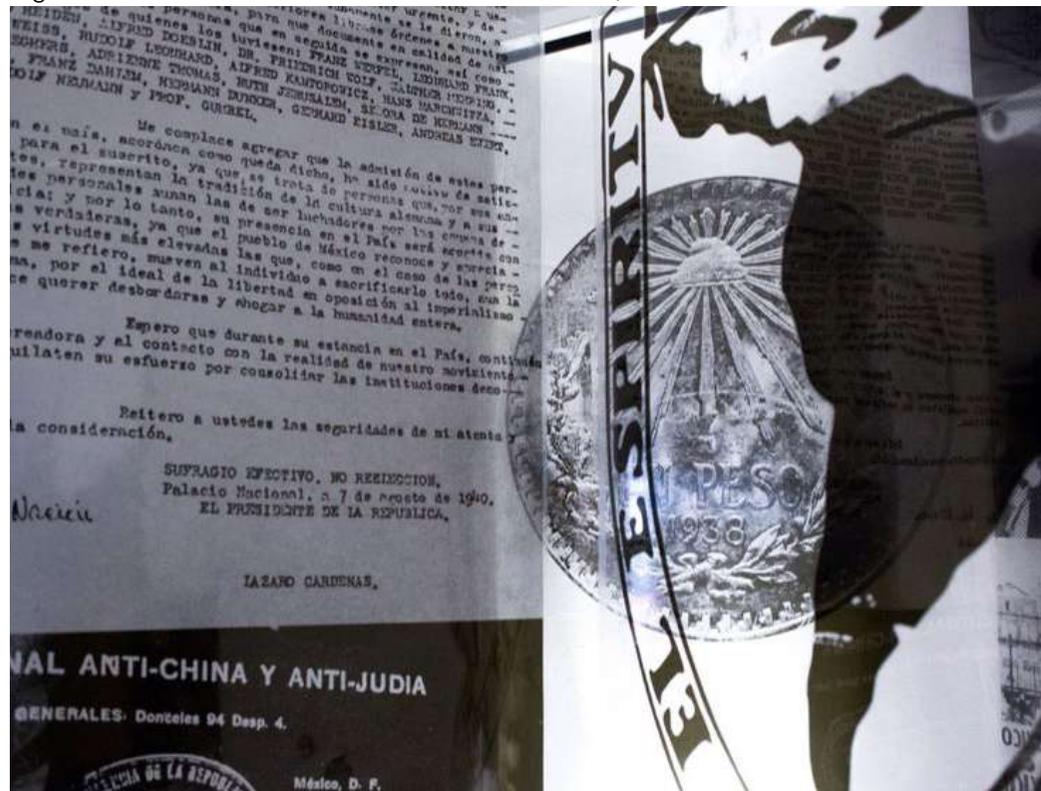
Production assistant Mushtaq Khani

Photo documentation by Claudia Sandoval Romero





VISA-VIS | Mariel Rodríguez | 2018 | C-Prints of archival documents and photographs on acetate and LED lighting | Variable dimensions | Installation view KaeshMaesh, Vienna





VISA-VIS | Mariel Rodríguez | 2018 | C-Print on acetate | Variable dimensions | Installation view KaeshMaesh, Vienna



VISA-VIS | Mariel Rodríguez | 2018 | C-Print on acetate | Installation view KaeshMaesh



Gekreuzte Geschichten/Historias Cruzadas (2019) Berthold Molden Hrsg., Bahoe Books: Wien



## FLOWERS OF EVIL

*On April 1857 the Novara, a navy ship of the Austrian Empire, departed from Trieste into a world wide expedition ordered by Maximilian von Habsburg. In 1859, The Novara returned to European soil, bringing back a vast collection of botanical, zoological and mineral samples. Between the botanical import there were 30 KG of coca leaves, brought directly form the Andean Region into the German Chemistry Laboratories of the University of Göttingen...*

FLOWERS OF EVIL presents an ongoing artistic research about the coca plant and its journey(s) to Europe.

It traces the encounter of a millenary sacred plant with occidental science and its outcome as a sort of a botanical Frankenstein, so desired and praised as feared and persecuted. The installation proposes to rethink the history of cocaine, as an illegal recreational drug and a western construct, to shed light on the effects of imperialism on our relationship to nature.

Evocating the tradition of the cabinet of curiosities and the aesthetic of historical exhibition displays, the installation seeks to raise questions about representation in the construction of historical narratives and the role of museums in such a process.

This work is funded and supported by kùltür gemma! 2016, and it's presentation made possible by Mz Baltazar's Laboratory and Artistic Bokeh.





Flowers of Evil | 2016 | Installation composed of two animations, glass box, sculpture, printed mirror and light | Artistic Bokeh, Q21 | Vienna





## Psycho-spiritual-activist-kegel-tournier

This is a Kegeltournier. A Kegeltournier with only one team sharing a similar struggle, that has come together to knock over different forms of social stigmatization and their structural origins with a single ball. Racism, Sexism, Classism, Capitalism, Ableism,... all stand at the end of the lane in the form of pins and are knocked over by a team that changes with every round depending on the social relationality of the participants. Two moderators ask simple but not banal questions which refer to different forms of social stigmas. For example:

Q: Who was not able to go to university?

Q: Who has daddy issues?

Q: Who feels uncomfortable with their body?

Those who can identify with the asked questions are part of the team and ready to go for the current round. There are no winners or losers. This is not a competition but a fantastic vision of breaking stigmas, overcoming feelings of shame and isolation, empowering the underprivileged.

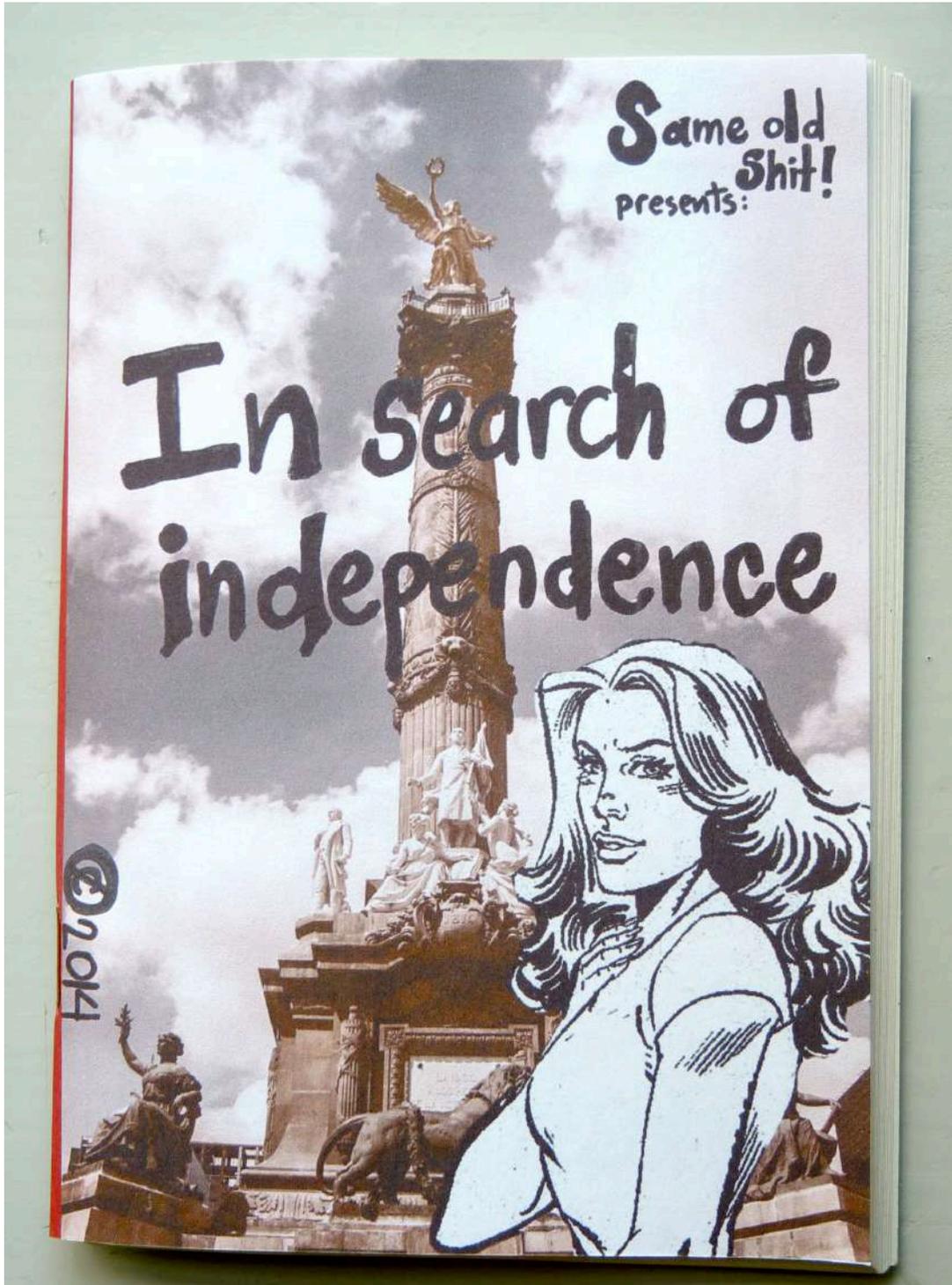


The teams are not on their own but in the company of the spirits of previous spiritual activists who inspire us today with their minds and hearts. The paintings of Malcolm X, bell hooks, Gloria Anzaldúa, Margarethe Faas-Hardegger and many more join us in this journey.

Concept: Cantina Corazón

Paintings, performance and installation: Ruth Lang and Mariel Rodríguez

All paintings: 120 x 80 cm / mixed technique on polystyrene sheets / black light 2016



## SAME OLD SHIT! Fanzine Series

For this fanzine series I have appropriated Mexican popular comic books, which normally reproduce sexist stereotypes and "telenovela" like arguments, in order to rewrite the visual semantics of those pop culture products by introducing a critical discourse on machismo and violence and then reintroduce them in the public space. The fanzines narrate stories of women looking for a job and the vicissitudes they encounter in their process. All stories are based on true facts, though mixed with fictionalized characters. The documentation sources for each story are provided at the end of each fanzine.





Field Within | 2019 | Exhibition view | From left to right: *Entretelas/Interfaces* (2016), Verena Melgarejo Weinandt, *Herstory* (2019), Juliana Borinski, *EYE(I)EI* (2019), Stephanie Misa I Xhibit, Vienna

## FIELD WITHIN



Field Within | 2019 | Exhibition view | *Chairs*, Abdul Sharif Baruwa | *Me abro la cabeza*, Érika Ordosgoitti



The image of the ethnographer as a thrill-seeking outsider willing to withdraw from “civilization” and to immerse herself/ himself into unknown faraway cultures to unveil them in the name of science is, of course, outdated. Still, its iconic power continues to rule the lay imaginaries around fieldwork. Is it an appropriation of this figure by the arts what Hal Foster sharply pointed at in his text “The Artist as Ethnographer?” (1995), have contemporary artistic practices been able to abandon this topos and conceive of other forms of engagement? Can the field of research be found within? Can we conceive the artist as someone whose practice consists of this form of estrangement?

Field Within is an exploration into recent manifestations of the ethnographic turn in contemporary art through the works of six artists and one artist collective whose various practices thematize and problematize different dimensions of self-ethnography. The dialogue between the assembled works and their artistic concerns focuses on how the concepts and methods of anthropology and art overlap. Referencing James Clifford and George E. Marcus’s “Writing Culture” (1986) debates on textuality and the crisis of representation of anthropology, Field Within proposes a reflection on the everchanging articulation of the notion of difference, the tensions between belonging and marginality, and the conceptualization of culture in plural.

The exhibition might be read as a field of research and a journey into various notions of the self; as an invitation to move toward other forms of critical sensibility; as a place where the rearticulation of art within everyday life can occur, where positivist dichotomies can be fully abandoned to open up a space for contradiction; where reality can be suspended in favor of fiction and the self is no longer sought outside but can be discovered within.

**Curator:** Mariel Rodríguez

**Artists:** Abdul Sharif Baruwa, Cana Bilir-Meier, Juliana Borinski, Guillermo Gómez-Peña & Balitronica Gómez (La Pocha Nostra), Verena Melgarejo Weinandt, Stephanie Misa, Érika Ordosgoitti

On view: 12.07.2019 - 14.09.2019

11.07., 21.00 h (during the Opening)

Performance: Border Clásicos – an evening with mexican performance artist and author Guillermo Gómez-Peña and Cameos von Balitronica Gómez  
Venue: Prospekthof, Tor 2

15.07.–19.07., 13.00–19.00 h (Exhibition’s educational program)  
Research Projects with Guillermo Gómez-Peña & Balitronica Gómez (La Pocha Nostra): Exercises for Rebel Artists  
in cooperation with ImPulsTanz – Vienna International Dance Festival



Field Within | 2019 | Exhibition view | From left to right: *EYE( I )EI* (2019), Stephanie Misa, *Herstory* (2019), Juliana Borinski, *Grundstein- Foundation Stone* (2019), Cana Bilir-Meier and *Border Clásicos* (2019) Guillermo Gómez Peña | Photos: Lisa Rastl

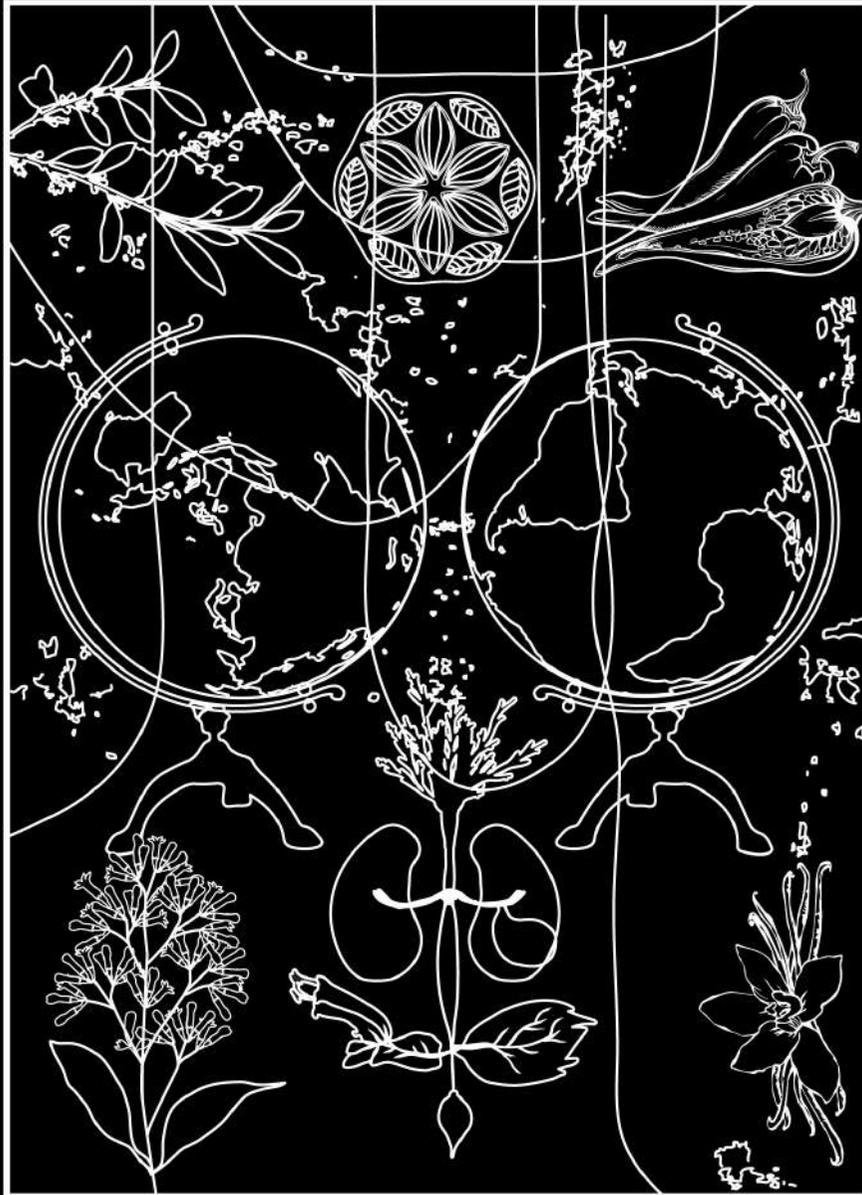


Field Within | 2019 | Installation views during the opening | From left to right: *Me abro la cabeza* and *Comida para Moscas* (2017) Érika Ordosgoiti, *Herstory* (2019), Juliana Borinski, Grundstein- Foundation Stone (2019) Cana Bilir-Meier, *Exercises for Rebel Artists & La Pocha Nostra Manifesto*, Guillermo Gómez Peña and *La Pocha Nostra* | Photos: Viktor Bradzil



# FLOWERS OF EVIL

BLUMEN DES ÜBELS



FLORES DEL MAL

**Curated by Mariel Rodríguez**

Exhibition, Workshop, Performance

**FLOWERS OF EVIL: NATURE AND THE COLONIAL WOUND** brings together works by Carla Bobadilla, Imayna Cáceres, Edinson Quiñones, Sandra Monterroso, Sofi Utikal with Laura Sobenes and Mariel Rodríguez to rethink relationships between body, nature, politics and technology. It calls for a reflection about neo-colonial forms of plunder and exploitation of nature. Through historical analysis, autobiographical perspectives and poetic metaphors, the artistic positions react to different stories of cultural appropriation and claim for a recognition of the role that indigenous people's lifestyles, traditions and knowledge have for the conservation of biodiversity.

The title of the exhibition borrows the name of the famous book by french poet Charles Baudelaire (1821-1867). In his work, Baudelaire sought to articulate the characteristics of a new way of life as experienced through the industrialization, secularization and urbanization of Europe. In another text entitled "The painter of modern life" (1864) he coined the term "modernité" to refer to this new world configuration.

**FLOWERS OF EVIL: NATURE AND THE COLONIAL WOUND** retakes this name and the reference in order to point out at the impact that the foundational concepts of the European project of Modernity had and continue to have in relation to nature. Modernity, understood as the process of Western rationalization in order to achieve progress has devastating ecological consequences. The concept of progress whether social, scientific or technological entailed the domination of nature as a crucial step towards the realization of a supposed true potential of mankind. Industrialization, individualism and a blind faith in economy are the milestones that sustain the contemporary ecocide. This principles sustain in the division between nature and culture, in which nature plays the role of the inexhaustible servant.

In the works presented, the fractures in human relationships based on domination of resources are countered by gestures of resistance. Thus and so **FLOWERS OF EVIL: NATURE AND THE COLONIAL WOUND** seeks to build bridges over those fissures, to suture with art and counter-thought the wounds of the colonial past in order to rethink our future as and with nature.



Following the title of the exhibition and the thematic focus based on a reflection of the commodification of plants as a colonialist endeavor both in its historical and present aspects in Latinamerica, the exhibition was conceived around the uses, histories and symbolisms of different plants.



Installation view *Flowers of Evil* | Left: *Coqueros* | Edinson Quiñones | 2015 | Video | Right: *Gestos Decoloniales en Polvo Rojo* | Sandra Monterroso | 2016-17 | Video | | VBKÖ | Photo: Julia Gaisbacher



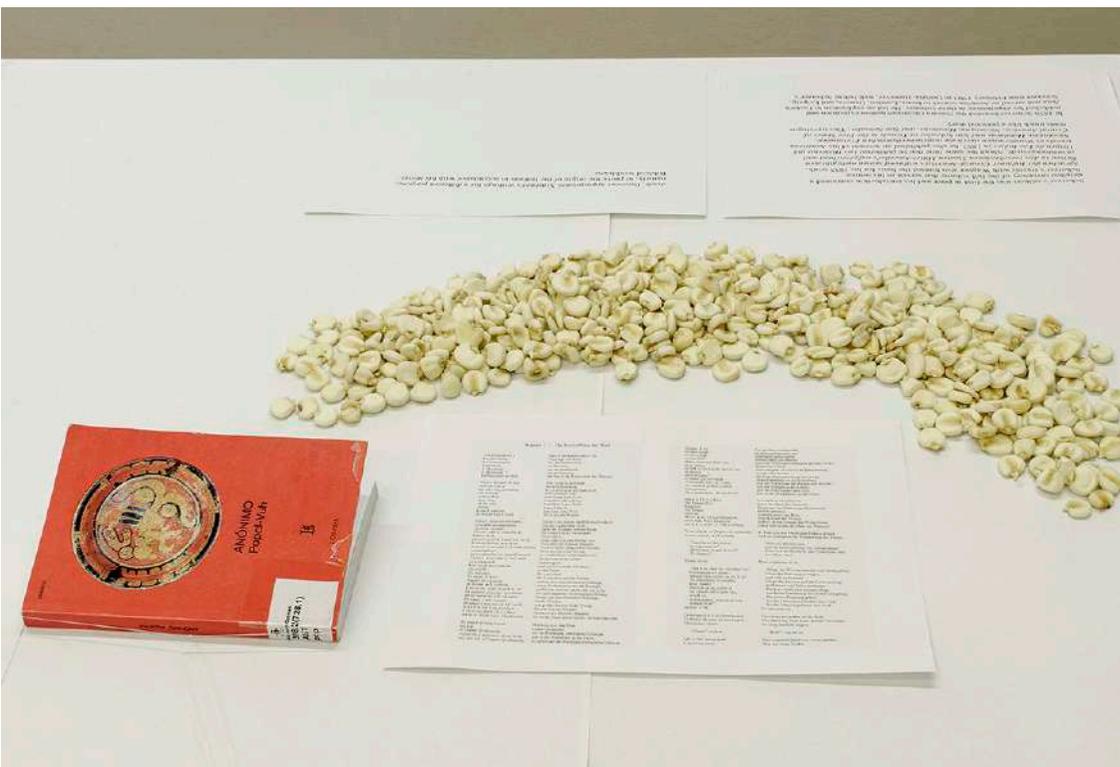
Ancestros Relativos: Hoja de Coca | Imayna Caceres | 2017 | Digital Illustration | Installation view  
*Flowers of Evil* | VBKÖ | Photo: Julia Gaisbacher



Right: La Herida sana y la cicatriz queda. Escarificación Dios de la Coca | Edinson Quiñones | Photo  
documentation of performance | 2012 | Installation view *Flowers of Evil* | VBKÖ | Photo: Julia Gaisbacher



Carla Bobadilla | Türkische Weizen. Benennung/Umbenennung/ Anerkennung | 2017 | Installation view *Flowers of Evil* | VBKÖ | Photo: Julia Gaisbacher





Sofi Utikal | Underneath my skin // watch me grow | Performance and audio piece in collaboration with Laura Sobenes | 2017 Photo: Claudia Sandoval Romero



Edinson Quiñones | Performance Lecture | 2017 | Installation view *Flowers of Evil* | VBKÖ | Photo: Claudia Sandoval Romero



Carla Bobadilla | Workshop about the cultural history of maize in Austria | 2017 |  
In collaboration with the students of the course  
„Praktikum zur Erschließung außerschulischer Berufsfelder I“  
Institute for Art Sciences and Art Education, University of Applied Arts, Vienna

## NO NEED FOR REFERENCES



On display from: June 11 to July 17, 2015

Hosts:

Ana de Almeida, Catalina Ravessoud and Mariel Rodríguez

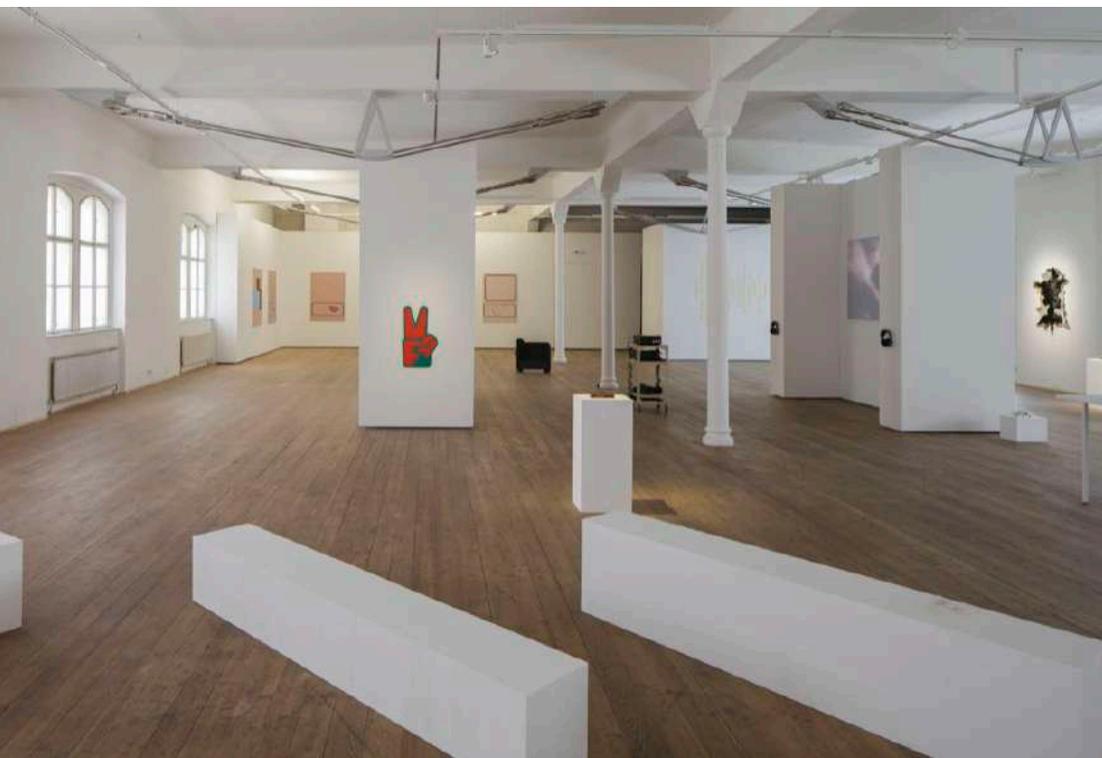
Guests:

Andréas Hochuli, Yota Ioannidou, Nuno da Luz, Sandra Monterroso, Berenice Olmedo and Alicja Rogalska

Exhibition Venue: KUNSTHALLE EXNERGASSE | WUK Werkstätten und Kulturhaus



No Need For References | Exhibition Views | 2015 | Kunsthalle Exnergasse | Vienna | Photo: Claudia Sandoval Romero



No Need For References | Exhibition View | 2015 | Kunsthalle Exnergasse | Vienna



No Need For References | Guide | 2015 | Kunsthalle  
Exnergasse | Vienna



Curators Talk from left to right: Catalina Ravessoud, Ana de Almeida, Mariel Rodríguez and Gerardo Montes de Oca |  
*No Need For References* | Exhibition View | 2015 | Kunsthalle Exnergasse | Vienna | Photo: Claudia Sandoval Romero





EDITA: Selfpublishing practices in Contemporary Mexico | Exhibition shots from the opening | 2013 | Salon Salon Für Kunstbuch, 21erHaus | Vienna | Photo: Claudia Sandoval Romero

## EDITA: Selfpublishing practices in Contemporary Mexico

Curated by Mariel Rodríguez  
for Collecting Books  
a project by Bernhard Cella

On display from:  
5. September- October, 2013  
Guests in Salon für Kunstbuch:  
Mariel Rodríguez, Gabrielle Cram and Maximiliano León

With works by, Antonio Álvarez, Helena Fernández-Cavada, Hugo Crosthwaite, Inechi, Citámbulos Collective, El Espectro Rojo, Samara Guzmán, self-published or in collaboration with independent editorials like: Ediciones Hungría, La Cartonera, El Fanzine, Monocromo, Joc Doc and Taller de Ediciones Económicas.

Exhibition Venue:  
SALON FÜR KUNSTBUCH  
21er Haus Museum für zeitgenössische Kunst

A collection of fanzines and selfpublished books from Mexico that sways between literature and graphic, fiction and irreverence. The exhibition brings together 40 selfpublished works done by mexican artists and collectives using different techniques, from serigraphy and hand painted covers to risography and xerox photocopy.

EDITA: Self-publishing practices in Contemporary Mexico shows that the identity and communicative function that practices of self editing brings forward play an important role in the actual sociocultural field in Mexico. Artists and publishing collectives work with the printed medium in order to reflect on their personal relation to the city and the social interactions it offers. Weather as a recycling program with a social focus like the project of La Cartonera, as an artistic statement or as an outlet from the intense urban life in Mexico City (Citámbulos or Joc Doc), the incentives for creation are varied and difficult to catalog. What all of them have in common is the love for the printed media, the joy of transmitting messages on paper and what comes with it, private reading, touching, collecting, preserving and storing.

