

## FILM AT REDCAT PRESENTS

**Sat Sept 26 | 8:00 PM |**

**ONLINE**

Jack H. Skirball Series

\$10 [members \$8]

To get tickets, visit: [Beatriz Santiago Muñoz](#)

## Beatriz Santiago Muñoz

Program curated by Beatriz Santiago Muñoz and Bérénice Reynaud  
Presented in collaboration with the Herb Alpert Award in the Arts

Film at REDCAT is proud to present a selection of films by the 2019 recipient of The Herb Alpert Award in the Arts in Film/Video Beatriz Santiago Muñoz - including *Nocturne* (2014), *Playa Negra* (2014) and *Gosila* (2018), as well as clips from her new work in progress, *Dicen que cabalga sobre un tigre* (*They say she rides a tiger*, 2020). Santiago Muñoz has created a body of trenchant, poetic work thoroughly dedicated to imagining not only a decolonized Caribbean but alternative modes of vision and representation. Influenced by Boalian theater, experimental ethnography and feminist film histories, she has likened her way of working with non-actors to musical improvisation, ritual, dance and psychoanalytic sessions. Her work has been shown internationally at the Tate Modern, the New Museum, the Whitney Biennial and Pérez Art Museum Miami, among others. In addition to the Herb Alpert Award in the Arts, she also received a Creative Capital visual artist grant.

### **In person, via Zoom: Beatriz Santiago Muñoz**

"There is something dreamlike and almost hallucinatory in Santiago Muñoz's work, a nod to the counterculture of the 1960s and '70s and its interest in drug-influenced approaches to art. At the same time, the re-enchantment of nature evoked by her haunting images might foster a politics of ecology."

- *Art in America*

"In slow and often enigmatic fashion, Santiago Muñoz's films explore the tensions between the legends that envelop the colonial histories of the artist's native Puerto Rico and its surrounding islands, as well as the contemporary experience of these sites. The disjuncture between a mythologized past and the uneventful passage of time that her camerawork documents, makes for uneasy viewing as past events haunt places that, today, appear innocuous." - *Frieze*

"Travelling through the United States, Puerto Rico and Haiti, Santiago Muñoz's handheld camera offer a highly embodied image and unexpected perspectives." - Tate Modern

## **Program**

### ***Gosila***

16mm and HD video transferred to video, 9:58 min., 2018

"I dreamt all the objects of the world had been washed away in a giant wave. There was a museum of the Tibetan object, but it was really a museum of all the objects that had survived. They were set up in lazy Susans that swirled together all moved on a conveyor belt that traveled throughout the museum. I was given a few minutes to compose a history of the world with 5 objects for a crowd in the auditorium. This a film about disorder, sense-making from the ground up, slowness and the work days after the hurricane."

### ***Nuevos Materiales***

HD video, 4:20 min., 2018)

Elizam Escobar - a Puerto Rican artist and writer who served 19 and a half years in US prisons for the crime of seditious conspiracy, as a member of the Fuerzas Armadas de Liberación Nacional - handles a ceramic object that was made for Muñoz's 2017 film, *Oneiromancer*, and proposes possible interpretations. With his presence he both grounds and unbalances the work. He is both the voice of authority and a willing player in the game, an artist as interested in the world of the imagination as in history.

### ***Playa Negra/Caballo/Campamento/Los muertos/Fuerzas***

16mm black and white, silent, 8:00 min., 2016

The film was shot in Vieques - an island that was used as a bombing range by the US Navy in Puerto Rico for 60 years, and that for the past 10 has been fighting for its decontamination. It weaves together images of a man who cares for horses that roam the old target range; a black magnetite beach that is slowly eroding; an artist who has helped to resurrect a sacred tree which was once within the Navy's gates and who has been herself resurrected from illness more than once; a man who hopes his ritual movements return the island of Vieques to a cosmic balance; all of these are intertwined - land, toxic bomb, political work, celebration and death.

***Nocturne*** (31.20, 2014)

HD video, color, sound, 30:35 min., 2014

*Nocturne* was shot over 10 nights, while thinking about material and poetic transformation - in dreams, in darkness, through objects or ideas - in Port-au-Prince, Haiti. During this time, Santiago Muñoz was hosted by the Quatre Chemins Festival, whose collaborators became an important part of the film. Daphne Menard appears singing a traditional Haitian song about a young man who goes off to buy coffee and is arrested by the police. Guy Regis Junior's mother, an assiduous lottery player, describes her lottery dreams and the common system for deciphering their codes. Two young theater students, Rodlin Christolin and Marie Claude Agustin from ENARTS, Port-Au-Prince's art school, rehearse a speech, written for the occasion.

***Ojos para mis enemigos*** (14.00, 2014)

HD video, color, sound, 14 min., 2014

Pedro Ortiz Pedraza prays to the Orishas. "Give eyes to my enemies, so that they may not take mine out." This is not a ruin and there is no nostalgia, no melancholy for a different future. The cotton trees have returned, from a time before the US Navy base was here. The cotton in Pedro's hands is for Obatalá, who loves the color white. It has been 10 years since the base closed. It is a wild combination of native species, introduced species from the agricultural past, and ornamental betel nut palms for the Navy's housing. Packs of abandoned dogs, wild boars escaped from a farm, and native birds jockey for position. No future has been determined yet. The forest retakes acres of land every day. An infinite number of events take place.

Clips from ***Dicen que cabalga sobre un tigre***  
(*They say she rides a tiger*) (2020, work in progress).

Animated by a shifting cast of collaborators from music, performance, art, and poetry, *Dicen que cabalga sobre un tigre* entwines the linguistic structure of Monique Wittig's iconic 1969 feminist novel *Les Guérillères* with the material and conceptual ground of the Caribbean. It visualizes the ecstatic potential of a near-future, non-binary world order through the struggles of its protagonists to imagine a new sort of sensorium - an autonomous language of post-colonial and post-patriarchal society.

### **The Artist**

Working primarily in film and video, **Beatriz Santiago Muñoz** has created a body of trenchant, poetic work thoroughly dedicated to imagining not only a decolonized Caribbean but alternative ways of seeing and representation. Influenced by Boalian theater, experimental ethnography, and feminist film histories, she has likened her often improvisatory way of working with non-actors – (both performer and filmmaker go through a process of discovery and invention during the focused and heightened state of making) – to musical improvisation, ritual and dance as well as to a psychoanalytic session. Moved by the poetics of everyday life and the power and subtleties of place which contain layers of history, she has a deep and longtime relationship with the landscapes of Puerto Rico, (including the scarred-by-military terrain of Vieques), aware of how her home has been represented visually, by outsiders, in very limited ways. In addition to the films and videos, which include an exploration of the sacred in a Haitian market place, and narratives of factory closings, a murder, and accidental death, since 2013, she has been organizing Walking Seminars for filmmakers, theorists, curators, activists and others, walking through areas of Puerto Rico, being with and listening to place, perceiving sensorially, awakening a deepening of attention.

Experimenting with look and form, Muñoz re-imagines not only the way images are placed next to one another and the relationship between camera operator and subject, but also the space of the projection and who the created-for audience might be. Metaphorically as well as literally, she puts into motion a process of seeing differently as a tool for imagining a different

future.

Recent solo exhibitions include: "Gosila in Der Tank," Basel; "Rodarán Cabezas in Espacio Odeón," Bogotá; "That which identifies them, like the eye of the Cyclops" at Western Front; "A Universe of Fragile Mirrors" at the PAMM in Miami; and "Song Strategy Sign" at the New Museum. Recent group exhibitions include: Whitney Biennial 2017, NYC; Prospect 4, New Orleans; 8th Contour Biennale, Mechelen; Ce qui ne sert pas s'oublie, CAPC-Bordeaux. In addition to the Herb Alpert Award in the Arts, she also received a Creative Capital visual artist grant.

"I'm into the sensorial unconscious, the poetic material that has been lost in the fire."

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