

Traspasar las Puertas de Cristal del Museo - English

Language: en-GB

00:00:01.001 --> 00:00:05.005

Beyond the Glass Doors of the Museum

00:00:10.010 --> 00:00:20.730

[scenes inside a museum with sculptures in the classical European style].

00:00:20.730 --> 00:00:30.322

[stringed instrument plays]

00:00:30.322 --> 00:00:38.082

[you can see murals with relief sculptures in the pre-Columbian indigenous style]

00:00:38.082 --> 00:00:45.191

[scenes in a courtyard outside the museum, with a water fountain].

00:00:47.173 --> 00:00:49.675

[a young woman is seen in the courtyard]

00:00:49.675 --> 00:00:55.681

[she takes a coin out of her bag and throws it into the fountain]

00:01:02.688 --> 00:01:05.816

[the young woman is inside the museum, entering a room].

00:01:05.816 --> 00:01:08.652

[she approaches a woman in a white dress, standing in the room]

00:01:24.627 --> 00:01:28.714

[the woman walks to one side of the room]

00:01:31.717 --> 00:01:34.011

[and from the wall she removes a poster]

00:01:38.224 --> 00:01:41.185

[the woman walks towards the young woman, holding the poster over her head]

00:01:41.185 --> 00:01:45.147

[on the poster are the words Travestí, Marrón, Sudaka, Antirracista]

00:01:45.147 --> 00:01:47.983

[the woman throws the poster to the ground]

00:01:52.029 --> 00:01:54.990

Do you like these statues?

00:01:59.995 --> 00:02:01.956

Over there. Look at it, observe it.

00:02:04.041 --> 00:02:10.256

What? I'm not a statue, I'm alive. Look at me, I'm alive.

00:02:10.256 --> 00:02:12.890

Although, to tell the truth, they wanted to kill me.

00:02:14.093 --> 00:02:17.388

Can I ask you a favour? Can you pick up that poster for me?

00:02:21.392 --> 00:02:22.893

Put it over there.

00:02:24.436 --> 00:02:29.096

What? Isn't Argentina white?

00:02:30.109 --> 00:02:32.820

There is such a thing as colonisation.

00:02:33.654 --> 00:02:36.782

The great fatherland was ours.

00:02:37.032 --> 00:02:41.871

It wasn't really a homeland, it was Abya Yala. You understand, don't you?

00:02:44.039 --> 00:02:47.209

For those who never could neither study nor go to university,

00:02:47.209 --> 00:02:50.838

there was colonisation in Argentina, yes sir.

00:02:55.217 --> 00:02:58.637

Coincidentally, yesterday I went to the Rio de la Plata, to the waterfront,

00:02:58.637 --> 00:03:01.682

to have a drink, which I really enjoy, that champagne is delicious,

00:03:03.267 --> 00:03:06.061

and I see Columbus looking at the river. Too bad he had his back to me,

00:03:06.061 --> 00:03:07.646

otherwise I'd have taken a picture of him.

00:03:08.272 --> 00:03:10.253

My ancestors remember him.

00:03:10.253 --> 00:03:13.064

No one can erase history.

00:03:13.064 --> 00:03:16.655

Even if buildings trample history underfoot, history cannot be erased.

00:03:18.032 --> 00:03:21.702

Nobody remembers the history of the Wichis, of the Diaguitas.

00:03:22.244 --> 00:03:26.290

My ancestors do; and I do too.

00:03:27.875 --> 00:03:29.539

And I do too.

00:03:32.671 --> 00:03:34.673

Don't look at me like that.

00:03:35.007 --> 00:03:39.524

I don't have to have the coloured mountains [of the Andes], let alone a wiphala [Indigenous flag] in the background,

00:03:39.524 --> 00:03:41.555

to know that I have indigenous features.

00:03:41.555 --> 00:03:43.265

Your gaze will not define me.

00:03:44.266 --> 00:03:46.101

I know who I am. Do you know who you are?

00:03:51.106 --> 00:03:52.107

It's all right.

00:03:54.860 --> 00:03:58.656

You like this one? This white skin. Isn't it beautiful?

00:04:05.663 --> 00:04:07.665

And this one?

00:04:07.665 --> 00:04:11.293

Venus de Milo - Milo

00:04:13.295 --> 00:04:15.043

But this is the best one.

00:04:17.007 --> 00:04:23.097

This one is called Victory of Samothrace.

00:04:25.099 --> 00:04:27.726

I brought it from Barcelona, very expensive!

00:04:29.019 --> 00:04:30.321

There's a lot of gold over there.

00:04:31.271 --> 00:04:32.731

Gold they stole from here.

00:04:33.691 --> 00:04:40.114

They brought it from Peru, went through Bolivia, then Salta, Tucumán, Tucumán to the port of Buenos Aires.

00:04:41.907 --> 00:04:45.036

Up there, to Europe, France, England

00:04:46.036 --> 00:04:50.040

And there they melted it down, sold it and built their castles,

00:04:50.040 --> 00:04:53.836

their churches, with crosses made of gold...

00:04:56.005 --> 00:05:00.718

And someone who had a lot of gold, bought stone and made her,

00:05:01.719 --> 00:05:06.015

I bought her with money because I have no gold.

00:05:06.015 --> 00:05:12.688

They took the gold. They took it from Peru, Bolivia, Santa Fe. They arrived in Buenos Aires.

00:05:12.688 --> 00:05:17.985

Roca killed all the Indigenous peoples in a genocide, but one Indigenous woman who was much stronger,

00:05:17.985 --> 00:05:20.946

she ran hard, she ran so hard, so hard, so hard, that she escaped being killed,

00:05:20.946 --> 00:05:25.909

and then she had a child with a Wichí [Indigenous man], and that Wichí had a child, do you know with whom, with a Diaguita

00:05:25.909 --> 00:05:30.080

and this Diaguita had a son and another son, they also ran so they wouldn't be killed, right?

00:05:31.081 --> 00:05:35.043

And from there my grandmother was born and my grandmother gave birth to my mother. My mother was a domestic worker all her life

00:05:35.043 --> 00:05:40.549

who cleaned other people's houses and they never paid her [social security] contributions.

00:05:40.549 --> 00:05:45.721

And she had me, uh-huh, and she educated me, she educated me so much, so much, so much - that here I am!

00:05:45.721 --> 00:05:47.721

And that's it! It's over! Enough!

00:05:48.682 --> 00:05:50.765

We are the generation that says, enough!

00:05:50.765 --> 00:05:52.765

Stop colonising us!

00:06:00.027 --> 00:06:01.570

Excuse me.

00:06:03.030 --> 00:06:05.824

I'm going to leave you to look at all these works of art.

00:06:07.451 --> 00:06:08.452

They're for sale.

00:06:09.453 --> 00:06:11.872

Anything you need, I'm going to be having a drink outside.

00:06:12.039 --> 00:06:14.082

I think what's going on is that I'm very worked up

00:06:14.291 --> 00:06:18.040

because my husband recently died.

00:06:18.040 --> 00:06:21.256

And you know what a woman has to do

00:06:22.090 --> 00:06:24.259

to survive in this system.

00:06:25.427 --> 00:06:27.721

So just let me know if there's anything you need, OK?

00:06:28.722 --> 00:06:29.553

Excuse me.

00:06:31.517 --> 00:06:36.064

[the young woman watches as the lady leaves]

00:06:41.068 --> 00:06:52.319

[the young woman walks through the museum rooms]

00:06:52.319 --> 00:06:54.373

[she stops when she sees a table in a room at the back of the museum]

00:06:55.874 --> 00:07:00.337

[on the table you can see plates of food, a saucepan, a newspaper].

00:07:00.337 --> 00:07:03.215

[a man is sitting at the table; he talks to the young woman].

00:07:04.007 --> 00:07:05.259

Camila

00:07:09.721 --> 00:07:11.223

[the man stands up and walks towards Camila]

00:07:11.223 --> 00:07:12.850

Camila

00:07:25.863 --> 00:07:28.699

Camila, I'm not white and I'm not black.

00:07:28.699 --> 00:07:31.285

Real estate agents won't open their doors to me, taxis won't stop for me,

00:07:31.285 --> 00:07:32.911

I can't get in to places wearing trainers.

00:07:33.912 --> 00:07:37.124

Sometimes at night people cross the road when they see me,

00:07:37.124 --> 00:07:40.127

when I get on the bus they put their mobile phones away.

00:07:41.670 --> 00:07:46.633

Walter, I'm not white and I'm not black. I'm not the African-American of the USA

00:07:46.633 --> 00:07:49.887

and I am not the Argentinian European porteño [of Buenos Aires].

00:07:49.887 --> 00:07:51.638

What colour am I, Cristian?

00:07:52.639 --> 00:07:56.184

Two policemen stop me on the corner. They ask me to open my backpack, I refuse, they take it off,

00:07:56.184 --> 00:08:00.272

they grab all my things, I see my underwear fall to the ground, they ask me for my ID,

00:08:00.272 --> 00:08:04.276

they push me against the wall, people start filming. They take me away.

00:08:05.152 --> 00:08:10.407

Who can I be cast as? A thieving kid? In jail? A peon? A poor person?

00:08:11.408 --> 00:08:12.948

In which advertisements can I appear?

00:08:14.912 --> 00:08:15.913

In ones for social programmes?

00:08:18.457 --> 00:08:20.292

In political campaigns?

00:08:20.876 --> 00:08:23.253

You look Peruvian they tell me,

00:08:24.630 --> 00:08:28.675

from the Philippines, from Cambodia, from Indonesia,

00:08:29.843 --> 00:08:33.430

everything... except Argentinian.

00:08:37.434 --> 00:08:40.979

Facundo, we are neither black nor white.

00:08:40.979 --> 00:08:43.815

Our colour is associated with crime,

00:08:44.066 --> 00:08:48.862

with poverty, with welfare scroungers, with shitty n****.

00:08:48.862 --> 00:08:50.739

Luis, I come from the north.

00:08:52.449 --> 00:08:54.826

I was born 60 kilometres from the border.

00:08:55.827 --> 00:09:02.668

I grew up in an almost unfinished brick house with my dad, my mum, my sisters and my dog Terry.

00:09:03.627 --> 00:09:08.340

In my blood I carry the genes of an Indigenous person who managed to escape the slaughter.

00:09:09.007 --> 00:09:13.720

Luis! What colour are you, Luis?

00:09:13.720 --> 00:09:17.683

What colour are you, Luis, that they killed you with a police revolver, leaving six children without a father?

00:09:17.683 --> 00:09:21.645

What colour are you, Facundo, that they shot at your relatives?

00:09:21.645 --> 00:09:25.607

What colour are you, Camila, that they killed you when you were 14 years old and pregnant?

00:09:25.607 --> 00:09:28.652

What colour are Joni and Papu who were killed in Lugano?

00:09:28.652 --> 00:09:34.700

What colour are you, Fabian, that they shot you in the back?

00:09:36.994 --> 00:09:40.789

Camila Arjona, Walter Bulacio, Cristian Toledo,

00:09:40.789 --> 00:09:45.836

Luis Espinoza, Facundo Castro, Facundo Ferreira,

00:09:49.006 --> 00:09:52.801

Alejandro Rosé, Lucas González

00:09:55.804 --> 00:09:58.682

What colour are they?

00:10:01.685 --> 00:10:04.855

[the young woman runs to the man and embraces him]

00:10:16.867 --> 00:10:24.499

[they stare at each other]

00:10:24.499 --> 00:10:27.377

[the young woman turns and leaves]

00:10:28.837 --> 00:10:32.970

[murals with relief sculptures in pre-Columbian Indian style are seen; a flute sounds]

00:10:42.976 --> 00:10:44.365

[the young woman passes through a door of the museum and enters a room]

00:11:02.370 --> 00:11:04.998

[the young woman encounters a woman dressed in white, standing next to a pre-Columbian statue].

00:11:07.000 --> 00:11:08.001

[the woman begins to read from a phone she is holding in her hand].

00:11:09.377 --> 00:11:12.297

Everything that's bad for me.

00:11:12.297 --> 00:11:14.420

We're all anti-racist!

00:11:14.420 --> 00:11:20.680

Until you see a situation of racism, you don't intervene and you choose to be lukewarm.

00:11:22.682 --> 00:11:23.850

We're all anti-racist!

00:11:25.852 --> 00:11:34.736

Until you let the problems of a brown person be recounted on the stage by a person who is not [negatively] racialized.

00:11:35.737 --> 00:11:38.156

We are all anti-racist!

00:11:38.156 --> 00:11:45.121

Until you tell a brown person that they are victimising themselves by reporting a violent incident.

00:11:48.124 --> 00:11:51.336

We're all anti-racist!

00:11:51.336 --> 00:11:52.652

Until a brown guy asks you to play cumbia in your fancy queer club.

00:11:57.634 --> 00:11:58.838

We're all anti-racist!

00:11:58.838 --> 00:12:07.435

Until you ask a brown person if they come from a neighbouring country, assuming that Argentinians are white!

00:12:09.437 --> 00:12:11.022

We're all anti-racist!

00:12:11.439 --> 00:12:18.655

Until you don't pay the [social security] contributions of "the girl who helps you at home", of "the lady who cleans".

00:12:21.658 --> 00:12:24.259

We are all anti-racist!

00:12:24.259 --> 00:12:30.250

Until in Argentina we refuse to admit that there was a genocide 500 years ago.

00:12:31.209 --> 00:12:33.003

We are all anti-racists!

00:12:33.003 --> 00:12:40.468

Until you justify your privileges by saying that your great-great-grandmother belonged to a community or to a native people.

00:12:42.470 --> 00:12:51.897

What hurts me is that you deny, limit and violate our ancestry.

00:12:53.899 --> 00:12:56.860

[the woman dressed in white walks away, leaving the young woman alone].

00:13:03.867 --> 00:13:05.952

[the young woman walks over to a mirror and looks at herself]

00:13:06.953 --> 00:13:09.164

[scene in the garden of the museum with Rebe Lopez, dressed in a white robe]

00:13:09.164 --> 00:13:15.086

We, the representatives of the people of the Argentine nation, assembled in General Constituent Congress,

00:13:15.086 --> 00:13:19.674

by the will and choice of the provinces of which it is composed,

00:13:19.674 --> 00:13:22.636

in fulfilment of pre-existing agreements,

00:13:22.844 --> 00:13:26.598

in order to constitute the national union,

00:13:27.057 --> 00:13:33.647

to strengthen justice, to consolidate internal peace, to provide for common defence,

00:13:34.648 --> 00:13:38.818

promote general welfare, and secure the benefits of liberty,

00:13:39.819 --> 00:13:42.656

for us, for our posterity,

00:13:44.658 --> 00:13:49.412

and for all the men of the world who want to dwell on Argentinean soil:

00:13:50.413 --> 00:13:54.709

invoking the protection of God, source of all reason and justice:

00:13:55.126 --> 00:14:02.258

We order, decree and establish this Constitution, for the Argentine Nation.

00:14:02.258 --> 00:14:05.178

[Rebe López is seen, sitting and reading "Conflicto y Armonías de las Razas" by Domingo F. Sarmiento].

00:14:05.178 --> 00:14:12.852

"The North American is, then, the Anglo-Saxon, exempt from all mixture with races inferior in energy,

00:14:12.852 --> 00:14:21.027

preserving his political traditions, without degrading them by the adoption of the racial ineptitude for government

00:14:21.027 --> 00:14:26.700

that is integral to prehistoric man, brave as a grizzly bear,

00:14:26.700 --> 00:14:31.287

his life companion in the forests of the United States,

00:14:32.414 --> 00:14:36.084

tamed like a llama in the vast expanses of Peru,

00:14:36.084 --> 00:14:44.175

lazy, dirty, thieving like in the Pampas, and drunk and cruel the world over,

00:14:45.176 --> 00:14:49.264

even in the old Missions, he was a consummate hypocrite,

00:14:49.264 --> 00:14:55.228

notwithstanding the idylls and counsels that a society of wise men spread through the world,

00:14:56.229 --> 00:15:00.025

which gave the melody of the songs to be sung by the Order

00:15:00.025 --> 00:15:06.448

in all tongues for the glorification of God and his own aggrandizement."

00:15:06.448 --> 00:15:10.073

[Rebe throws away a copy of the Charlie Hebdo newspaper she was leafing through, with its caricature of the prophet Mohammed on the cover].

00:15:24.007 --> 00:15:28.219

[Rebe is again reading the Charlie Hebdo newspaper]

00:15:35.226 --> 00:15:40.190

[she sits down, finishes reading and puts the newspaper aside]

00:16:07.175 --> 00:16:11.137

Performers in order of appearance: Euge Choque, Daniela Ruiz, David Angel Guidiño, Rebe López.

00:16:13.139 --> 00:16:18.061

Dramatic writing and visual essay:

David Angel Guidiño, "The unloved queen" "Marrón".

00:16:18.061 --> 00:16:20.021

Alejandro Mamani and Rebecca Micaela López, "Conversations of blood and fire through time".

00:16:20.021 --> 00:16:24.734

Audiovisual production:

Camera direction, editing and sound

Dennis Guerrero, Libertad Subero

00:16:26.736 --> 00:16:30.698

Make-up: Florencia Alvarado

Production and research: Identidad Marrón, Ana Vivaldi, Pablo Cossio

00:16:33.701 --> 00:16:36.037

Thanks: Museo La Cárcova - Universidad Nacional de las Artes Argentina; Adhemar Miranda

00:16:38.039 --> 00:16:41.751

Texts: Conflicto y armonías de las razas en América. Domingo Faustino Sarmiento (Buenos Aires: La Cultura Argentina - 1915); Charlie Hebdo, No. 1011, 2 Nov 2011

00:16:43.711 --> 00:16:46.673

[Logo of Identidad Marrón: Collective of Brown People].

00:16:48.675 --> 00:16:51.094

[Logos of Universidad Nacional de San Martín; Museo de la Cárcova; University of Manchester]

00:16:54.097 --> 00:17:02.605

These scenes were created by the Identidad Marrón collective and filmed at the Museo de la Cárcova.

Scene 1 and Scene 2: "Marrón" my cornerstone by David Angel Guidiño

Scene 3: Conversations of blood and fire through time by Alejandro Mamani and Rebecca Micaela López.

00:17:04.607 --> 00:17:20.582

The Museum of Comparative Sculpture la Cárcova

The museum was founded by Ernesto de la Cárcova in 1928 to train Argentinean artists in the tradition of Western canonical art. The museum's collection consists of casts of classical sculptures of European art, wrongly called "Universal" art. The casts are plaster copies, produced from the original sculptures. Between the mid-19th and 20th centuries, the production of casts was an established practice of European museums, which had their own workshops for reproducing the most important works of art in their collections. The copies were marketed as a form of cultural dissemination of the "civilised world".

00:17:20.582 --> 00:17:30.550

In La Cárcova there are copies from the Berlin Museum, the British Museum, the Louvre and the Academy of Fine Arts in Florence, among others, which were later sold. In this context, brown bodies invite us to question, to think about whether the global south is a structure whose problems and solutions are comparable to those of the global north.

00:17:30.550 --> 00:17:46.482

Chisels from the Other side

This was an intervention in the permanent collections of the La Cárcova museum, an exhibition generated by visual artists from the Identidad Marrón collective in the framework of #OctubreMarron, a series of activities carried out in the month of October that aimed to re-signify the mistakenly named "Discovery of America", and transform it into an annual event where the resistance of Indigenous communities, their sons and daughters, grandsons and granddaughters are commemorated and celebrated.

00:17:46.482 --> 00:17:55.450

The purpose of "Chisels from the Other side" was to ask who carves our beauty? The collective set out to make a "space for the active exercise of resistance and memories of offering and celebration".

00:17:55.450 --> 00:18:06.336

Identidad Marrón

The collective was born as a response to invisibilised structural racism, as a space of encounter and visibilisation of the brown-Indigenous inhabitants of Argentina. The idea is to promote a tool of struggle to reaffirm the skins and faces of the children and grandchildren of Indigenous people, peasants, internal and international migrants, something that until now has been silenced by the myth of the a Argentina that came from the ships.

00:18:06.336 --> 00:18:14.302

Identidad Marrón is an organisation dedicated to problematising structural, institutional and interpersonal racism; it is a political, legal, artistic and cultural approach imagined from the Global South; it is an anti-racist response to the invisibilisation of racism that exists throughout Spanish-speaking Latin America.

00:18:14.302 --> 00:18:26.272

The Identidad Marrón collective works critically on the structural racism rooted in art and culture. Marrón [brown] people seek to overthrow the myth of a white Argentina from an anti-racist critique of culture and art, creating ways of looking at oneself from the perspective of brown art. They seek to stop being the object of the hegemonic gaze and become subjects who construct their own reality, taking over the spaces from which they have been silently segregated.

00:18:26.272 --> 00:18:38.242

Identidad Marrón organises for equal and substantive access to rights for brown and Indigenous people through public policies for the children, grandchildren and descendants of native peoples and peasants. It does so from a class-conscious anti-racism put at the service of the popular classes.