

# SYNCRETIC

en una pieza  
Stories from Latin Americans in Australia





Partner organizations are: University of Western Sydney - Centre for Cultural Research, Instituto Cervantes, Sydney and Spanish Community Care Association. This Exhibition is a non-profit exercise to reinforce our true commitment to cross-cultural collaboratiob and dialogue between artists, academia and communities.

# Syncretic: En Una Pieza

## Stories from Latin Americans in Australia

Syncretic: *En Una Pieza* is referring to the participants' multifaceted and interdisciplinary practices. This exhibition aims at providing cultural visibility outside pre-conceived ideas regarding Latin American artists' expected performative constraints.

Syncretic is a collaboration between Sydney based photographer Shane Rozario and myself researching and documenting the creative professional achievements of some Sydney based Latin American artists. The use of "Testimonials" allows spectators to enter the very personal space of the artists' stories narrated in sound, visual and written format.

Told by those who have over so many years contributed in the many languages of the arts to a richer and complex Australian cultural matrix. In this manner also capturing aspects of the community's cultural memory.

Participating artists have been working professionally in Australia and overseas, training and supporting artistic expressions by collaborating cross-cultural as well as multidisciplinary.

Participating artists are: Filmmaker Paulo Albertón, Potter Lino Alvarez Carrasco, Documentary Director Alejandra Canales, Actress Zulema Capielli, Installation Artist Maria Fernanda Cardoso, Musician Justo Diaz, Poet Mario Licón Cabrera, Painter Abigail Lutzen and Filmmaker Walter Rojas.

Photographer Shane Rozario produced in the style of "Mozaics" five of the artists' portraits and a series of photo-essays to accompany the artists' stories. Sound engineers Carlos Arango and Diego Ruiz facilitated interview recordings. Carlos Arango also produced the soundscape that accompanies this exhibition. Catalogue designed and concept by Francisca Sallato.

Syncretic also includes the presentation of four lecturers demonstrations about Latin American music history under the title: "Performing Culture".

Presenters are: Justo Diaz, Julio Cienfuegos, Christian Pirhana Isola and Jorge do Prado.

Research and Curated by Liliana E. Correa  
New photographic works by Shane Rozario  
April 2010 Sydney, Australia

## Liliana E. Correa



Liliana was born in Buenos Aires and came to Australia 1984. She brought with her the smell of ripe mangoes while rolling down sand dunes in San Pedro, a coastal town in the Argentinean Litoral province of Corrientes.

The memory of thousands of chalk traced human figures delineating her sorrowed city and a strong desire to learn, this her maternal inheritance.

Liliana has worked as a community arts worker, theatre performer and director, educator, and arts activist.

Collaborating in cross-cultural and interdisciplinary projects for a number of organizations. In 1994 a professional developing grant from Australia Council for the Arts, took her to Cuba to study with *Teatro de los Elementos* an itinerant educational theatre company.

On her returned to Australia she continued developing skills as an arts worker and teacher, in writing and performance.

Liliana is a recipient of a scholarship to complete a Doctorate of Cultural Research at the University of Western Sydney - Centre for Cultural Research.

She lives in Sydney with her children Camila and Lucas where arts and activism are an integral part of her life.

## En todo Principio hay un delirio - In every beginning exists a delirium

The silhouette that I see from my window is imperfect, and holds mistakes. In it some unnamed shrubs grow indiscriminately. Somebody's hands had shaped this ceramic pot leaving traces of what resembles a familiar space. The pot carries these marks only because my imaginary wants to be somewhere else gazing at it through another window rather than this one, in this moment and in this geography of unfamiliar sounds. But its imperfection carries beauty and joy, a badly pronounced word and a mistaken gesture or the light that filters and draws an astonishing landscape over the object. The imperfect also carries hidden questions, like a search.

Syncretic's<sup>1</sup> process started as an investigation to find myself as a discordant subject. She (It) is imperfect, as imperfect as the Latin American that I see walking the streets of this city. Maybe this imperfection links us as does our common transitory existence, like a journey in between waters. Latin American artists have in common a

journey and a point of convergence within the space of meticulous creativity.

*La silueta que miro a través de la ventana tiene errores, es imperfecta. En ella crecen indiscriminadamente unos arbustos, sin nombre. En la vasija de greda, hecha a mano, quien sabe por cuales manos, alguien ha dejado trazos que simulan lugares familiares. La vasija lleva estos rasgos, porque mi imaginario deseando estar tal vez mirando a través de alguna otra ventana se encuentra aquí, en este momento y en esta geografía presentándose en sonidos poco familiares. Pero su imperfección también conlleva belleza o jolgorio. La palabra mal pronunciada, el gesto equivocado o la luz que se filtra y dibuja sobre el objeto un disonante y maravilloso paisaje. Lo imperfecto también tiene preguntas escondidas, como una búsqueda.*

*Syncretic ha sido y es el principio de una búsqueda para entenderme como disonante sujeto. Syncretic es imperfecta. Como veo imperfecta la Latinidad Americana que camina las calles de esta ciudad. Tal vez esa imperfección también nos vincule como nuestro andar transitorio y un estar constante entre dos aguas. El artista latino americano tiene como*

*historia común un viaje y un punto de encuentro en su meticulosa creación.*

I named the exhibition, Syncretic: *En Una Pieza* - which means in one piece and in a singular location. I was inspired by Cuban historian Marcelino Fajardo, who once explained to me the concept of syncretism and its meaning in relation to Cuban culture and society. This word stayed with me, resonating in my imagination as descriptive of what I observed in relation to Latin American cultural expressions, particularly in Sydney. At the same time the title references the multifaceted and interdisciplinary arts practices of Latin American artists in Australia. Syncretic is not an exhaustive exercise. It is one possible beginning to a story I saw evolving and changing since my arrival to Sydney in 1984, a story I believed important to recuperate.

In my role as a researcher I invited photographer Shane Rozario to develop a series of portraits and photo-essays to highlight the work of current Latin American artists. At the time Shane was refining a photographic technique he begun in 2006 where he shot ten consecutive frames of film to depict one

subject, similar to the mosaic technique in ceramics. I realised his photographs were expressing what I intended to show with the exhibition as a whole. A multiplicity of frames presented in one single sheet of photographic paper, showing at the same time many facets of a single subject. The exhibition concept became contained within the metaphoric interpretation I gave Shane's *Mosaics*.

I wanted to accompany his work by showing the artists' stories depicted within the intimacy of their studios and personal spaces where the art is produced and conceived. Each shot of each photo-essay was thought, discussed with the artists and Shane. In this way, singular images are connected to the text almost in a literal manner but not absolutely. I intend to produce an alternative reading of Latin American artistic expressions by showcasing examples of arts practice through biographical accounts of artists and their work.

As a member of the Latin American community who has been involved in arts, activism and educational projects for over twenty years, I had the opportunity to establish strong and long lasting networks as well as gaining

1. Syncretic: *En Una Pieza* is a fundamental component of my main research "The Politics of Cultural Visibility: Latin American arts practices in Sydney." The exhibition aims at providing and raising cultural visibility of Latin American artistic articulations outside expected commercial performative's constraints.

the community's trust and support. This facilitated the interview process; nevertheless this trust also carries ethical implications and responsibilities not unlike any other researcher who does not belong to the community. The research project also included all aspects of production, such as applications for funding, communication with potential partner organisations, proposals to galleries and sponsors, as well as negotiating interviews, photo shooting schedules and artist collaborations. Each of the interviews and photographic shots involved many weekends and valuable hours that took artists away from their creative work. The project also included transcribing, translating, selecting images, corroborating conversations, ideas and concepts. All participants have been extremely generous and understanding throughout the process.

From late 1980's until the end of 1999 I noticed that Latin American arts practices in all its expressions and forms, gained increased visibility and today one can notice a revival of interest about different aspects that constitute Latin American arts practices in Australia. During the late 1990's music, dance and film festivals emerged all over Australia. However

this awareness has the tendency of viewing the Latin American culture and its artistic expressions without considering its particular idiosyncrasies. What is 'seen' as Latin American arts and culture is generally packaged under one condition and as one object or product of consumption. Further, the community who is producing "the goods" have little to gain (material or otherwise) from it. The mainstream and entrepreneurs ignore the differences within Latin American arts practices and instead manage them as a single commodity to be packaged and consumed. Art practitioners deal with these tensions on a daily basis, justifying their choice of practice and negotiating their daily economic sustenance and visibility in the context of mainstream society. Nevertheless, despite little economic gain or cultural status within Australian cultural mainstream, artists continue collaborating and developing new work as well as touring Latin America and Asia with music concerts or exhibitions.

For Appadurai (1986:15) "Commoditization lies at the complex intersection of temporal, cultural and social factors". This is the space where I see most Latin American arts practices

today. In a cross section of time and social factors constantly having to negotiate and compromise in order to continue practicing. It is different for every artist since some artistic expressions are easily absorbed and consumed by the general audience. Some artists target Spanish-speaking audiences, eager to see and hear music or theatre in Spanish. In other instances the event is linked to a social cause and targets the larger community with events such as the Latin American Film Festival. As Moreiras (2001: 40) states "Globalisation, once accomplished, dispenses with alternative localities of enunciation and reduces politics to the administration of sameness." It is important to mention that some artists transcend boundaries and imposed labels producing extraordinary work as in the case of Chilean born visual artist Juan Davila or Colombian born Installation artist Maria Fernanda Cardoso. There is no doubt that exist in Australia a small number of successful artists from Latin American background but there is also a large number of artists whose works lingered between more or less visible spaces of relevance in the context of contemporary Australia. Latin American artistic articulations offer valuable cultural contributions influencing society

at many levels from commercial gains to education as well as providing emotional sustenance to many migrants.

The role, impact and interpretation of the arts have been discussed from many different perspectives, from post-modern art through the critiques of art historians, such as Rosalind E. Krauss, to contemporary post-modern anthropology through the work of Renato Rosaldo and through social anthropologists such as Arjun Appadurai. How is it that this valuable contribution when perceived off centre becomes another 'manageable object' incorporated into an array of expected performative acts or simply in compromised visibility? In my view, general audiences expect to see an entertainment act when one's place of origin is revealed and your name spoken. The Latin American artists in Australia are productive producers of entertainment but they are also - and foremost- producers of a range of artistic expressions.

I view questions of cultural relevance and representation as political questions linked to power relationships and agency. Artistic expressions arising from culturally and linguistically diverse communities in

Australia are still seen through the filter of ethnicity with judgements resting deep in a Colonial mentality. This perception becomes a determining factor affecting the work of artists especially when they don't fit the dominant criteria. This is the case in relation to funding allocation towards the development of new work or funding for the management of spaces, such as theatres and cultural spaces where artists for example can access studios spaces. How are shades and strength of cultural visibility determined? And within the two possible polarities of greater to lesser exposure, how do we negotiate our position and our practices? In a sense the real question is, how is the object of sameness managed?

According to Bhabha (1999: 110) there exists a repertoire of conflictual positions constituting the subject of colonial discourse:

The taking up of any one position, within specific discursive form, in particular historical conjuncture, is thus always problematic-the site of both fixity and fantasy. It provides a colonial 'identity' that is played out – like all fantasies of originality and origination- in the face and space of the disruption and threat from heterogeneity of other positions.

In that sense I have noticed that in Latin American arts practices, in particular music and dance, artists reproduce a repertoire of 'ethnic acts' for gullible audiences, the expectation of entertainment is fulfilled and bills are paid. At the same time, new technologies allow the artist a range of means and forms to make their practices visible to the rest of the world. Technologies mediate an array of possible positions from which to disrupt preconceived and fixed concepts. Therefore it is not any more a matter of visibility and presence, the question is then about what kind of presence and in which context their particular visibilities are considered of cultural relevance and valued.

Bhabha's (1999: 3) post-colonial analysis on culture states:

The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference from the minority perspective is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation.

Artistic articulations in all their complexities become a mark of certain historical transformation as societies' material diaries, where memory is kept, tracing an interpretation of an identity of a particular historical time. Artists and their work are one more part of the jigsaw puzzle of the cultural and symbolic capital (see Bourdieu 1986) that migrant communities bring to Australia. This exhibition has captured in the form of testimonials, examples of what constitutes an integral part of contemporary multicultural Australian culture.

The presence of the female artist is particularly strong and her construction and representation as an artist is very complex. I want to emphasise the powerful presence of women artists through the portraits and work of very different artists, not only in their artistic expressions but also due to their experiences and relationship to Australia. Argentinean actress Zulema Capielli has worked in theatre since her arrival to Australia in 1978. I asked her to write a short piece in relation to her experience as an actress. The following is an excerpt from her statement:

My experience [as an actress] has been problematic due to issues that exist in this country associated with actors from other cultures. Coming from a country such as Argentina where immigration has left a mark not only with our particular idiosyncrasies but also in the way we look physically [in my case] I look European and have an [Argentinean] accent these are main obstacles in my career as an actress in Australia. In spite all difficulties I still love a profession I cherished since I was a child and that fulfils my life. (Translated by Liliana E. Correa, March 2010)

Zulema's realisation about the impediment that signified, in her case, to have a physical appearance and accent that did not fit the expected 'latina' stereotype did not stop her from pursuing a career in theatre. She continues to work in English and Spanish as well as teaching. Zulema is a recognised member of the Latin American artistic community.

For young Uruguayan painter Abigail Lutzen migrating to Australia has offered her a different perspective about Latin America as a whole. Abigail studied under Anhele Hernandez from the Constructivist School of Uruguayan Torres

Garcia. She recounts her post-arrival experience about recognising a continent that somehow was hidden while growing up in Uruguay:

I am not yet very familiar with the Australian culture, I found myself in communion with Latin America. Since I came to Australia I gained access to the diversity of our cultures. (...) Migrating distanced me geographically but brought me closer to Latin America. I feel a sense of belonging that I did not have before. (...) Origin has to do with everything, has to do with what one believes in and the land we walked on, like when we came here and give our respect to the Aboriginals. I feel in debt for my privileges of being here and I also feel very much connected to Latin America. (Translation from original Spanish interview by Liliana E. Correa, Marrickville 2009)

In other instances Australia offered artists the opportunity to develop careers such as in the film industry. This is the case of Salvadorian Walter Rojas, Brazilian Paulo Alberton and Chilean Alejandra Canales.

Alejandra started her artistic career as an actress, inspired by one of the most

significant theatrical and cultural events in the final years of the dictatorship Chile in 1988, in particular with Andres Perez and his *Teatro Callejero*, *Gran Circo Teatro* and *La Negra Ester*. She has worked and developed projects in theatre, film and television production working in various roles. During a conversation with Alejandra about her work and experiences, she expressed:

My work as a documentary director goes beyond archival collections. I am interested in talking about the time we are living in through my own perception, vision, feelings and thoughts. My work reflects what one does with all those elements, my work grows from the edges, from the "In-betweenness" of many kinds of geographical territories and these borders are in permanent movement. (Original written in English by Alejandra Canales Marrickville, 2010)

Artists who have settled in Australia since the early 1970's coerced by political upheavals in their countries experienced a very different Australia to the new generation of artists, who chose to live in Australia with already developed strong professional careers overseas. They also have in my view, a less rigid

approach about their work and easily move from one geographical space to another, approaching their practice in a much more fluid manner, more like a conversation.

An example of a significant powerful presence is represented through the portrait of Colombian Maria Fernanda Cardoso, a leading artist who has produced installation work in Europe, North America, Latin America and Australia. In conversation with Maria Fernanda regarding what it means for artists to feel successful and the importance of being able to produce artistic work, she expressed:

It's a complex thing [success]; one wants recognition, status and you want an audience. I believed that the artists exist through her artwork. It is my visible being more than just my body. In order to exist I need to show and I need to be seen. My work has to do with discovering the extraordinary things that have been neglected, finding what is hidden. Passion and a sense of surprise [inspired me] (original interview in English, Rozelle 2010)

Common to all participating artists there is an impetus of creativity as a driving force and at the same time their

countries of origin are a strong signifier and reference present in their work. But in all their differences (historical and of practice) artists also converged within a space of meticulous creativity. The necessity to continue a creative practice is a fundamental activity, intrinsic to everyday life. Artists' visibility is expressed through their work, this work may or may not be a historical diary of the times they choose to represent and they may or may not choose to transgress expressive forms but the commitment and passion is a common thread that unifies all stories. Artwork emerging from such a commitment transcends cultural demarcations at the same time containing the artists' identity and memory. Their artwork expressed through each particular aesthetic becomes universal in itself. One can then argue universal appreciations should avoid questionings of origin or ethnicity and what is 'judged' by the cultural cringe is not based on such characteristics but rather on individual capacity to transgress all expectations and make us wonder.

Syncretic also includes an abridged collection of folkloric instruments from the countries of Latin America, this collection complements Argentinean musician Justo Diaz testimonial and



portrait. Over a period of two years in 1984 Justo Diaz compiled a collection of over 200 instruments, most which are still used in performances. Today this collection holds over 300 folkloric instruments from Latin America and the Caribbean. Associated with this collection, there exists a body of recorded film and audio materials, documentaries, new music produced, music lectures and workshops, performances and educational activities (Diaz 1987). This is in itself a significant contribution to the Australian culture.

Latin American art practitioners are experts and innovators in a range of artistic expressions, from classical to contemporary music and dance, Hip-Hop to Folklore. For those Latin American artists who practice folklore in Australia, the question of visibility and cultural relevance is also a question of appreciation and interest. Where in contemporary Australia can such an art form have real and intellectual space of practice? The art of Latin American folklore may have connotations of being obsolete within the space of Australian mainstream culture, seen only as a practice that is 'allowed' public representations through token gestures

at particular times of the year, such as the Bondi Pavilion Latin American Festival and the Darling Harbour Latin Fiesta and other Multicultural Festivals.

In other countries in Latin America, folklore is considered valid and alive cultural expression and source of cultural identity that influenced the work of many artists in particular in music and dance. Young composers and performers used many traditional instruments as a source for new musical exploration, for example in Chile during the 70's *Los Jaivas*, fusing folkloric instruments with rock sonority or in Argentina the works of renowned *Astor Piazzola* fusing tango rhythms and the *bandoneón*<sup>2</sup> with contemporary classical and Jazz. In Australia artists such as Jeannie Lewis and the *Mambologist* or Jazz musician Lloyd Swanton have been influenced and explore the connection with Latin American music.

As language is alive as long as it is spoken a folkloric artistic expression for example the art of playing a particular musical instrument, a *charango* or a *jarana*,<sup>3</sup>

2. The *bandoneón* is a type of concertina particularly popular in Argentina and Uruguay.

3. Charango: is a small stringed instrument traditionally made with the shell of the back of an armadillo. Jarana: is a small guitar shaped fretted stringed instrument used in different regions in Mexico.

continues its life when the practice and life of the instrument exists in context appreciated and valued as an artistic expression. Since the late 1970s in Sydney there exists a number of artists who specialised in specific folkloric arts practices, such groups as *Sonido de los Andes* a popular Sydney based Andean music group and *Papalote*. Arriving in Australia more recently, is Mexican musician Julio Cienfuegos who is a multi-instrumentalist and specialises in traditional Mexican music enriching the already diverse cultural landscape with skills, knowledge and by introducing new instruments to the country. All over Latin America, folklore influenced the new song movement,<sup>4</sup> contemporary dance and theatre. Folklore should also transcend a tokenistic moment and be seen as another art form that many Latin American artists working in Australia today hold this valuable cultural capital between their hands. Imagination and collaborations are two main ingredients for the survival of an art form and practice that can easily be superseded by commercial productions.

4. During the 1960's all over Latin America and in particular in Cuba the movement of *La Nueva Canción* or New Song, emerged. Artists and intellectuals moved by an interest in social and political change began playing and incorporating music in the folkloric style of their countries.

Mexican Lino Alvarez Carrasco's work at *La Paloma* Pottery, a studio shared with partner artist Kim Deacon, has made possible new appreciations and the survival of an art form such as pottery, a practice that some may consider obsolete. Lino is a potter who has collaborated with numerous visual artists, including painter Garry Shead. I travelled to Hill End to interview Lino during April 2009.

The landscape, its autumn light, their home built during the gold rushes in late 1800's and Lino's studio with his imposing pots covered in Sheds' naked muses in warm colourings transported me to a space of absolute creativity. The rainy window overlooking a countryside could have been my very own Argentinean south or even Ireland. A home lit by moonlight and candles added to my imagination and my experience exceeding all expectations, I felt at home and exiled at the same time. It was then that between the kitchen and the studio we travelled all over the world through Lino's artistic and personal journey.

Kim and Lino moved *La Paloma* Pottery from the inner west suburb of Newtown

in Sydney to the historical town of Hill End near Bathurst. During the interview Lino recounts:

Four or five years ago I want it to come up with something to express myself, I want it to do something related to where I live. I have this abstract perception of the landscape. When you are driving past and you see that is a beautiful light, nothing is defined. (Original interview in English, Hill End April 2009)

He was pointing out to some work in progress, extended almost the length of the studio floor, made up of individual shapes like an incomplete puzzle because they were about to change colours and textures once taken to the kiln. Initially, I didn't notice, the individual pieces lying on the floor, each component individually conceived and at the same time integral to what will become the totality of an interpretation. This work represented his creative process and abstract representations of the land that surrounded him, the hills, the trees and the creek.

The Greek origin of the word photography translates as "drawing with light". I am borrowing this concept to say that Syncretic metaphorically and

literarily, has been written with light. Sound, written and visual testimonials allowed me to show all artists' stories from their own perspective and not exposed or represented as 'other'. The process of compiling the photographic testimonials became another language that I used to convey the artists' cultural visibility and identity. Each shot was set up, not in the artificiality of a still life painting but rather within a narrative intimately connected to the artist personal and work environment taking into consideration her/his thoughts, memories and creative processes. Testimonials can be read from many different angles of interpretations as Shane's "Mozaics" visual images offer distinctive points of reference to enter the artists' stories. In one piece of photographic paper and in many different shots of the same subject, complex layers of meaning that constitute one's creative life are seen.

Collaboration, photography and languages became a metaphor of personal and community enunciations. An exercise of enunciation and a proposition as Probyn (1993:122) expressed:

This is then to speak in difference and to elaborate a mode of enunciation that transgresses the limits of

difference. It is to speak with attitude; an ethical and caring mode of saying, thinking and doing, inspired by a historical ontology of what and who we are and who we hope to become.

The objective of this research and exhibition represents that shift in an exercise of self-representation and reflexivity understanding my own culture within Australia today. Latin American communities speak two main languages, Spanish and Portuguese. We shift in conversations from English to "Spanglish" to "Portuñol" and back to English. The morning sounds are those coming from the Spanish and Portuguese radio and TV programs<sup>5</sup> that keep us up to date about what is going on across the world. Most will start the morning watching the Spanish and French news on TV and finish the day listening to the Italian and Spanish radio programs and in between the English language reigns. Many Latin American migrants were in turn children of migrant families from post war Europe. Growing up in houses speaking German, French or Italian. The issue of "language other than..." is not unfamiliar.

The portrait and testimonial of poet Mario Licón Cabrera shows the trajectory

5. Special Broadcasting Services Australia Broadcasting Corporation (SBS)

of an accomplished artist in more than one form, from puppeteer to photographer and writer. Mario also travelled in many occasions, to Hill End, in this poem he invite us through language to enter this particular landscape and its distinguishable light:

*1. Nunca he visto  
una luz como en ese  
crepúsculo invernal*

*Un oscurísimo  
Cielo aterciopelado y  
Un largo listón  
De luz de puro oro  
Brillando más allá  
De las inertes copas  
De los cipreses*

*2. Lentamente las flores del ciruelo  
vuelan hacia la tierra húmeda  
Y a la cubierta*

*La higuera parece un  
Gigantesco candelabro sosteniendo  
Cientos de pequeñas velas verdes  
Encendidas por el sol de la fría mañana  
(...)*

The writing and reading of poetry (in English and Spanish) is part of the literary culture of Sydney. This year one Thursday night in some obscure bar in the Inner

West suburb of Enmore, Sydney, I sat amongst friends and strangers, all eager poetry listeners. Mario and two other friends performed that night, one more time under the name of “Tres Tristes Tigres” (Three Sad Tigers) in reference to Cabrera Infante’s novel. Poets such as Peter Boyle also performed that night. The same old friends have roamed the corners of this city in search of potential spaces of creative enunciations from bars to studios where poetry is written, shared, translated, perspired and cried. If a space does not exist then it is created.

Mario writes:

I don't really know what poetry means, and I share this with other important and not so important poets. For me, poetry is a meditation. A conversation with your soul and the soul of others, an attempt to understand a place, oneself into time/space through language. Poetry is not a commodity, that's for sure. Poetry might be “useful” to the poet and some other poets and a few readers but not for the crowds. (...) To me poetry signifies everything and nothing at the same time. It's vital for me; if I don't do it I will die/dry. (...) An everyday exercise, something that is absolutely essential, poetry –not just mine - fills a huge gap

in my life. (Translated from Spanish by Mario L. Cabrera Marickville 2010)

The poet in her/his continuous journey inhabits the many languages that populate our daily migrant existence, for the Latin American English is one more language with Spanish and Portuguese informing our personal and creative life. The English language is our currency and one necessary component as we entered this society. One cannot deny the importance of the written English language, as one cannot ignore that a large number of Australian/Latin Americans have grown up in bilingual households and dwell between two or more languages.

*Listen! Change the shape of your eyes to see through my imperfect pronunciations, to taste the many waters my skin carries, salty and river sweet ancestral waters. Open your skin to let those distant sounds stir your senses. Because even when the night is quite and the child sleep she walks the tight rope of appearances and disappearances with acrobatic grace and offers “You” one more song.*

### **Para terminar empiezo por el principio- To conclude I then start from the beginning**

Syncretic was conceived as a collaborative exhibition and perhaps came from nostalgia or melancholia a fearless impetus. In 1995 I brought back from Matanza, Cuba a hand-crafted book dedicated to Lezama Lima’s Orígenes. As a mode of introduction to the magazine Alfredo Zaldivar, editor at the time dedicates a poem, titled: “In every beginning exists a delirium” Zaldivar (1994). There arose from his text a sentiment of agitation, action, and creativity, is what I perceived as a driving force common to all artists involved in this project. It carries the essence during a creative process, from conceptualisation to material realization. It is perhaps with this freedom or innocence pertaining to some “delirious hands” that creative articulations are possible, in all their representations: objects, languages, sounds and images, travelling across concrete and imaginary geographies impregnated with traces of memories and layers of meaning. No one moment will be the same, no one technology but the constant need to express through the arts, a way to learn the time and place we happen to be living in.

### **En todo principio hay un delirio**

Delirio de las manos  
Sobre el papel de estraza rasgando las  
criaturas de la luz.  
Delirio de las manos  
Que conforman las ánimas silentes de las  
sombras  
Delirio de las manos  
Que tectean sobre el alba.  
Delirio de las manos  
Que ensartan, desdibujan, o se echan a  
volar sobre un cliché.  
Delirio de las manos  
Que animan en el ruedo mágico de un  
mimeógrafo.  
Delirio de las manos  
Que escribieron en las veladas nocturnas  
y solares  
Su miseria y su fe.  
Delirio de las manos  
Que deliran  
Delirio de las manos  
En las manos.  
Delirio de las manos que iluminan.

Alfredo Zaldivar

Australia’s open landscape helped me breathe easily a transition into a new stage in my life. Once again I was leaving Buenos Aires, except that this time I carried with me the heaviness of certain realisations, such as a different idea of what until then was my one and

only 'home'. I questioned my self and my practice, my cultural contributions to a country that allowed me a place of being, another home where I could also express my subjectivities. As well as questions about the role and value of the arts immersed in first world societies like this one. Self-questioning as well as observations about the practice of others led me to an increased desire to understand where in the puzzle of current cultural processes artists, in particular those whose artistic life begun in Latin America, fit as part of a larger picture or concept about what constitutes the "culture" of this country.

This is then the beginning of "Syncretic: *En Una Pieza*": A multidisciplinary and cross-cultural dialogue, challenging preconceived ideas of representations in relation to what can be perceived as a Latin American identity and artistic expressions. It is also how I position myself in the context of a Latinamericanist perspective. Moreiras (2001: 24) defines Latinamericanism:

(...) as the sum total of engaged representations concerning Latin America as an object of knowledge and makes no general distinctions

between the work produced in the north and the work produced in the south.

Australia does not fit in Moreiras' analysis since his reference to "North" and "South" to me is in the context of the American continent. I borrowed his sentiment and locate Latin American artistic articulations to the South of Australian northern mentality.

As an object and subject of knowledge, Latin American Australians are in constant flow between the two continents and also dealing with cultural tensions on daily bases as they produce and exchange cultural and artistic expressions. Terminology is complex and also problematic, without searching for a common denominator that can encapsulate my Latinamericanist personal inclination, a shared language and cultural heritage assumed commonalities, this can also become an impediment in relation to establishing a critical dialogue that can open up further and equal creative collaborations. I would like to see my research project and this exhibition from a Latinamericanist perspective, reflective of our practices as artists informed by our common but

distinctive heritage and at the same time observe our most inner differences. The de-centred subjects that we may have become as we move from one geography to the next is not a negation or a non-position but a desire, a challenge to the politics of representation and a shift from exoticised object to that of a subject that through the materiality of artistic work speaks in forms and languages.

By Lilitiana E. Correa.  
Sydney 15 April 2010

## Bibliography and Reference

1. Appadurai, A. (Ed) (1986) *The Social life of things: Commodities in cultural perspective* New School University, New York.
2. Bhaba, H. (1994) *The Location of Culture* Routledge, London
3. Bourdieu, P. (1986) *The forms of capital*. In J. Richardson (Ed.) *Handbook of Theory and Research for the Sociology of Education* Greenwood, New York 241-258.
4. Cabrera, M. (2007) *Yuxtast (Back & Forth)* Cervantes Publishing, Australia
5. Diaz, J. (1987) *Papalote Musical Instruments from the countries of Latin America catalogue of musical instruments* no. 2. Sydney
6. Krauss, R (2000) *Bachelors*. MIT, USA
7. Langton, M. (1993) *Well I heard it on the Radio and saw it on the Television... "An Essay for the Australian Film and Television Commission on the politics and aesthetics by and about Aboriginal persons and things*. Australian Film Commission. Sydney.
8. Moreiras, A (2001) *The Exhaustion of Difference: The Politics of Latin American Cultural Studies*. Duke University Press, USA.
9. Proby, E. (1993) *Sexing the Self: Gendered Politics in Cultural Studies* Routledge, London.
10. Rosaldo, R (1993) *Culture & Truth: The Remaking of Social Analysis* Beacon Press, Massachusetts.
8. Zaldivar, A (Ed) (1994) *La Revista del Vigía: Homenaje a Origenes*. 5 (1) Matanza, Cuba.



## Shane Rozario

Shane was born in Bombay, India and came to Australia with his family at the age of 11. From 1998 to 2001 He travelled to the UK where he had the opportunity to photograph Ben Harper's "Will to Live" tour around the UK.

From then on he photographed many bands, festivals, artists and protest rallies as he continued travelling through the UK and Europe.

In 1999 Shane photographed HH the Dalai Lama who opened the Tibet Peace Gardens in London, which inspired him to create and developed a photographic project for the Tibet Foundation in London, inviting international and local artists to raise awareness of the Tibetan Peoples, independence struggle.

By late 2000 Shane and his partner Laurence moved to Sydney where he began work printing photos for a retail photography lab. He then worked in a digital reproduction company operating the Durst Lambda, producing large format Type-C photographic prints for the new and developing large format Advertising graphics industry.

In 2001 Shane presented a proposal to develop a world music photographic library documenting music and dancing performances for Café Carnivale, which is now Musica Viva's World Music program.

He also photographed the live showcases for the Australian Dance Awards for Ausdance NSW.

In 2004 he began assisting advertising photographer, Ian Butterworth as well as continuing his freelance work documenting Café Carnivale. He began to photograph local musicians and artists in Sydney.

By 2006 Shane began exploring portraiture photography and created the FilmMozaic technique photographing high profile international and local musicians and artists.

In 2009 he was a finalist in the 'Projections Award' resulting in a recommendation and selection to exhibit work in the City of Sydney's Art & About Festival. This series of work saw him collaborate with Sydney Jazz writer John Shand.

Shane continues to develop his portrait series working with reputable musicians from Sydney and abroad. He frequently photographs artists touring at the Opera House, and has made a significant photographic contribution to the Australasian World Music Publication to be released in late 2010.

## Exhibitions

**2009|**  
TAP Gallery | Group Show  
Art & About Festival, Syd | Solo Show

**2008|**  
Kudos Gallery | Group Show  
Seymour Centre | Solo Show- semi permanent

**2005|**  
Balmain Watch House | Group Show  
Wollongong Watch House | Group Show

**2004|**  
Incubator Gallery | Group Show

**2003|**  
Pier 4 The Wharf | Solo Installation

**2002|**  
TAP Gallery | Group Show  
The KNOT Gallery | Group Show  
East Side Arts Centre | Permanent Solo Show

**2001|**  
Tibet Himalaya Fair, Syd | Group Show

**1999|**  
London Barbican Centre | Group Show

## Awards

**2009|**  
The Projections (emerging photographers award) | Finalist  
Head-On Portrait Prize | Pre selection Finalist  
Off The Wall, Art Sydney | Highly commended

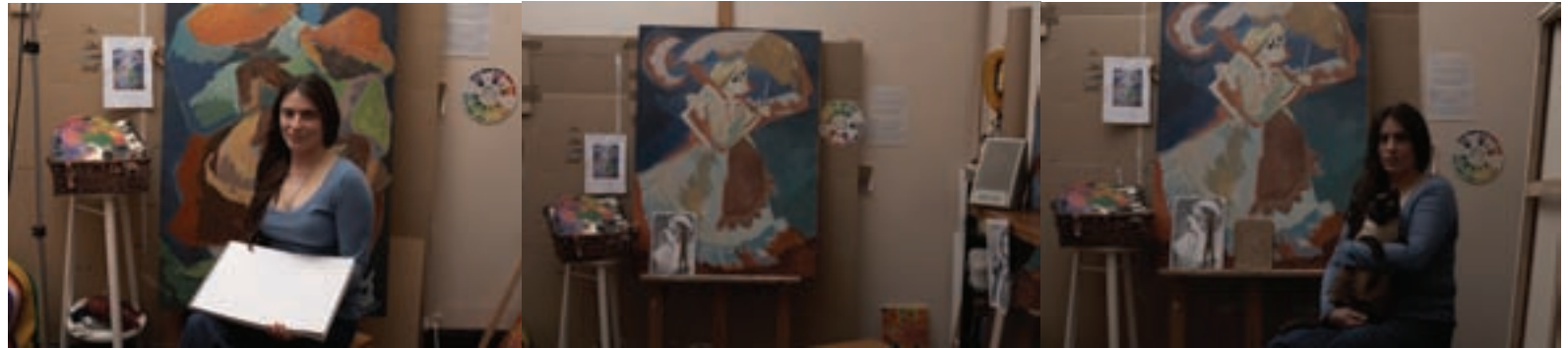
**2008|**  
Head On Project Portrait Prize | Pre selection Finalist



## ABIGAIL LUTZEN



Abigail Lutzen was born in Montevideo, Uruguay. In 1995 Abigail began studying drawing and painting at the School of Arts and Crafts Dr. Pedro Figari, at the Universidad Uruguaya del Trabajo under guidance of Profesor Pedro Rodriguez. By 1998 she was attending the Escuela Nacional de Bellas Artes (National College of Fine Arts), Universidad de la Republica Uruguay. In she 2001 studied under the direction of Profesor Anhel Hernandez. Profesor Hernandez, a leading figure in the School of Constructive Universalism, he was one of the successors of renowned Uruguayan artist Torres Garcia, who in 1935 published his vanguard ideas in his "La Escuela del Sur" (School of the South) manifesto, in this he proposed that the map of the Americas should be inverted stating that "Our North is the South". In the years to come Abigail became actively involved in a number of community educational and professional projects, such as the case of "La Rosa de los Vientos Cultural Centre" where artists gathered to produce distinctive visual arts projects. She taught at The School of Arts Universidad de la Republica , she also studied graphic design and produced educational posters, designed and painted murals and theatre sets designs for a number of theatre productions by renowned theatre directors in Montevideo. Abigail currently shares a studio in Addison Road Community Centre, Marrickville with three other Latin American artists. Abigail lives in Sydney since 2003.



### Australia

My family lived in Australia for ten years and when my mother became pregnant with me my family returned to Uruguay, so I was born in Uruguay. Nine months later we came back to Australia and when I was five we went back [to Uruguay] again. My first language was English I learnt Spanish in Uruguay. From Sydney I remember our house, we used to live in Croydon and from Montevideo I remember going to the corner shop and asking for things in English and it was very frustrating, because no one understood! When I was 28 my mother and I decided to return to Australia by our selves. So Australia has been always present.

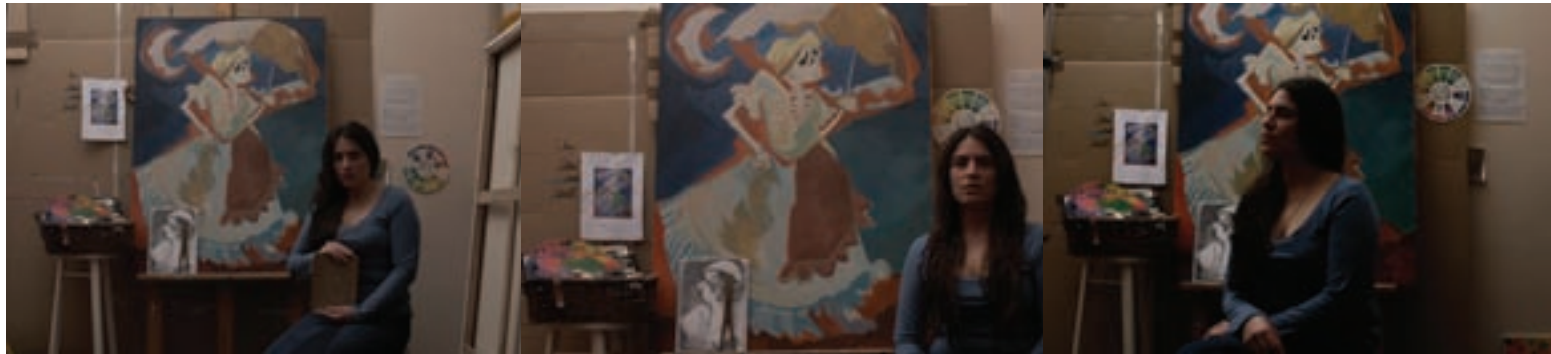
### Painting

My father was very artistic, always painting and carving leather. He also had looms and my sister was the one that followed his artistic inclinations initially. I supposed I draw all my life, until I started making craft and doing pottery making small images in ceramics and slowly began to explore sculpture, drawing, colours and forms. The artists' world is very peculiar, it is a way of life, is part of who one is, the way one sees the world and how one behaves in it. These informs our relationship to all, delineated by these parameters one gets immersed in the world of ideas, creative ideas that began to shape you inside and outside. As artists we codify our life accordingly to our artistic philosophy.

### Latin America

I am not yet very familiar with the Australian culture I find myself more in communion with Latin America, with our cultures. Coming to Australia gave me access to the diversity of our cultures. Migrating distanced me geographically but brought me closer to Latin America. Now I feel a sense of belonging that I did not have before. In Uruguay art school looks exclusively towards the West, all that is pre-invasion does not exist. Taking into consideration that the Indigenous population was exterminated and even when some things were maintained, the rituals have disappeared. My father is from German descent and my mother Italian. I have not much Charrúa blood in me except for perhaps, my grand mother. Without claiming any Indigenous ancestry, I believe that origin has to do with everything, has to do with what one believes in and the land we walked on, like when we came here and give our respect to the Aboriginals. I feel in debt for my privileges of being here and I also feel very much connected to Latin America.





### Constructivism

I was formed in The Constructivist School and this is what I try to sustain, a coherent line of work. I can change the themes but not my concept of what and how to make art. What Torres Garcia proposes is a philosophy of the artist, how one has to behave in the world and this will be unavoidable imprinted in ones artwork. Torres proposes a primitive and universal language in relation to the object and subject of studies. Looking at Pre-Columbian cultures where, for example the tonality used is within the spectrum of earth colours, utilising the "Aureo Compass", a very old object used in mathematics and geometry. The Compass allows you to work within a structure so what he thought as truthful art would appear. The expression arises by itself if the structure is given. The artist is a medium from which art can flow.

### A Commitment

Research is a fundamental aspect of how I approach my work. I also began asking myself why? As self- questioning and auto reflection so in this way I found the reason behind my foundations, then I start looking for materials in the history of the objects and subjects of study, I read and sometimes a song can bring up an image. I immersed myself in my art when I don't have to worried about earning a living which I do working as a cook in a childcare centre. I feel that I have two realities and until I can drop one for the other at the moment this is how it is. In Uruguay I had the title of Visual Artists or Art worker and Painter, I was wearing the 'artist suit' full time. Here is different but I could not produce custom made work, there is a point where one does not compromise. Because my art is my way of seeing and feeling, it is what I want to do. The first person I must respect is myself. That is why I cook...but I also paint.

### Murals

The way I approach working on murals has to do with the respect I have for the wall as an object. I learnt this early in my career, before I met Hernandez. Questions such as, where is the mural going to be place? Inside? Outside? As an artist one has to find connecting points with those who are going to experience the mural every day. A mural is not the kind of work that if you don't want to see it you take it down, contrary to the work on canvas, with a mural one has to completely give oneself to it and be prepare to be vulnerable, exposed, it's a challenge. Even when you are using your artistic idiosyncrasies is never 100% your desire. Painting is a solitary practice, unlike theatre where you need of others. So to work with others is ok, but the mural takes a lot of hours, one always need someone at the other end to hold the string so you can draw the line.

### Candombe and *Dia de los Muertos*

I am currently working on a show utilising elements from Uruguayan Candombe and Mexican folklore, specifically in reference to the Day of the Dead. My mentor Hernandez was in exile in Mexico, through his experiences I also felt the need to explore some elements in relation to the Mexican culture. I have a very close relationship with death, very early in my life I lost important people and instead of feeling afraid I became more familiarised with this experience, so I feel that death is part of life and constantly present. I have always being fascinated by the Day of the Dead (*Dia de los Muertos*), Candombe and Carnaval and I participated in both with grate satisfaction, in Australia I miss them enormously. I thought I could honour these by producing an exhibition with the idea to show a bit of this connection and points of correlation at the same time to show how we belong even though when we are all over the world, there are cultural elements that bring us together.



## JUSTO DÍAZ



Justo Diaz was born in Buenos Aires, Argentina. Justo was the Music Director for 'Carnivale Multicultural Arts Festival' from 1999 to 2004. During this period he was also the NSW Ministry for the Arts, 'Multicultural Music Coordinator.' Currently, he is the Music Director of Musica Viva's, 'Cafe Carnivale', a program he created in 2000. Justo trained in Music and Literacy and studied Law and Psychology in Argentina. In Australia he trained in classical guitar and Jazz studies at the Sydney Conservatorium of music. With his group 'Papalote' they developed Instrumental workshops for schools, pioneering the multicultural music Awareness for schools. He is a multi-instrumentalist, singer, composer, researcher and educator. Justo has been published in Australia and Overseas. He has video-documented diverse cultural and political events in El-Salvador, Guatemala and Australia. As a music consultant he has worked on TV documentaries such as 'South of the Border,' 'Tropical Beat' 'Pilgrim Notes' and others. He has composed music for ABC National, SBS TV, and has developed 'From Salsa to Tango,' a music course for the University of Sydney. Justo is an avid collector of musical instruments. He currently holds a collection of over 300 instruments, mainly from the Latin American folklore. Justo lives in Sydney since 1979.



I arrived in Perth in early February 79 and rather than remembering sounds, I remember smells, nature's smells, the smell of grass. When I left Argentina there was a dictatorship that killed 30,000 people and that would have probably kill me as well. I left without knowing if I was going to return. I did not want to return ever again, I felt a big resentment towards Argentina and what the country signified. In 1985 I returned for the first time and I found that I have missed the country without realising, and so I did not want to leave again. Since 85 I have often travelled to other Latin American countries and Europe. This is how I recharge myself and appreciate alternative ways of looking at the world.



From an early age, and thanks to my mother, I was exposed to good music; my mother is highly critical and she still sings. My musical influences are; from Argentina, *Anacruza*, *Astor Piazzolla*, *El Duo Salteño*, and *Cuchi Leguizamon*. Jazz also influenced me. I think what influenced me the most is how diverse our Latin American cultures are and as a consequence I have a personal motivation and interest in continue to discover that diversity. A guitarist I like today is *Juanjo Dominguez*. I have been influenced by the *Bossa Nova* movement as well, amongst those musicians *Joao Gilberto*. Brazilians took their popular music to another level without losing its roots and I see this as very important.

The first musicians I collaborated with (in Australia) were Mario Rojas and Jeannie Lewis. I met them both at a party organized by *Chilean Women* in 79. Before I have met *Lachlan Hurse* and Sue Monk from Brisbane, they have today a group called "*Jumping Fences*".



In the past the Australian left was very active and the Latin American culture played a key role in gathering people.. Today Latin Culture plays more of an entertaining role, It has become a decorative item in today's multicultural music world. It is rare to see a group trying to develop artistically, instead groups are becoming more commercialized. Music can be critical by challenging aesthetics and forms, the way we tried to do it. This kind of art doesn't seem to have a place in today's society and when it does is because of it's commercial elements, a bit like the Ché Guevara's image, the image lost its real significance and is only used because sells well.



Our countries are going through a similar experience where culture is homogenized and society creates a mass of consumers. Nevertheless it still exists alternative music to defend or promote diversity, but it is small and it is easy for artists to get seduced and swallowed by the big machine that will provide financial stability.

I continue to do things and to professionally develop my practice, I suppose that at some point I will leave in search of another cultural space where I can feel that I am allowed to develop further my ideas without feeling discriminated because of my difference, ethnic origin, colour, cultural origin, or because of the instruments I choose to play. I enjoy playing traditional instruments very much. A few years ago I was invited to participate in a recorder festival, I saw the opportunity to promote our music so I decided to start composing Latin American music for recorder quartets. I was lucky that Orpheus Music published my work. Now Orpheus has as well published my original material for string quartet. This could be my contribution to the Australian music.

Australia has given me the opportunity to professionally develop and study. But in solitude. I took Jazz courses, classic, and also organized music events and taught. I studied at the Conservatorium of Music and at University gaining a Bachelor in Music Education and a Masters in Latin American Studies, I am currently completing my Ph D. Everything I have achieved, as the say goes, has been swimming against the current, I always came across someone that will say: " No, don't do it, you'll be unsuccessful" it is very difficult. I persisted and continued to make things happen. I am in many ways thankful to Australia, it gave me financial stability and that allowed me to do things. I don't know whether Latin America or in particular Argentina would have given me these opportunities. In some ways I try to pay Australia back by developing projects showing the ways of other cultures.

At the time La Peña was established there was no cultural centre to promote Popular music. La Peña was not only a gathering point for Latin Americans, many groups from all over the world passed through its doors. I am doing with Café Carnivale something very similar.



Syncretic is showcasing a small selection from Papalote's Musical instruments' collection that includes examples classified according to E. von Hornbostel and C. Sachs where the instruments are divided in four groups: Idiophones, Membranophones, Aerophones and Chordophones.

Papalote musical Instruments from the countries of Latin America comprised a collection of more than three hundred folkloric musical instruments acquired thanks to the initial support by The Music Board of the Australia Council for the Arts in 1984. Justo Diaz has also documented in film and audio format numerous materials, interviews and music in Australia and overseas. All folkloric instruments belonging to this collection and on display are use in contemporary and traditional performances.









## ZULEMA CAPIELLI

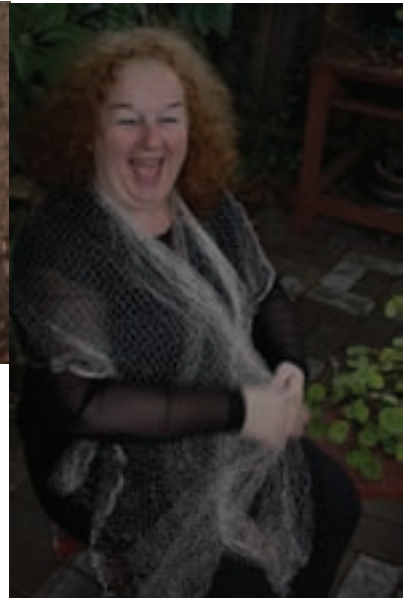


Zulema has worked in theatre directing and performing in Spanish and English speaking shows since her arrival to Australia. She graduated from Belgrano University in Buenos Aires and continue to developed performance skills while working for a number of different theatre directors.

Zulemas's work as a director includes: El Andador by Roberto Aroldi, We have to undo the house by Sebastian Jenyent, Circus of Life self devised, Witches Antonio Moncada, Made in Argentina by Nelly Fernandez Tiscornia and A Journey through Terror by Miriam Marquez.

Zulemas also played a number of different roles for the stage including: The Humble by Griselada Gambaro directed by Edward Rosales, Divine Words by Ramon Valle Inclan directed by Jose Farinas, Women of Christ by Michel de Ghelderode, directed by Edward Rosales, The Ill-beloved by Jacinto Benavente directed by Jose Farinas, Undo the House by Sebastian Jenyent directed by Zulema Capielli, Yungaburra Road by Noelle Zanczewska directed by Fiona Winning, Witches by Antonio Moncada directed by Zulema Capielli, Isabel Exiled in Isabel by Juan Radrigan directed by Jose Farinas, Il Postino by Antonio Scarmeta directed by Maria Montesdeoca, Malinche's Fire directed by Gail Kelly, Fever Shakespeare Sonnets directed by Sergio Amigo and Latin Lovers, devised by actors and directed by Iqbal Barkat.

Zulema's film and video credits are: Perfect Person directed by Guillermo Kellner, Little Angel by Guillermo Martin, The Party directed by Graciela Muro, Circus of Life directed by Sonja Reed, Crystal Palace directed by Cristina Viera, Everybody Business directed by Sharon Stunn, Postridie directed by Kati Lehtonen and Lilian's Garden directed by Pamela den Engelsman.



I am the Director and founding member of People in Theatre that was established in 1989. Over the years People in Theatre have been producing classic and contemporary plays. Most of the works that we do is imbedded in our Latin American cultural background. However, we have been involved in English speaking productions and we will continue to do so. The group also produces self-devised performances. We performed throughout Sydney, Canberra and Melbourne from Campbelltown Arts Centre Theatre To Belvoir Street Theatre in Surry Hills.

I arrived in 1978 to Australia with my husband and first child, Gonzalo. Andrew and David my other two children were born here and my first years in Australia I was dedicated to them. In 1989 I formed the theatre group "Peoples Theatre" directing and producing work in Spanish. In 1991 I started to work in English with the theatre group "Red Herrings" and from then onwards we incorporated works in English to reach a wider audience.

My love for theatre began as a child, when I was 9 years old attending children theatre and ballet classes. Later as an adult I completed drama studies from the University of Belgrano in Buenos Aires. My teachers and mentors were many and all left something of value in me. It was later when I started to work on stage with very different Directors that I learn what is required to live the borrowed life that is to be on a stage. Directors such as Daniel Lopez in Argentina and José Fariñas in Australia as well as Sergio Amigo and Iqbal Barkat have taught me very different theatrical techniques. I have been thinking, for a while about producing a theatre piece representing the reality of Australian migrants and exiles with real stories including drama, music and dance.

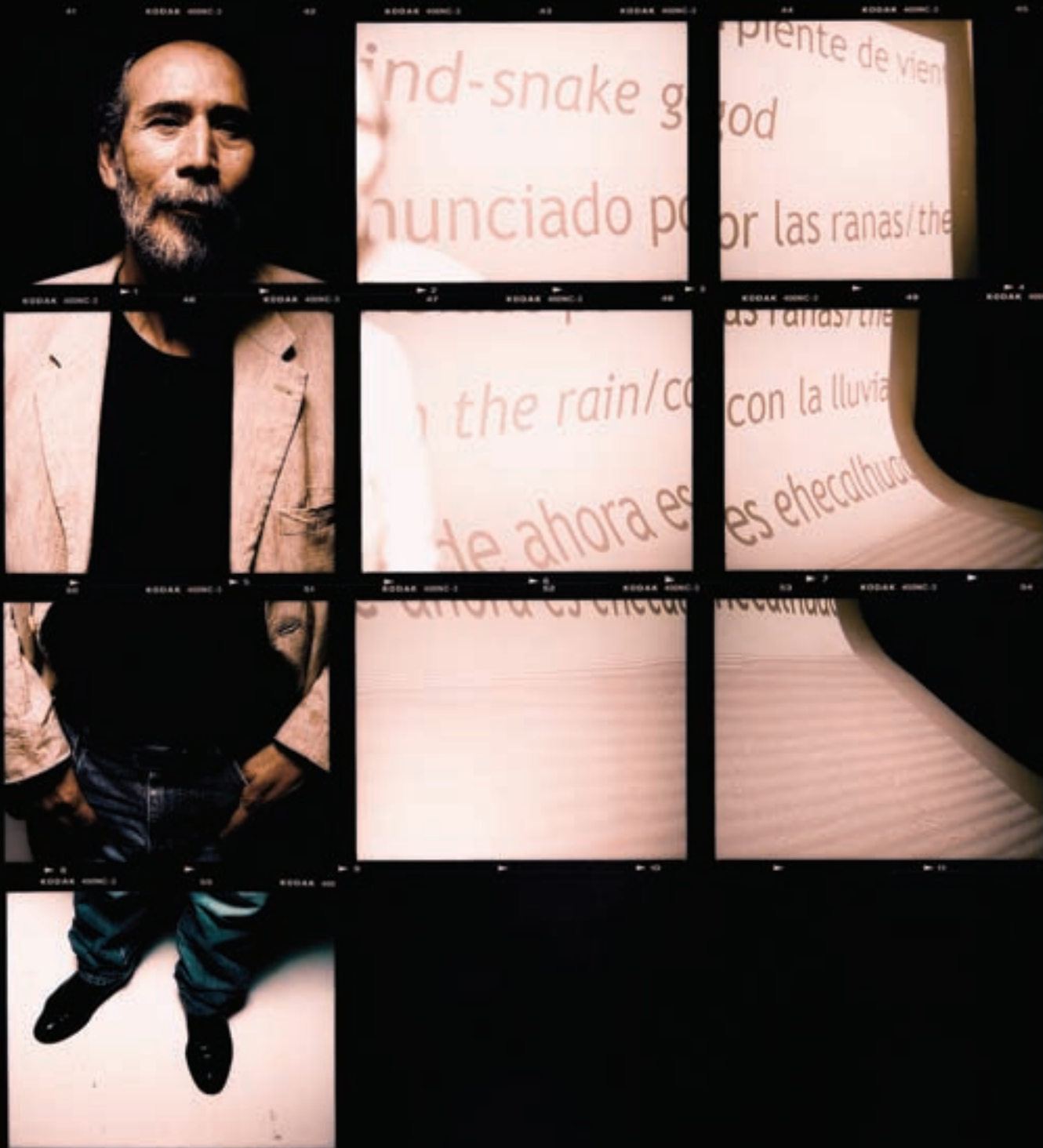
My experience in this country has been complex for issues that all actors from other cultures face. Coming from a country like Argentina where migration history has left us with deep idiosyncratic marks as well as physical appearance. In Australia, as in Argentina the population is a mixed of ethnicities and nationalities and this is not represented in the cultural mainstream of this country. It is frustrating for an actor to arrive at an audition and simply be rejected based on his /her appearance which do not match what the stereotype dictates. It is like asking who is Australian? The son of an Asian immigrant? or the son of an immigrant from England. Or the daughter who was born here or taken up citizenship? I am Argentinean, born from Argentinean parents who has European ancestry, German, Russian and French, but I am Argentinean.



In Argentina ethnic appearance and accent is not that important unlike in Australia where just an accent is an obstacle and represents a professional barrier that prevents you working. To look like a European and to have an accent have been my most difficult barriers to develop my work in Australia. I used creativity and imagination to overcome these barriers and continue my work. I strongly believe in what Lindsay Kemp once says: "The performer must always be creative, not merely interpret a gesture or a role given to him/her, it must come from inside, from abandoning oneself utterly to the impulse or the image or the emotion as it exists in the reality of the imagination. Abandon and control are the twin gods of the stage".

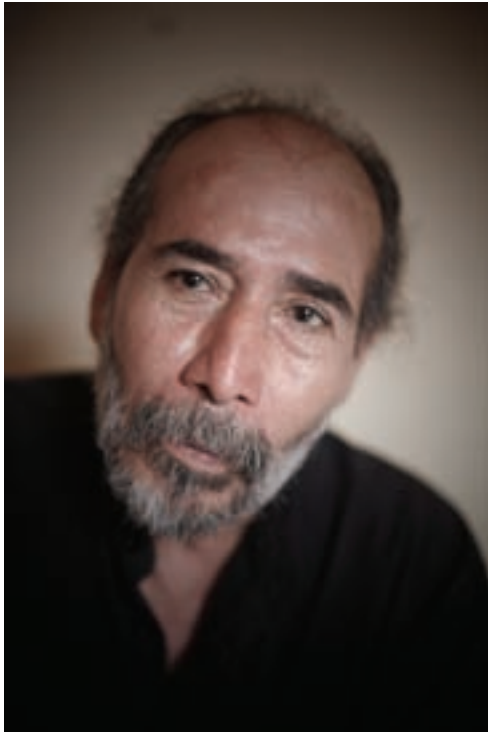
Sergio Amigo is an Argentinean theatre director who is currently based in London, where he continues to work in theatre as a director and teacher. At the time I met him he was the only director from Argentina who specialized in Shakespeare. He came to Australia during 1998 And over nine months dictated master classes at the Spanish Club in Sydney. He produced the performance of "Romeo and Juliet Variations and Fever based on Shakespeare's love sonnets. I took part in this production which we also took to Canberra. It was a fulfilling and very important experience, since always existed a belief that the technique to develop a Shakespearean character was extremely difficult. Thanks to Sergio's knowledge and intuition we managed to develop the skills that a Shakespeare character requires, developing new acting skills.

Despite many difficulties I continue to love the profession I cherished as a child, theatre fulfills my life. I work in small community events or directing and acting for organizations such as the Asociación de Mujeres de Habla Hispana and Encuentro De Mujeres (EDEMU) I also work for different government departments on educational shows for health, domestic violence, discriminations and education. I have taught in schools, drama schools and for Sydney University.

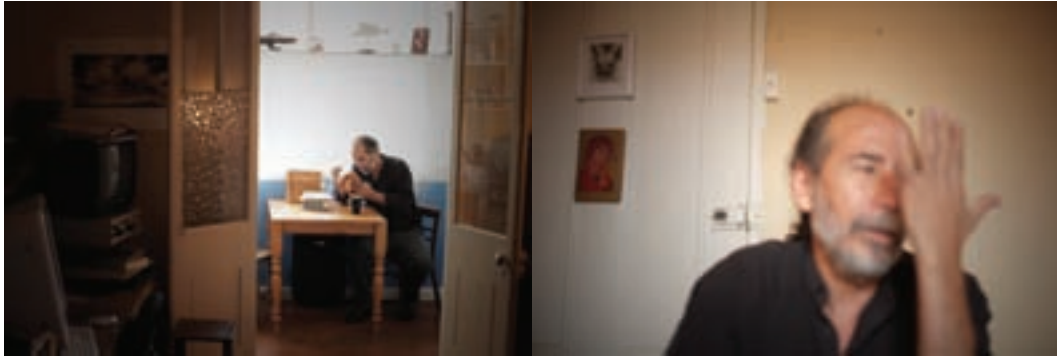


by Shane Rozario

## MARIO LICÓN



Mario Licón Cabrera was born in Chihuahua, Mexico. He spent part of his early life (75-79) in Berkeley, CA where he attended the ASUC for photography studies. Back in Mexico he was part of various puppets groups and in 1991 he travelled to Europe with Grupo Espiral, which was invited by well renowned puppet festivals. He came to Australia in 1992 and has since lived in Sydney. Mario has published poetry, short stories and interviews for Mexican, Spanish and Australian magazines, anthologies and newspapers since 1980. In 1998 he coordinated the Tribute to Octavio Paz at the Sydney Parliament House. In 1999 he was invited to the "Poetry Week" (Semana de la Poesia) in Barcelona. In 2000 he was part of the Homage to Pablo Neruda and César Vallejo together with M.T.C. Cronin, Judith Berveridge and Peter Boyle. In 2001 and 2003 Mario attended "Horas de Junio", a crowded writers festival in Hermosillo, Mexico. In 2007 he was invited to "Poetry Without Borders" in Sydney. In 2009 he took part in 'Metaphors of Space' at the Sydney Writers Festival. He has further translated many Australian poets into Spanish. YUXTAS (Back & Forth), his fourth collection of poetry, was published with the support of The Australian Council for the Arts in 2007.



*I carry a woman within me.  
A woman with the sea in her eyes  
and a long-long mystery on her profile.  
A woman dressed in black  
Bare-footed before the fire.  
A woman offering me her nakedness  
nearby the lake.  
I carry a woman within me.  
A woman spreading out her wings  
to mark where love ends  
to then fly away.*

### Australia

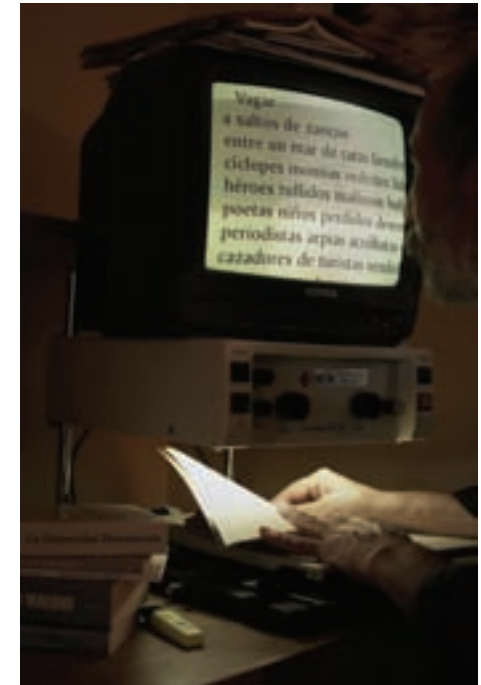
This poem has a lot to do with my arrival to Australia. I came here running away after the breakdown of a 14-year relationship with the mother of my two daughters. One day, after many years of absence, Lino Álvarez - an old friend of mine - arrived in México and offered me to come with him to Australia. I was now living in Paddington with Jennifer, my wife, who sadly died in September '97. While working in the restaurant, I started to translate some Australian poets and to make some interviews with them. My first interview was with filmmaker Alex Proyas followed by author David Malouf with whom I developed an affective relationship. But it is with Peter Boyle that I have developed a close friendship.

### Photography

As a photographer I had a few individual and group exhibitions both in México and California. In 1976 my career as a photographer in Berkeley, California ended, because I was diagnosed with Star Guard (Macula Degeneration). Between 1971 and '73 I worked as the "official" photographer for FEUS, the radical student organization at the Universidad de Sonora. I was a founding member of "Los Azules", a counter-cultural group. Part of this group dissolved into a 'Germen' group with clear post-Situationist tendencies. The 12th of September '73, after the military coup in Chile we demonstrated with other students and workers' organizations. The day after, we found most of our names on the "black list" in the official newspaper "El Sonorense", so we're forced to leave town, as it was too dangerous to stay. One part of "Germen" went to México City the other went to California.

### Writing and Translating Poetry

My poetry is not very rich in metaphors or images. Most of the time I focus on the tone that is build up by using every-day language. My poetry is inspired by real-life experiences, by the natural elements, landscapes, family memories, childhood, desire, death, distance, time/space, solitude, longings and dreams. All these themes re-occur in my poetry and short stories. My poetry is more about me, the "I". This does not mean that I am not aware of daily historic tragedies word-wide. It is said that being bi-lingual enriches your understanding of the world, and it surely has deepened my way of writing. I would like to be able to speak at least 5 languages! 'Yuxtapos' was a book I wanted to write in a bilingual mode. Poems such as those to Jennifer, who was Australian, came to me spontaneously in English while those about the death of my parents and brother came in Spanish. The context of the poem is what dictates whether I write in English or Spanish.



### Absent Spaces

Since my arrival in Sydney this city has felt empty and absent to me. The suburbs I lived in appeared like ghostly spaces; Paddington, Newtown, Surry Hills and Glebe seemed - apart from the main streets - completely desolated. Somehow, there is an unwritten call for discretion, which is still a mystery to me. It is not a feeling of solitude that one finds around here in Marrickville, for example, but some sort of agreed discretion, distance, and absence. I found refuge in poetry, since then I have been attending book launches and poetry readings at Gleebooks. These events, my relationship with Jenny and the readings of Patrick White - in particular his novel The Solid Mandala helped me a lot to understand Australia in a better way.



## Home

We always have to keep our identity, our roots by this I mean, building up your own idea of home and trying not to be a complete outsider you can be almost anywhere. So, soon I was there too, at Gleebooks and other places reading my poetry in the open-mike sections and making myself known bit by bit and making new poets friends. I started to get used to the idea of staying here in Sydney, trying to become more grounded. I'd lost too many things already anyway. At the moment I'm writing for Dos Filos, a Mexican literary review that has been in the run for over thirty years. Here I am a contributor to a very important e-zine, 'Mascara' literary review.



## Untracable

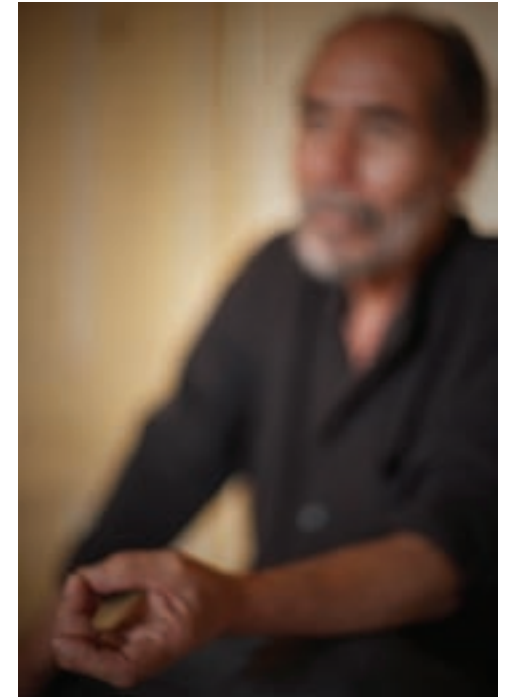
Here we are all just Latin Americans, people here they don't really see the difference between Chilenos or Guatemaltecos, it doesn't make any difference if I say that I am Mexican. Here the general concept is a Hispano-American identity. It is interesting to remember what Octavio Paz said once, that Mexican or Argentinean contemporary poetry doesn't exist as such, but rather what we have is Hispano-American poetry. If you read Octavio Paz's poetry without knowing that he was born in Mexico, you wouldn't be able to say, "ah! This is real Mexican poetry." So, national characteristics are very difficult to trace in poetry. I share certain ones with other Latin Americans but just to a certain degree since each one will have their own national points of views, traditions and even language differences. "*Cada quien acarréa con su cruz*", "Each person carries his own cross".



## Death - Everything and Nothing

I don't see my work as nostalgic or over charged with sadness, but rather like a meditation.

I don't really know what poetry means, and I share this with other important and not so important poets. For me, poetry is a meditation. It is a conversation with your own soul and the soul of other. It is an attempt to understand and place oneself into Time and Space through language. Poetry is not a commodity, that's for sure. As a poet you're a link in a chain, you belong to a certain tradition –in my case I feel closer to César Vallejo and Efraín Huerta than to Octavio Paz or Pablo Neruda. To me poetry signifies everything and nothing at the same time. It's vital for me; if I don't do it I will die/dry. Poetry doesn't leave you alone, it goes away and keeps coming back and if it doesn't come, you try to summon it all the time. An everyday exercise, something that is absolutely essential, poetry – not just mine - fills a huge gap in my life.





by Shane Rozario



## MARÍA FERNANDA CARDOSO



María Fernanda Cardoso is a contemporary artist, born in Colombia, currently living in Sydney, Australia. Graduating from Yale University with a Masters degree in Sculpture and Installation in 1990, she is well known for her unconventional use of materials and the use of animals as inspiration.

Cardoso exhibits widely in major museums and galleries in the US, Latin America, Australia and Europe. In 2003 she had a major solo show "Zoomorphia" at Sydney's Museum of Contemporary Art, and a mid-career survey at BLLA, the leading contemporary art museum in Bogota, Colombia. In 2000, the Museum of Modern Art in New York commissioned her to make a major installation for their millennium show, "Modern Starts". Here she installed 36,000 plastic lilies in a 125foot long wall — which subsequently toured to the San Diego Museum of Contemporary Art, the Museum of Modern Art in San Francisco, Miami Art Museum, and the Walker Art Center. In 2003 she represented Colombia at the Venice Biennale, exhibiting a large installation of starfish woven together into a submarine landscape titled Woven Water. Other projects include shows at the New Museum of Contemporary Art in New York, PS1, the San Francisco Exploratorium, the Centre Georges Pompidou, Fundacion La Caixa in Barcelona, the DAROS Foundation in Zurich and the Centro Reina Sofia in Madrid.

Her most re-known project, the Cardoso Flea Circus, was recently acquired by the Tate Gallery in London as part of its permanent collection. The Circus has been widely exhibited in festivals and museums around the world, and was performed at the Sydney Opera House as part of the Sydney Festival 2000, where it was a smash hit. Other collections include the Museum of Contemporary Art San Diego, Miami Art Museum, San Francisco Museum of Modern Art, Daros Collection, BLLA and Mambo Collections in Bogota, National Art Gallery, Canberra and the Museum of Contemporary Art, Sydney, among others. Cardoso has been a visiting artist and professor at the California Institute for the Arts in Los Angeles, the San Francisco Art Institute and the Universidad de Los Andes in Bogota. GRANT PIRRIE Gallery and ARC ONE Gallery represent her in Sydney and Melbourne. Cardoso has been a recipient of an Australia Council New Work Grant in 2009 and in 2002, a First Prize in the Gold Coast Art Gallery Jupiter's Art Award in 2003. First Prize at the II Bogota Biennale in 1990, tuition Scholarship from Yale University in 1989-1990, and a Colombian Government Scholarship to study abroad from 1987-1989. In 2003 Cardoso represented Colombia to the 52th Venice Biennale.



During my first years in Australia I did not want to exhibit here, only overseas as I thought my international career would die when I moved here. But it didn't die so I can now show here and overseas as well. My first art teacher at university was perhaps who most influenced me and my peers, because as we were studying the 20th-century art vanguard traditions, in their spirit we were challenged to try to always make artworks that break with the past and create new things. It forced us to be as creative as we could be. Becoming a parent takes a bit of a toll in your career but it is quite an interesting challenge. Women artists always compete in disadvantage but art itself does not have gender.

My first impressions of this country were that there was a lot of beautiful natural beauty and the species that exist here are quite interesting and different, which is part of what informs my work. I don't think Australians have any expectations, they don't mind where you come from, that I am from somewhere else I don't think they have any prejudices. I liked the people in the art community; they are open-minded, relaxed, cultured, and warm people. Collaborations are good but the artists' work is lonely.

I am currently doing a PhD researching the genitalia of invertebrates and making artworks about it. All the work I am currently doing has to do with the possibility of reproduction and fertility. With the biological factor that one can reproduce, it's a huge subject on evolution, your mandate to reproduce and survive. My method of working is doing extensive research on the subject matter, a lot of minutiae, a lot of detail, a lot of research. The flea circus that was so successful took 6 years of work.



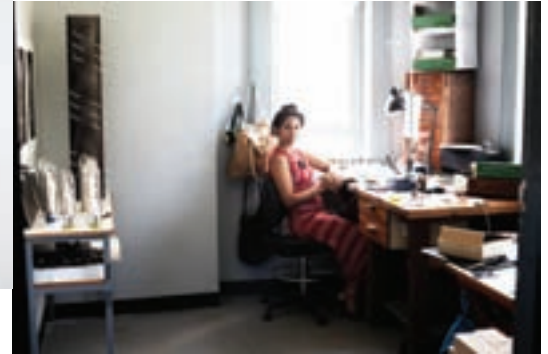
I became interested on how people connected to insects and animals. Artists should have the freedom to use any materials they want. Sometimes context is very important sometimes you have to connect to the place where you are so you try to create a dialogue that engages with the place you are in. But you can also ignore it and do your own thing. Depends where you are in your work. Sometimes you might feel the need to address the context, sometimes not. I don't like to be specialised I think its better to be multidisciplinary broaden your knowledge base in order to be a balanced human being and to have a richer life.



I have to go to Colombia every two years otherwise I feel weird. In Colombia I feel like a fish in the water while here I always feel like a fish out of water, so it's a relief to go there, where I can breathe, where I can move and be completely comfortable with the environment and myself.



After twenty- five years of working non stop things change "*mucha agua ha pasado bajo el Puente*" but your passion, I guess stays the same. Having a sense of being a successful artist it's a complex thing you want an audience, recognition, status and money. It's all of them together. But is mostly about people loving what you do what matters.



I believe that I exist through my artwork, that is my visible being more than just my body. If I want to exist I need to make my art and to show it, to know and to manifest whom I am. In order to exist I need to make things I cannot exist without my artwork. Well, that is how I exist in relationship to others- through my work.

## ALEJANDRA CANALES

Alejandra is a performance artist and independent filmmaker. Based in Sydney since 1998, she has undertaken studies in film and video production and has worked in several roles for independent films.

She has directed documentaries screened nationally and internationally including IDFA International Documentary Film Festival Amsterdam and Sydney Film Festival. She was nominated for the IF Award and won the CRC Dendy Award and ATOM award for best tertiary documentary.

In 2006 she took part in the 5SUR5 residency in Belgium where she directed the short documentary "Conocer".

She has taught at the University of Western Sydney, NIDA; Currently teaching documentary at the Sydney Film School and SPROUT media program for kids.

She is a recipient of a scholarship to complete a Doctorate of Creative Arts at University of Western Sydney where she is developing a multi-platform documentary project Solid\_Liquid\_Gas\_H2O supported by the Australian Film Commission and the Ian Potter Cultural Trust.



Anne Ransquin©



Anne Ransquin©

### Solid\_Liquid\_Gas...H2O

There is no element in this world like water. The ways our contemporary societies understand water is of critical importance to understand the future of humanity.

This video is a poetic meditation on the contemporary crisis between humanity and its quest for water. It follows a narrative structure based on water as a natural occurring element that exists in different states: Solid, Liquid, Gas...H2O.

Water changes all the time. It changes in stage, in shape and in color. Humanity's understanding of water has also changed throughout history and across nations. Water is not just the most precious commodity we face scarcity of, it is a complex spiritual element. It takes a primordial role in most myths of creation in thousands of cultures over thousands of years.

The narrative of the video is divided into three parts according to the cycle of water as it travels from solid through liquid into gas, ending with H2O as an epilogue. The aesthetic construction of the film is inspired by this transformation. [www.solidliquidgash2o.net.au](http://www.solidliquidgash2o.net.au)



In the picture: Miriam Marquez

### A Silence Full of Things

Director: Alejandra Canales  
A Silence full of Things is a short and stylised documentary that travelled in a woman's sensorial memories of political torture.

Director Statement  
"To be Greek one should have no clothes; to be mediaeval one should have no body; to be modern one should have no soul." Oscar Wilde.

Torture is a constant political practice used historically to undermine the "enemy", the "Other".

I found it relevant and important to place on the table the issue of torture in the current political climate where it seems to exist a justification to torture in certain cases.

"When documentary boundaries grow permeable, there is the possibility of looking again, with new questions in mind."

Here is when A Silence Full of Things gave me a possibility to touch on such a topic from a new perspective, the memory of the senses.

The smell that takes you right back to places that many people don't want to go.

## PAULO ALBERTON

In 94, Paulo left a 7-year career as a commercial airline pilot in Brazil to become a filmmaker. He completed a Certificate in Film at NYU, Queer Film Studies at WITS University in Johannesburg and a Master of Arts degree at the Australian Film, Television and Radio School (AFTRS) specializing in documentary directing; and is now engaged in a full time Doctorate of Creative Arts program at the University of Western Sydney (2009-2011)

Broadcast credits include the 10-minutes Going To The Dogs (SBS); the half-hours Give Me A Break (SBS) and Living On (SBS) and one hour's Swapping Lives (SBS) and Drums of Maranhão (TV Cultura – Brazil). Awards include Best Photography for Water and I; Film Australia special commendation and ATOM Best-multimedia award for Mijn Man; and Best Doco and Best Editing at Western Australian Screen Awards 2004, for Going To The Dogs.

In 2008, apart from working on My Father, My Master, facilitated community workshops; coordinated post production for a TV series at CAAMA and worked as Technical Director for a feature documentary by Jane Oehr called "Tea With Madame Clos".



### Going to the Dogs

Director: Paulo Alberton

Best Documentary - Western Australian Screen Awards 2004

Best Editing - Western Australian Screen Awards 2004

Going to The Dogs is a highly stylised, half animated parody documentary that uses dogs as metaphors to examine multiculturalism and immigration policies in Australia.

The film is narrated by the Brazilian Director who observes the everyday life of both multicultural dogs and people of the exclusive suburb of Cottesloe, in Western Australia. His humorous descriptions of these Australian cultural practices lead to the re-creation of a popular local event: a doggy Christmas party, organised by character Mrs. Ping Bond, a Chinese migrant. At the party the comparison between "multicultural dogs" and the asylum seekers of Christmas Island Detention Centre is unavoidable.

Awards

Best Documentary - Western Australian Screen Awards - WASA 2004

Best Editing - Western Australian Screen Awards - WASA 2004

## WALTER ROJAS

Walter is a graduate in music from the Centro Nacional de Artes de El Salvador and as the war pushed him into exile first to Mexico, he studied at La Escuela Nacional de Música de la Universidad Nacional Autónoma de México (UNAM) and when he came to Sydney entered the Conservatorium of Music to finish his Bachelor of Music. Walter arrived in Sydney with his son in 1989.

From 1995 to 2005 Walter worked as an Independent Director and Producer of a weekly Latin American cultural magazine, on Channel 31 UHF, Community Television Sydney. He has also worked as a freelance sound editor-operator for various shorts films and documentaries around Australia and overseas.

Since 2005 has been tutoring in computing, multimedia and video productions, training various community groups and youth organizations as well as teaching in schools in South Western Sydney. By 2009 Walter Rojas had collected innumerable film footage of the Latin American community political rallies, poetry readings, music, dance, theatre performances and Festivals. Founding member of Audio Visual and Multimedia Academy "Raul Rivas" in San Salvador, El Salvador. Walter works as a freelance filmmaker and teacher.

For Syncretic: *En Una Pieza* exhibition Walter filmed and produced Lino Alvarez Carrasco's interview: "From Hermosillo to Hill End".



## CARLOS ARANGO

Carlos is a Colombian born sound Engineer Graduated from the Australian Institute of Music with a Bachelor of Music majoring in Audio Technology. Graduated with distinction from the SAE College. Extent experience as Live sound Engineer, Sound Designer and Recording Engineer.

He currently works at the Sydney Opera House. Australia. Working on large-scale productions and different theatre companies. Work includes symphonies, operas, music concerts, theatre, cabaret, musicals, and corporate events on any of the 7 theatres and/or spaces available.

Some credits include: F.O.H for Luminous Festival. Monitors Engineer for Spanish Flamenco Show Sara Baras, Assistant Eng. For Roberta Flack, Mariza, Bela Fleck, Mathew Herbert, Human Nature, The White Album Tribute. Crew for AIR, Le Grande Cirque, Star Trek Opening, James Morrison, various International productions at "The Studio" and with Opera Australia, and many more.

For this project, all Sound scapes and interviews were recorded at his Studio, which is being used for Sound design, Post Production and Commercial Audio editing and recording.

Carlos lives and works in Sydney since 2000.



## Appendixs

### HISTORIA DE ABIGAIL LUTZEN

#### Australia

Mi familia vivió por diez años acá, cuando mi mamá queda embarazada vuelven a Uruguay donde yo nazco y a los nueve meses nos volvemos a Australia, hasta que cumplí los cinco años y regresamos a Uruguay donde vivi hasta los 28 años y decidimos volvernos con mi mamá, solas las dos. De mis primeros años en Australia me acuerdo de mi casa, vivíamos en Croydon y mi lengua era el Ingles, adquirí el Español cuando volví a Uruguay. En Montevideo me acuerdo de ir al almacén y pedir cosas en Ingles y me quedaban mirando como diciendo que? y me daba rabia. Como que Australia estuvo presente toda mi vida.

#### Pintar

Mi papa era un tipo bastante artístico si se quiere, mas que artístico artesanal , el pintaba y repujaba cueros, tenia telares y mi hermana era como la que había seguido un poco en el tema y era la que dibujaba y se expresaba. Supongo que dibujé toda mi vida, hasta que empecé con la cuestión mas artesanal y a trabajar un poco la cerámica. Haciendo pequeñas imágenes en cerámicas y después empecé a incursionar en la escultura pero una vez dentro del dibujo explorando el color y una cosa lleva a la otra. El mundo de artista es muy particular, es una forma de vida, es una forma que es parte de uno, es tu modo de ver el mundo, la forma en que uno se maneja en el mundo como te relacionas con todo, con ese limite el adentro y el

afuera entonces después cuando entras en ese mundo de la idea y empezas a vivir ese mundo de la idea y a traducirlo para adentro, porque también todo lo que esta afuera se codifica para adentro.

#### Latinoamerica

Aun no me he interiorizado con la cultura Australiana, encontré que hice una comunión con la cuestión Latinoamericana, con nuestra cultura, empezar a acceder a nuestra cultura Latina desde acá. Conocer hasta el lenguaje que se maneja en Latinoamérica , el lunfardo latinoamericano. Geográficamente me alejo pero me acerco a la gente. Me siento mas parte ahora que antes, me dio la perspectiva. Nuestra escuela de artes [en Uruguay] es de una mirada pura y exclusivamente Occidental .Todo lo que sea pre-invasión no existe, aparte de que aniquilaron a todos lo indígenas, aunque hay algunos descendientes y se mantiene alguna cosa, pero como que nuestros rituales han desaparecido. Mi papa es descendiente de Alemán, mi mama de Italiano como que mucha sangre Charrua no tengo ecepto por mi abuela. Sin reclamar la herencia Indígena...El origen tiene mucho que ver, es por lo que peleas, es el suelo donde pisas , es como cuando uno viene acá y le da los respetos y pide la aceptación de los Aborígenes. Yo me siento en deuda de estar parada acá. Me siento muy arraigada con Latinoamérica.

#### La Escuela

La escuela Constructivista es mi formación y es lo que trato como de mantener, una línea coherente. Puedo cambiar la temática pero mi línea, mi concepto del arte por ahora por allí. Lo que plantea Torres Garcia es una cuestión filosófica, como uno se tiene que comportar y como uno tiene que ser inevitablemente va a reflejarse en tu arte, entonces marca todos unos parámetros de conducta y de fidelidad con lo que uno hace, lo que trata Torres es de manejar ese lenguaje universal y primitivo. La relación de los sujetos de estudios y los orígenes de la cultura precolombinas donde usan el compás áureo, los colores tierra. Torres toma el compás áureo que es un instrumento muy antiguo, dentro del arte incluso matemático, es una ley matemática y geométrica. El compás te limita a una estructura para que el verdadero arte venga atrás de eso, a lo que vos estas tan preocupado con la metodología en la que estas empleando, la expresión va a venir por si sola. El artista se transforma en el medio para que el arte fluya.

#### Mi Trabajo

Encaro un trabajo preguntarme el porque, como un auto cuestionamiento, una auto reflexión. Encontrando el fundamento y empiezo a buscar materiales dentro de la historia , voy leyendo y voy buscando materiales y lo que pasa son las imágenes, una letra de canción me levanta una imagen, por ejemplo. La investigación es fundamental. Trato de vivir la creación

artística en el tiempo que no me tengo que preocupar por conseguir el pan, entonces lo que pasa es que tengo como dos realidades . En Uruguay me pasaba otra situación, tenia el traje de creador o obrero plástico. Mientras no pueda abandonar una de esas realidades, para dedicarme a la pintura tengo que seguir, y aunque tengo trabajos que no me comprometen como artista también hay un punto en que no negocias, a mi no me gusta que me digan lo que tengo que hacer. Mi arte es lo que yo quiero hacer, es mi modo de ver y de sentir. A la persona que tengo que respetar mas que a nadie es a mi. Por eso cocino pero también pinto.

#### Murales

Siempre estuve en cuestiones sociales y los murales que me han tocado hacer no siempre han sido relacionados con una cuestión política o con una respuesta a algo. Tiene que ver con el respeto que yo le doy a la pared como objeto, para mi los objetos son fundamentales y un poco mi primera escuela participa de eso, antes de encontrarme con la escuela de Hernández. El mural siempre lo he practicado desde un costado plástico y con mucho respeto, en donde se emplaza ese mural, dentro de la vida de quienes forma parte ese mural, no lo puedo colgar ni descolgar. La pintura tiene eso, no es como la practica del teatro que necesitas del otro, en la pintura sos vos y lo que estas trabajando, la pintura es una cosa muy solitaria. Trabajar con otros esta bien hasta que el mural lleva determinada cantidad de horas, después que



ya empieza a ser como una convivencia con el otro. Siempre me ha tocado trabajar con un amigo, con un pintor Samuel, tenemos el mismo punto de vista, trabajamos y al quinto día que nos estamos mirando la cara todo el día y peleando por este color o si esta rayita ya bueno vamos a tener que dejarnos de vernos un mes. Entonces he trabajado mucho sola. Por supuesto siempre necesitas de alguien que te este sosteniendo el hilo del otro lado para hacer la línea pero lo puedes trabajar solo. En cambio el cuadro es como que lo puedes proteger o cambiar de idea. El mural es como que uno se entrega, estas totalmente expuesto, el mural es todo un desafío. Lo tienes que pensar todo el tiempo de que no es una cosa que va a ser tuya. Depende donde este si es un mural interior en una casa o si es un mural en una calle es como que tienes que llegar a buscar puntos o ideas que la gente quiera tener dentro de ellos. Estas mucho más expuesto a que no es un deseo 100% tuyo. Entonces me pasa eso en esa parte soy el obrero plástico aunque tus características son tus características, los materiales los van adaptando, puedes hacer algo totalmente fluorescente o totalmente tierra tiene que ver con lo que uno siente. Yo no voy a pintar un submarino amarillo porque no es parte de mí. Uno va con sus manías a todos lados.

### **La historia del Cacique Charrúa Vaimaca Peru**

En 2003 recuperamos los restos de Vaimaca Perú, quien fue el último cacique Charrúa

que había en Uruguay y fue llevado a Francia con otros cuatro y Guyumusa, una Charrúa embarazada, su hijo nació en Francia y anda por allí. Una de las anécdotas es que Vaimaca es llamado por el Rey de Francia a que se lo lleven y el Baimaca dice que de ninguna manera –metido en un calabozo- él dice que el también es Rey que si quiere verlo que lo venga a ver a él. Los Franceses tenían expuesto el esqueleto de Vaimaca en un museo y nosotros por años pidiendo de recuperar los restos hasta que sucede. Paradójicamente Rivera es de los próceres nuestros que manda a matar a los últimos Charrúas. Los restos de Vaimaca los ponen en el cementerio Central en el mismo panteón que Rivera. Estaba la delegación de los Blandengues, que es el cuerpo de honor de la milicia que forma Artigas para pelear con los Charrúas. El entierro era por invitación y los que no tenían invitación pasaban por el costado, los descendientes de Charrúas estaban del lado de enfrente de la calle con sus inciensos esperando que se fueran todos para hacerle su entierro. Resulto que al final cuando todos y quedo solo el cofre con toda la delegación de los Blandengues y entraron los descendientes de Charrúas, era impresionante y ahí claro, llore como dos horas, no se podía parar de llorar, era la primera vez en mi vida, a los 28 años, que pude ver una ceremonia Charrúa en mi propia tierra, fue la única vez que yo me encontré un poco como con la raíz.

### **Uruguay y Méjico**

Tratando de recuperar acá un poco ese sentimiento de la cultural Latinoamericana, comencé a desarrollar una muestra utilizando elementos del Candombe Uruguayo y del folklore Mexicano en relación al Día de Muertos. Mi maestro Hernández ha pasado su exilio político en México, me venia acercando mucho a esa cuestión Mexicana por Hernández, primero me gusta la estética de Hernández, aunque su expresión es muy diferente a la de Torres García, igual muy estructurada él produce como una fusión. La paleta de Hernández es muy recostada hacia la de Tamayo, de ahí viene un poco esa cuestión de el matiz entonado, respetando a Torres y respetando un poco a Hernández y por mi gusto personal. Estas han sido mis influencias, cuando entro a estudiar con Hernández le empiezo a exigir que me muestre más lo que es la cultura precolombina en México. Cuando vengo acá me pasa que encuentro esa necesidad de hablar de nuestras celebraciones importantes. Tengo una relación muy cercana con la muerte de siempre y nunca le tuve miedo, mi mejor amigo muere y este cuando recién tenía cumplido los 18 y nos fuimos con mis amigos a tocarle los tambores al cementerio, al lado del tubular claro fue el shock de todo el mundo en el cementerio nosotros tomando vino tocando candombe y fumando, así bien de fiesta y después la recurrencia que empiezan a caer como una ficha de domino. Figuras importantes en mi vida que empiezan a morir y en vez de estar

asustada con el tema empiezo a sentirme como más familiar como una cosa que esta ahí. Tengo dos cosas que me enamoran siempre y de la que participo con una felicidad enorme y acá lo hecho mucho de menos, el candombe y la esa celebración por la muerte. Entonces pensé porque no juntar esas dos cosas y de alguna forma rendirle homenaje no solo como se suele hacer musicalmente al carnaval o lo que tiene que ver con las figuras principales del carnaval con esta estética Mexicana. Y empecé a encontrar que tienen todo en común, el candombe es una cuestión que viene de los esclavos Africanos que llegan al sur y a Montevideo, que vienen con toda su religión. Las letras del candombe siempre hacen referencia a los que pasaron, a los que se no están. El llamado del tambor es el llamado a los espíritus, conviven en el candombe los dos mundos, el llamado del tambor no es otra cosa que el llamado de los espíritus y de los sabios. El Gramillero, es el medico brujo, La Mama Vieja es la madre tierra, que es la que protege. La muerte como parte de la vida. Hasta los materiales con los que se trabaja el día de Muertos en Uruguay se trabaja el Carnaval de ese modo. El papel mache los muñecos de cartón, la música, los trajes, todo tiene que ver. Un poco juntar esas cosas y mostrar que pertenecemos, tenemos esa cuestión que aunque estemos desparramados tenemos muchas cosas que nos une.

## HISTORIA DE JUSTO DÍAZ

### Otras maneras de ver el mundo

Llegue a Perth a principios de Febrero del 79 y mas que sonidos me acuerdo de olores, me acuerdo del olor a la naturaleza, del olor a pasto. Venia llegando de Europa y en Europa no se sentian los olores, eso es lo que me acuerdo. Llegue a Sydney mucho tiempo después como parte de una gira, tengo una memoria muy vaga de Sydney y después volví a fines de ese año, creo que en Septiembre y ese año volvi ya para quedarme. Cuando me fui de Argentina me fui sin saber si volvía, me fui con una dictadura que mató 30,000 personas y que probablemente me hubiera matado a mi también. Yo no queria volver nunca mas, estaba muy resentido con Argentina y con lo que el pais significaba. En el 85 volvi por primera vez ya con una democracia y me encuentre un pais que habia extrañado mucho sin saberlo y no me queria ir. Desde el 85 hasta ahora el 2008 he vuelto muchas veces y desde el 99 estoy volviendo todos los años –de algun manera me recarga las pilas, me doy cuenta que me da la posibilidad de ver que hay otras maneras de ver el mundo, ojo! que no solo he ido a Argentina he ido a Europa, he ido a Brazil y que hay muchas formas de ver el mundo y me lo recuerda porque aveces uno aqui se olvida que hay otra maneras de ver el mundo. Entonces en esa negociación con las otras maneras de ver el mundo es que uno se refrezca.

### Diversidad Cultural

Mi mamá desde muy chicos nos hizo escuchar buena música, mi mamá es muy critica, todavía canta mi mamá. Gente que me ha influenciado por ejemplo a nivel Argentino, son la gente del grupo Anacruza, Aztor Piazzola, el dúo Salteño y el Cuchi Leguizamón en el area Folklorica, también me han influenciado gente de Jazz, he tenido muchos maestros que también me han influenciado. Creo que lo que más me influencia es la diversidad cultural que tenemos en America Latina y un interes bastante personal en descubrir eso y creo que eso va mas alla que toda la gente que he nombrado. Un guitarrista que me gusta mucho en este momento es Juanjo Domingo y también me influenció bastante el movimiento de la Bossa Nova entre ellos Joao Gilberto. Pero de una manera secundaria -no es que yo este tratando de imitarlos. Me parecio muy importante lo que hicieron los Brazileros con su música popular y como la llevaron a un nivel, a otro estadio sin perder la raiz cultural. Los dos primeros músicos con quiénes colaboré fueron Mario Rojas y Jenney Lewis, a los dos los conoci en una fiesta de las mujeres chilenas en el 79 y con los dos he mantenido una relación y con los otros dos que conoci después fueron Locklan Hart y Sue Monk the Brisbane que tienen un grupo que se llama "Jumping Fences" con los que en primer momento se produjo un intercambio a nivel intelectual y después a lo largo del tiempo llegaron los intercambios a nivel musicales.

### El Papel de La Cultura

En el pasado la izquierda Australiana estaba bastante activa entonces la cultura Latina cumplió un papel de aglutinamiento, no solo de gente Latinoamericana sinó también del movimiento Folk que estaba cercano a nuestra problemática. Hoy en dia la cultura Latina cumple una mera función de entretenición, yo no veo que esté cumpliendo ningún otro papel, está siendo un artículo decorativo en éste mundo multicultural de hoy en dia. Sobretudo en lo que concierne a la música, es muy raro que un grupo busque el desarrollar el aspecto estetico no asi el comercial. Al arte se le permite ser contestatario mientras no cambie nada, las artes visuales pueden ser contestatarias, un artista puede hacer la obra que quiera porque en realidad no critica nada –esta criticando una estética pero no critica nada porque no está criticando un sistema politico o económico, y en la música también se puede hacer música muy contestataria a nivel estético, de forma, pero en el sentido que lo usabamos nosotros, que era a nivel de los textos a nivel de la poesía, ese arte casi no tiene cabida y si la tiene es cuando la sociedad de consumo le ve un elemento comercial, asi como es comercial la imagen del Che Guebara, entonces se utiliza algun elemento contestatario porque eso va a vender.

### El Sistema

El artista acá para poder expresarse tiene que tener un microfono adelante, tiene que tener audiencia y generalmente esta todo controlado, lo que el artista pueda hacer es muy dificil, un artista que tenga un mensaje totalmente honesto, transparente -no se si tendria cabida en esta sociedad en este momento. Creo que en nuestros paises se esta pasando por una situación similar, es una cultura que esta homogenizando el mundo para crear una masa de consumidores y es muy dificil. Se podria decir que hay un trabajo alternativo que son las musicas que se hacen en la defenza del pluralismo o de la diversidad pero es mínimo y es muy fácil que los artistas caigan en la seguridad y de alguna manera terminen encajando en la gran maquinaria.

### Seguir haciendo una forma de contribuir

Sigo haciendo cosas y sigo desarrollandome supongo que en algún momento me ire a otro lado buscando un espacio cultural que me permita desarrollar mis ideas estéticas, sin discriminación por mi origen étnico, por mi color, mi origen cultural, por los instrumentos que toco-ya que a mi me gustan mucho los instrumentos tradicionales- parece que no hubiera mucho interes acá en todo lo que es eso. Me invitaron a participar en un festival de flauta dulce y vi la oportunidad de promover nuestra musica a y empece a escribir para flauta dulce musica Latinoamericana- bajo, tenor, alto y soprano. Tuve la suerte que

Orpheus Music me publicara dos libros y ese fue mi acercamiento a la música impresa y tuve la oportunidad de escribir algunas de mis canciones y ahora Orpheus Music me está dando la posibilidad de hacer lo mismo pero con material escrito para cuarteto de cuerdas. Esa ha sido mi contribución a la música Australiana.

### **Australia**

Este espacio, Australia me ha dado la posibilidad de desarrollarme, pero de desarrollarme en soledad y estudiar en soledad, aquí hice cursos de Jazz, de música clásica, organice y enseñe mucho, también, fui al Conservatorio, a la Universidad y saqué una Licenciatura en Educación Musical, una Maestría en Estudios Latino Americanos y actualmente estoy terminando un Doctorado. Todo lo he hecho contra la corriente, siempre encuentro un elemento que me dice: "No, no lo hagas que no te va a ir bien...es muy difícil..." De todas maneras yo trato de hacer cosas de ir contra la corriente. Desde ese punto de vista, le estoy agradecido a Australia, me ha dado una estabilidad económica que me ha permitido hacer cosas, no se si América Latina o Argentina en particular me lo hubieran dado y de alguna manera le he tratado de pagar a Australia creando proyectos que le den al país la posibilidad de ver que existen otros mundos, otras culturas.

### **Espacios Culturales**

Habrir espacios como fue La Peña, que la abrimos porque acá no había nada, no había un centro cultural que promoviera la Música Popular y La Peña no era solo Latino Americana, por ella pasaron grupos de todo el mundo y de todos los niveles. Es lo mismo que estoy haciendo con Café Carnivale ahora, estoy tratando de que la gente se de cuenta de que la diversidad no es una mala palabra, que el Multiculturalismo no es una mala palabra y que los inmigrantes no somos malos o terroristas. Tendría que decir que cuando quise quedarme el oficial de inmigraciones le dijo a la persona con la que yo estaba viviendo que tuviera cuidado porque "los inmigrantes se emborrachaban, les pegaban a sus mujeres y se casaban con ellas solo por la residencia". Esto se lo dijo el oficial de inmigraciones a mi futura esposa. Creo que es un ejemplo que demuestra la actitud con la que uno está luchando constantemente en este país. Treinta años más tarde ha cambiado muchísimo, pero todavía hay gente así y uno encuentra esa gente en todos los espacios laborales, siempre uno se encuentra con ese oficial de inmigraciones que interfiere con lo que uno está haciendo.

### **HISTORIA DE ZULEMA CAPIELLI**

Llegue a Australia en el año 1978 con mi marido y mi hijo Gonzalo. Tuve dos hijos más en Australia, Andrew y David y los primeros años los dediqué completamente a ellos. En 1989 formé el grupo de teatro "Gente en Teatro" dedicándome solo al idioma español. En 1991 empecé a trabajar en inglés con el grupo de teatro "Red Herrings" de ahí en más a pesar de no dejar el teatro en español, mis trabajos fueron muchos más en inglés dado a que podía llegar a una audiencia mayor.

Mi amor por el teatro empezó desde muy chica, a los 9 años, con cursos de teatro infantil y ballet. Después de mayor completé estudios de drama en la Universidad de Belgrano. Mis maestros fueron muchos y todos dejaron algo en mí, pero fue después cuando empecé a trabajar en teatro donde conseguí lograr la técnica requerida para vivir una vida prestada en el escenario. Directores como Daniel López en Argentina, José Fariñas, Sergio Amigo, Iqbal Barkat, fueron con los cuales puede aprender las técnicas requeridas para diferentes formas de teatro. Hace mucho tiempo que me da vueltas la idea de montar una obra que represente la verdadera historia de la emigración y el exilio de las personas en este país. Historias reales montadas en un marco que abarque drama, música y danza.

En 1998 Sergio Amigo viajó a Sydney para enseñar específicamente Shakespeare ya que era una necesidad de los actores hispanos en este país que no tuvieron la oportunidad de poder aprender la técnica de las obras de Shakespeare. Trabajó en Sydney dando clases en las dependencias del Club Español durante 9 meses. Produciendo la obra "Variaciones sobre Romeo y Julieta" y "Fever" basada en los sonetos de Shakespeare que fue presentada en Sydney y Canberra. Fue una experiencia muy nutrida e importante ya que siempre existió el mito de que la técnica requerida era muy difícil para poder desarrollar un personaje de una obra de Shakespeare. Con su conocimiento y su percepción, los actores pudieron lograr controlar las formas que el teatro de Shakespeare requiere y así lograr conocer una técnica diferente que no habían tenido la oportunidad de desarrollar. Sergio Amigo es actor, director y profesor de teatro, actualmente vive y trabaja en Londres donde sigue dirigiendo y enseñando teatro. En Argentina es la única persona que se dedicó especialmente a Shakespeare.

Mi experiencia en este país ha sido complicada debido a diferentes factores que afectan a actores provenientes de distintos países.

Tanto en Argentina como en Australia la población es una mezcla de razas y nacionalidades donde la emigración ha

dejado una marca muy profunda ya sea en la idiosincrasia como en la apariencia, lo cual no se ve representado en los medios artísticos. Es frustrante para un actor presentarse a una audición y que simplemente se lo rechace por no tener la apariencia del personaje que los medios tienen en mente. Es como si nos preguntáramos ¿Quién es australino? ¿El hijo de un emigrante asiático? ¿Un emigrante de Inglaterra? O el que haya nacido o sacado ciudadanía en este país. Yo soy argentina, hija de argentinos con ancestros alemanes, rusos y franceses, pero netamente argentina. En Argentina el acento o la apariencia étnica no tienen la importancia que tiene en este país, donde solo el acento hace difícil derribar la barrera de la profesión. Parecer europea y tener acento es una de las más grandes complicaciones que he tenido para lograr trabajos artísticos en este país. A pesar de todas estas dificultades sigo amando esta profesión que alimenté desde niña y que hace que mi vida este colmada, aunque sea haciendo algo muy pequeño para mi comunidad o montando shows en lugares como la Asociación de Mujeres de Habla Hispana, Encuentro De Mujeres ( EDEMU ), trabajando para diferentes departamentos de gobierno con shows sobre salud, violencia doméstica, discriminación y educación. También enseñando en escuelas, centros dramáticos y en la Universidad de Sydney.

## HISTORIA DE MARIO LICÓN

*Llevo una mujer en mí.  
Una mujer con el mar en sus ojos  
y un prolongado misterio en su perfil.  
Una mujer vestido negro  
pies descalzos junto al fuego.  
Una mujer ofreciéndome su desnudo  
Junto al lago.  
Llevo una mujer en mí.  
Una mujer desplegando sus alas  
Para indicar hasta donde el amor llega  
para luego volar.*

### Australia

Este poema tiene mucho que ver con mi arribo a Australia. Llegué a Sídney "huyendo" de la ruptura de una relación de más de 14 años con la madre de mis dos hijas. Un día, después de muchos años de ausencia, Lino Álvarez –un viejo amigo mío - llegó a México y me ofreció venir a trabajar con él to work como su "assistant" en su taller de cerámica La Paloma, en Newtown. Tres meses después que Lino dejó México yo ya estaba aquí, en Camden Street, mezclando enormes cantidades de barro, tallando y pintando gigantescas vasijas. Pero mi papel como asistente de Álvarez no duró mucho: después de año y medio los problemas laborales surgieron, abandoné La Paloma para siempre. Después de esto trabajé durante cinco años como cocinero y kitchen-hand en Fiesta Cantina, un restaurante mexicano en Bondi Junction. En ese entonces estaba viviendo en Paddington,

con Jennifer, mi esposa, quien tristemente murió en septiembre del '97. Mientras trabajé en el restaurante empecé a traducir algunos poemas australianos y hacer algunas entrevistas. Mi primera entrevista fue con el cineasta Alex Proyas, luego siguió el escritor David Malouf con quien he mantenido una relación afectiva. Antes de llegar a Sídney no sabía nada de la poesía australiana, así que, muy recién llegado, busqué, en una librería de viejo en King Street, una antología. En diciembre del '93 en Gleebooks escuché a Les Murray, uno de los poetas australianos más reconocidos, él fue el primero con quien platicué. Desde entonces he conocido a otros poetas: Peter Boyle, Dorothy Porter, Judith Beveridge, J.S. Harry, Robert Adamson etc. Pero es con Peter Boyle con quien tengo una relación más cercana. Peter traduce poemas hispanoamericanos al inglés y seguido nos ayudamos en este queacer.

### Artes Plásticas y Marionetas

Siempre he tenido interés hacia las Artes. El primer libro que leí siendo muy joven fue La Divina Comedia de Dante, ilustrada por Gustave Doré. En ese tiempo me atraían más las ilustraciones que el texto mismo. Era obvio entonces que cierta inclinación hacia el dibujo y el grabado. En 1969 me inscribí en la Academia San Carlos en la ciudad de México. En ese entonces eran muchos los pintores que tenían cierta influencia en mí, pero particularmente José Luis Cuevas and Guadalupe Posada, tal vez los pintores

mexicanos más reconocidos, (juno con Frida Khalo, Tamayo y Toledo) fuera del país. Sin embargo era la fotografía donde –por más de una década– me sentía "como pez en el agua". Luego, desde el principio de los ochentas, escribir poesía se volvió mi vocación central, mientras que los títeres, el teatro y la artesanía en piel constituían mi modus vivendi. Mireya Cueto – una especie de leyenda en el teatro de muñecos mexicanos- vio una de mis Performances recitando poesía Nahuatl en español, bailando y tocando flautas y tamborres aztecas. Le gusto mucho ese trabajo y me invitó a trabajar en uno de sus más grandes proyectos basado en el Génesis azteca: "La leyenda de los Soles" a ser realizado en títeres de sombra. Así fue como ingresé al Grupo Espiral, uno de los más importantes grupos en México al final de los ochentas y principio de los noventas. Viajamos por todo el país y partes de España, Francia e Italia, este ha sido uno de los momentos más intensos en mi vida hasta la fecha.

### Teatro

Cuando llegué a Sídney me encontré con que era imposible seguir con los títeres. Para empezar no había ningún grupo de títeres profesional. Esta fue mi primera frustración. Luego alguien me puso en contacto con un títerero Aborigen, le propuse trabajar con él pero rechazó la idea diciéndome que sólo ellos trabajaban con sus títeres. Un poco después conocí a Micheline,

una mujer del Medio Este, ella dirigía un proyecto con niños refugiados de Timor del Este, en Bankstown. Ella me invitó, no como titiritero sino para que entrenará a un grupo de niños. Entre estos niños estaba Fernando, un impresionante actor y cantante natural. Disfruté muchísimo esta experiencia porque cosas así no suceden muy seguido. También trabajé en otro proyecto teatral con refugiados sudamericanos, 'Survivors'. Después de muchos meses de ensayos problemáticos pusimos la obra en 'The Performance Space' por sólo dos fines de semana. Aparte de contadas alegrías, este proyecto fue un verdadero desastre! El "director-escritor-actor principal" quiso demandarnos, a mi y a otro actor porque nosotros –de acuerdo con él- lo estábamos "torturando" de una manera muy "real y brutal..." Entonces decidí distanciarme del teatro por un momento.

### **Photography**

Como fotógrafo tuve algunas exhibiciones individuales y colectivas en México y en California. Mi "carrera" como fotógrafo terminó en Berkeley. En 1978 un especialista me diagnosticó Start Gard (degeneración macular). Un día, mientras revelaba unas tomas en el cuarto oscuro ví un gran punto negro sobre el papel. Saqué el lente del ampliador y lo limpié, repetí esta acción varias veces –pero el punto negro seguía ahí sobre el papel. Estaba en mis ojos. La fotografía digital no existía en aquel

entonces, o yo no tenía noticia de ello, así que era imposible para mí seguir con la fotografía. Entre '71 y '73 fui el fotógrafo "oficial" de la FEUS, la organización estudiantil radical de la Universidad de Sonora. En ese tiempo también fui miembro fundador de "Los Azules", un grupo contracultural que impugnaba el uso legal de las drogas, libertad de expresión y justicia social. Parte de este grupo se disolvió en 'Germen' grupo con una clara postura post-situacionista, publicamos algunos números de una revista mimeografiada que tenía el nombre del grupo. El 12 de septiembre del '73, después del golpe militar en Chile marchamos –junto con otras organizaciones obrero-campesinas- y demostramos nuestro repudio por Pinochet y nuestra solidaridad con Allende y el pueblo chileno. Fue una manifestación larguísima y triste. Al día siguiente encontramos muchos de nuestros nombres en la lista negra de "El Sonorense", el periódico oficialista de aquellos días. Forzados a irnos de Hermosillo, una parte de "Germen" partió a la ciudad de México, la otra parte optó por San Diego, California.

### **Activismo**

En 1974 ya en San Diego, tratamos de contactar con otros grupos de tendencias más o menos similares. Organizamos un grupo de estudios en UCSD con Herbert Marcuse. Este grupo no llegó muy lejos pero Herbert devino un amigo más o menos cercano y nos apoyaba económicamente

junto con Jean Franco y Joseph Somers. Participamos en muchas acciones conjuntas con grupos como The Red House, Left Bank, The North Star, Open Road – todos estos grupos tenían algunas ideas similares pero otras iban al extremo de las nuestras. En junio del '76 me trasladé a Berkeley porque había pasaban mucho más cosas que en San Diego. Al final de ese año llegaron los "Germenes" que estaban en México DF. Después de ciertas penurias y tropiezos económicos llegamos a formar un grupo junto con amigos de Grecia, Argelia, Alemania, Francia, Italia y de E.U. La mayoría de esta gente tenía interés en La Internacional Situacionista. Empezamos una revista titulada irónicamente "What's left", cuestionando qué es y qué quedó de la izquierda. Pero este grupo no duró mucho, el nivel de las discusiones era muy desigual, muy protagónico, sin embargo, los que permanecemos "vivos" seguimos siendo amigos hoy en día. Así que, después de todo esto me aparté –casi completamente- de cuestiones políticas y decidí centrarme más en actividades culturales y en mis cosas personales, y aquí estoy...

### **Escribiendo y Traduciendo Poesía**

Mi poesía no es muy rica en metáforas o imágenes. Más de las veces se concentra en el tono, que se nutre usando un lenguaje cotidiano –algo así como lo que H. M. Enzensberger define como Poesía Directa –, aunque a veces "inventé" mis propias

palabras y me doy a los experimentos. Mi poesía está inspirada por hechos reales, por los elementos naturales, paisajes, memorias, el deseo, la muerte, la distancia, soledades, añoranzas y sueños. Todos estos son temas recurrentes en mi poesía y mis relatos. Mi poesía es acerca de mí, el Yo. Esto no significa que no esté al tanto de los horrores, terrores y desastres políticos y naturales. Las diarias tragedias históricas, globalmente hablando: lo que sucede en Iraq, Iran, Israel, Palestina, Afganistán, México, Australia, deja una profunda marca diaria en mi conciencia. El ser bilingüe enriquece, amplía mi escritura. Me gustaría ser capaz de hablar por lo menos cinco idiomas Yuxtapos fue un libro que lo pensé escribir de un modo bilingüe. Poemas como esos dedicados a mi llorada Jennifer que era australiana, me "llegaban" naturalmente en inglés, mientras que esos sobre la muerte de mis padres y mi hermano, venían en español. Esto tiene que ver con lo que el poema en cuestión trataba, el asunto del poema, el contexto del poema es lo que "dicta" si lo escribo en español o en inglés. Escribir lo mío no es lo único que me interesa. Creo que leo más de lo que escribo; y también dedico mucho tiempo a la traducción. Como traductor uno trata no sólo de decifrar el texto, uno además necesita encontrar el ritmo, el tono preciso en el idioma nuestro, así como también alejarse lo más posible de una traducción literal. Hay una cierta libertad – no en un nivel accidental, sino con cierta

licencia poética que nos permite hacer ciertos cambios al poema, cambios en la forma pero no en lo que el poema quiere decir. Nunca dire algo que el poeta no está diciéndonos, por supuesto, pero hay casos ... Traducir alguien con quien uno está en contacto o a quien uno conoce bien facilita bastante la tarea. La poesía de Peter Boyle, por ejemplo, es "fácil" de traducir porque le puedo preguntar directamente sobre el significado de una línea, una frase en particular.

### Espacios Ausentes

Desde que llegué a Sídney siento esta ciudad vacía, ausente. Los suburbios en los que he vivido se me presentan como fantasmagóricos espacios; Paddington, Newtown, Surry Hills and Glebe parecían – aparte de las calles principales – completamente desolados. De alguna manera hay aquí un llamado no manifiesto para ser discretos, invisibles, y esto es, hasta la fecha, un misterio para mí. No es un sentimiento de soledad lo que uno percibe aquí alrededor de Marrickville, por ejemplo, pero algún común acuerdo de discreción, distancia, ausencia. Patrick White, en una línea de su novela 'The Solid Mandala' dice algo así: "...Espiritú, es lo que hace falta aquí..."

A diferencia de México, aquí no se ve gente fuera de sus casas, pareciera que todos se esconden detrás de sus puertas cerradas ... "Puertas cerradas / como relucientes

tapas de ataúdes..." como canta Kenneth Slessor en uno de sus poemas. Mis primeras impresiones acerca de Sydney, Melbourne, Wollongong, Bathurst, y otros lugares que he visitado – fueron de que esta era en gran medida, una sociedad "cerrada". Antes de venir aquí viví por muchos años en la ciudad de México, esto es, viviendo entre 20 millones de gente más que en Sydney. Yo crecí dentro de una cultura donde la gente por las noches se sienta en los porches a platicar, mientras los niños juegan en las banquetas. Todos están afuera. Si uno camina aquí en Marrickville, las calles están completamente vacías, y no podemos llamar esto "soledad" porque las gentes están dentro de sus casas – uno puede ver, sentir que están allí, la mayor parte del tiempo en un profundo y oscuro silencio. Llegué aquí un día calido y brillante amanecer de octubre. En el camino del aeropuerto a Newtown íbamos escuchando a la gran banda aborigen Yothu Yindi y su hit internacional 'Treaty', su tremendo ritmo, sus armonías me impactaron. Más tarde, cuando salí a caminar por King Street, empecé a notar ese vacío. Era el final del '92, año de una enorme crisis económica, todo estaba a la venta y se sentía como si fuera el ocaso de Australia. Caminé alrededor de lo que ahora es Broadway Shopping Centre y todos esos gigantescos edificios estaban abandonados, en ruinas. Cleveland Street estaba desierta, polvosa, sepulcral. Yo no sabía qué hacer, dónde meterme, pero al mismo tiempo no

quería ni pensar en el regreso a México. Encontré refugio en la poesía. Esto me alivió mucho y desde entonces acudo a las presentaciones de libros y lecturas de poesía casi todas las semanas en Gleebooks. Estos actos, mi relación con Jenny y las lecturas de Patrick White - en particular su novela 'The Solid Mandala', me ayudaron mucho para "entender" Australia de una mejor manera.

### Hogar

Durante esos años que viví en Berkeley, no sentí añoranza alguna por mi país. En primer lugar porque California perteneció a México en el pasado, y porque yo era parte de un grupo de artistas/activistas mientras que aquí, en Australia yo estaba –casi- completamente solo, de ahí que al principio "sufrí" un fuertísimo y verdadero choque cultural. Pero de alguna manera me fui acostumbrando, uno se adapta a las circunstancias, uno se va integrando día a día, esto no quiere decir que uno le permite a la sociedad en turno que nos asimile. Siempre tenemos que mantener nuestro arraigo, como Serrat canta: "...mi casa y mi guitarra la llevo en mi/...a donde quiera que vaya..." y Konstantino Kavafis, el gran poeta griego dice: "a donde quiera que vayas/siempre serás el mismo..." Con esto quiero decir: cimentando nuestra idea de Casa en el Espacio/Tiempo y tratando de no ser un "extranjero" de tiempo completo, uno puede prácticamente vivir en cualquier lado. Así que, pronto yo estaba ahí también,

en Gleebooks y otros lugares leyendo mis poemas en "open-mic sections", y haciéndome conocer poco a poco y haciendo nuevos amigos poetas. Cuando dejé México yo estaba escribiendo para dos periódicos importantes y contribuyendo para varias revistas culturales. Durante los primeros años aquí enviaba mis colaboraciones por correo – en ese tiempo no tenía acceso al internet. En '99 regresé a México y buscar mis contactos encontré que muchos de ellos ya no estaban ahí. Unos se habían ido del país y otros habían muerto. Era casi imposible re-establecerme como escritor. Me fui acostumbrando a la idea de quedarme aquí en Sídney. Ya había perdido tantas cosas. En este momento todavía colaboro con "DosFilo", una revista mexicana que lleva ya más de 30 años en la escena. Aquí contribuyo con un e-zine muy importante, "Mascara literary review", la editora, Michelle Cahill nació en Kenya y tiene un enorme interés en conocer y publicar poetas y escritores de otras latitudes. Michelle ha implementado muchos proyectos, entre ellos Poetry without Borders, Metaphors of Space, proyectos en los cuales he participado. Sin rastros

El año pasado fui invitado a leer mi poesía en Don Bank, North Sydney, y la periodista que estaba cubriendo el evento me pidió que llevara mi sombrero de mariachi para la sesión de fotos. Le respondí que yo era un poeta mexicano pero no mariachi. Me

encanta el tequila y muchas canciones clásicas rancheras, pero eso es otra historia. Nunca dejaré de ser mexicano, ni siquiera con una transfusión sanguínea, pero no despliego mi bandera nacional ni uso sombrero de charro, prefiero usar sombreros panama. Aquí todos somos latinoamericanos, la gente aquí no ven la diferencia entre Chileños o Guatemaltecos, no importa si yo digo que soy mexicano. Aún así, si alguien me pregunta dónde nací, siempre contestaré: en Chihuahua. Sin embargo, aquí el concepto general es que todos somos hispanoamericanos. Es interesante recordar lo que Octavio Paz dijo una vez: que la poesía contemporánea argentina o mexicana no existen como tales, pero sí tenemos una poesía hispanoamericana. Este fue un concepto que muchos no aceptaron. Si uno lee la poesía de Paz sin saber que él nació en Mixcoac no serías capaz de afirmar: "ah! esta es verdadera poesía mexicana." Las características nacionales son muy difícil de rastrear en la poesía. Por otro lado, aquí cada quien tiene sus propias experiencias. Yo comparto algunas con otros sudamericanos pero sólo hasta cierto grado, porque cada uno tiene sus propios puntos de vista, tradiciones y hasta diferencias lingüísticas. "Cada quien acarréa su propia cruz."

### **Muerte**

A final de cuentas, este "aislamiento", "vacío", este "estar lejos de casa" que percibo, que yo "sufro" aquí en Australia,

se vuelve fuente de inspiración. Yo pasé del 2001 al 2003 en México y no escribí ni leí en la forma que lo hago aquí. No hice casi nada en esos dos años aparte de participar dos veces en un masivo festival de escritores. Cuando regresé, sentí que estaba volviendo a hacer lo que realente quiero: mis libros, mi escritura. La "soledad" aquí me permite concentrarme en mi trabajo, porque soy muy dado –aún siendo una persona introvertida – a socializar, pasar mucho tiempo con amigos haciendo nada que hablar y beber. En Tepoztlan me levantaba y me iba directo a la plaza, porque ahí no hay cantinas, entonces compras tu trago y lo tomas en la plaza y ahí te juntas con tus viejos amigos. Entonces me dí cuenta que lo estaba haciendo era recargar las baterías para cuando regresara aquí seguir escribiendo sobre esa experiencia de estar "entre dos aguas", entre "el silencio el ruido" No veo mi trabajo como sobrecargado de nostalgias o tristezas with, más bien como una meditación. Por ejemplo con la muerte de mis familiares, mi esposa, mis amigos, no es abordar un asunto de suma tristeza, más bien lo que la muerte te hace sentir y más que nada una meditación sobre el vacío absoluto que nos deja la muerte. La muerte nos deja un sentimiento de odio, de frustración, porque no puedes hacer nada para detenerla.

### **Apoyo**

En México, trabajando como titiritero, íbamos a poblaciones extremadamente pobres. Era muy deprimente aceptar que

tú estabas siendo bien pagado por llevar tu espectáculo a esos lugares donde veías las ratas pasando entre los pies descalzos de los niños. En México, el consejo nacional para las artes, en ese tiempo, era muy indulgente con artistas independientes y promotores culturales. Aquí puedes ver –hasta cierto grado- la misma situación: algunos escritores y artistas son apoyados con grandes sumas de dinero para sus proyectos mientras que todavía hay muchas comunidades aborígenes que carecen de escuelas y viviendas apropiadas. Un dramático contraste social, político y cultural. Aquí uno tiene que hacer algo extra para apoyar tu trabajo artístico. Es mucho más difícil para los sudamericanos obtener becas del Australia Council for the Arts que para los Australianos, ellos obtienen los apoyos más sustanciosos y más seguidos. Creo que nosotros tenemos que crear nuestros propios recursos, pero esto se dificulta porque la "Latino-Culture" está más enfocada en demostrar sus habilidades para bailar Salsa que otra cosa. La literatura, el teatro, el cine, la música experimental no les interesa, no "toca" a la mayoría de latinos en este país. Para ellos el arte es nada más un pasatiempo, esto se debería discutir en los talleres de arte comunitario, sobre todo con gente joven.

### **Todo y Nada**

No sé realmente qué es la poesía, y comparto esta opinión con otros poetas, importantes y no importantes. Para mi la

poesía es una meditación. Una conversación con tu alma y el alma de otros poetas. Un intento por entender y situarse uno mismo en el Espacio/Tiempo a través del lenguaje. La poesía no es una comodidad, eso debe estar claro. La poesía puede ser "útil" para el poeta y otros poetas, y algunos lectores, pero no para las grandes mayorías. Como poeta eres un eslabón de una gran cadena, pretences a cierta tradición –en mi caso me siento más cercano a César Vallejo y Efraín Huerta, que a Octavio Paz o Pablo Neruda. Para mi la poesía significa todo y nada al mismo tiempo. Es vital para mi, sino lo "vivo" muero, me seco. La poesía a veces se aleja, pero vuelve, no te abandona por completo, y si no regresa tratas de invocarla. Es un ejercicio cotidiano, algo que es absolutamente esencial, la poesía – no sólo la mía - llena un espacio muy grande en mi vida.

*Aquella lacrimocosa rabia  
Aquella lacrimocosa rabia  
Que vertí sobre ti  
La noche última de nuestro duelo  
Donde, en que rincón de mi abullada  
anatomía  
Quedo aquella rabia  
Porque ahora los trenes pasan  
Con tu dibujo más fresco*

## HISTORIA DE MARÍA FERNANDA CARDOSO

Maria Fernanda Cardoso es una artista contemporánea nacida en Colombia que actualmente vive en Sydney Australia. Se graduó en la Universidad de Yale al completar una maestría en escultura e instalación artística en 1990. Ella es muy conocida por el uso de materiales poco convencionales y por su inspiración en la naturaleza. Cardoso exhibe extensamente en los principales museos y galerías de Estados Unidos, América Latina, Australia y Europa. En 2003 presentó "Zoomorphia" en el Museo de Arte Contemporáneo de Sydney y una muestra retrospectiva en BLLA, el museo de arte contemporáneo líder de Bogotá, Colombia. En el 2000 el Museo de Arte Moderno de Nueva York, le encargó hacer una extensa instalación artística para el show del milenio "Modern Starts" donde instaló 36.000 azucenas plásticas en una pared de 125 pies de largo, la que posteriormente fue exhibida en el Museo de Arte Contemporáneo de San Diego, el Museo de Arte Moderno de San Francisco, el Museo de Arte de Miami y el Centro de Arte Walker. En el 2003 represento a Colombia en la Bienale de Venecia expuso una instalación artística compuesta de estrellas de mar entretrajidas formando un paisaje marítimo titulado "Woven Water". Otros proyectos incluyen instalaciones artísticas en el Nuevo Museo de Arte Contemporáneo en Nueva York, PS1 de San Francisco Exploratorium, el Centro

Georges Pompidou, la Fundación La Caixa en Barcelona, la fundación DAROS en Zurich y el Centro Reina Sofia in Madrid. Su proyecto mas conocido , El Circo de Pulgas de Cardoso fue adquirido recientemente por la galería Tate de Londres como parte de su colección permanente. El Circo fue exhibido en festivales y museos alrededor del mundo y se presentó en La Casa de la Opera en Sydney para el festival de Sydney 2000 donde fue un gran éxito. Sus obras estan incluidas en colecciones de el Museo de Arte Contemporáneo de San Diego, Museo de Arte de Miami, Museo de Arte Moderno de San Francisco, Colección Daros, BLLA y colección Mambo en Bogotá, La Galería Nacional de Arte de Canberra y el Museode Arte Contemporaneo de Sydney, entre otros. Cardoso ha sido artista y profesora invitada en el Instituto de Arte de los Angeles, California, el Instituto de Arte de San Francisco y la Universidad de los Andes en Bogotá. La Galería Grantpirrie y la Galería Arc One la representa en Sydney y Melbourne. Cardoso ha recibido una beca del Australian Council New York en 2009 y 2002, el 1r Premio Galeria de Arte de Gold Coast, Jupiter's Art Award en 2003. 1r Premio de la II Bienale de Bogotá en 1990. En 1989-1990 recibe una beca del gobierno Colombiano para estudiar en la Universidad de Yale. En el 2003 Cardoso representó a Colombia en 52 Bienale de Venecia.

Durante mis primeros años en Australia no quise exhibir aquí, sólo en el extranjero ya que pensé que mi carrera internacional terminaría cuando me mudé aquí pero no terminó pero ahora puedo exhibir aquí y en el exterior. Mi primer profesor de arte en la universidad fue quizás quién mayor influencia tuvo en mis compañeros y en mí ya que al estudiar las traducciones de vanguardia del siglo XX en su espíritu estabamos desafiados a siempre tratar de crear piezas de arte que rompieran con el pasado y crear cosas nuevas. Nos forzaba a ser tan creativos como pudiéramos. Ser madre pone cierta presión en una carrera pero el desafío es bastante interesante. Las mujeres artistas siempre compiten en desventaja pero el arte en sí no tiene género.

Mi primer impresión de este país fue que había mucha belleza natural y que las especies que existen aquí son muy interesantes y distintas, lo que en parte influye mi trabajo. No creo que los australianos tengan expectativas, no les interesa de donde vienes, que soy de otro lugar. No creo que tengan prejuicios. Me gusta la gente de la comunidad artística quienes son de mente amplia culturalmente relajados y amenos. Las colaboraciones son buenas pero el trabajo del artista es solitario.

Actualmente estoy cursando un Doctorado investigando los genitales de los invertebrados y creando piezas de arte al

respecto. Todo mi trabajo actual se relaciona con la posibilidad de reproducción y fertilidad es un gran tema sobre la evolución, la presión por reproducir. Mi método de trabajo es de intensa investigación en el tema pequeños detalles mucha investigación El Circo de Pulgas que tuvo tanto éxito llevó 6 años de trabajo.

Me interesé en como la gente se conecta con los insectos y otros animales, los artistas tendían que tener la libertad de elegir cualquier material que ellos deseen para producir sus obras. A veces el contexto es muy importante y hay que que conectarse con el lugar donde uno vive. Pero también se puede ignorar y hacer lo de uno, depende en punto de la carrera uno esté. A veces existe la necesidad de referirse al contexto, otras veces no. No creo que las especializaciones sean mejores, es preferible ser multidisciplinaria ya que amplía el conocimiento para ser seres balanceados y tener una vida mas rica.

Tengo que viajar a Colombia cada dos años sino me siento rara. En Colombia me siento como pez en el agua mientras que aquí siempre me siento como pez fuera del agua, así que es un alivio estar allí, donde puedo respirar, me puedo mover y estar completamente cómoda con el medio ambiente y conmigo misma.



Después de 25 años de trabajar sin descanso, las cosas cambian , mucha agua ha pasado por debajo del puente, pero la pasión sigo que sigue igual. La sensación de ser un artista exitosa es compleja, una quiere tener una audiencia , reconocimiento, estatus y dinero, todo junto pero principalmente es el hecho que la gente ame lo que haces es lo importante.

Creo que existo a través de mis obras de arte ese es mi ser visible más allá que solo mi cuerpo. Si quiero existir necesito crear y mostrar mi arte para conocerme a mi misma y manifestar quien soy. Para existir necesito hacer cosas, no puedo existir sin mis piezas de arte. Así es como existo en relación a los demás, a través de mi trabajo.





