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Saturday 12th November 11-5pm

Join us in celebrating Primavera/Springtime in Naarm! Yo Soy Collective and Colectiva Abya Yala come together for the first time to curate a beautiful day of live performances, workshops and an artist market. Explore Latin American creatives, makers and food vendors.

Primavera Community Day & Artist Market

Curated by Jess Ibacache

Ancestral Magik is an exhibition showcasing contemporary narratives from the Latin American continent. Featuring artists based in Naarm who are connected to Latin America, this exhibition unpacks the cultural, social, political and spiritual facets that encompass the Latin American identity. Influenced by social and political movements, stories of migration, and a connection to spirituality and magical realism, artists reject the prevailing false narratives of Latin American culture and come together to tell their stories on their own terms.

ancestral magik

Thursday OCTOBER 27, 2022
 6-8pm
 EXHIBITION OPENING



ancestral
magik
 YO SOY COLLECTIVE
 27 OCTOBER - 13 NOVEMBER

Kathleen Gonzalez - Mulé Ethnodanceology Art

URUS "PINTORESQUISMO"

Seeding cult where the movement is the paradoxical interweaving through under and upper worlds; Malevolence and benevolence jumping to the original momentum. ... A foundation of stone and water peoples that resides at Chinchay Suyu, a symbol of vindication. A sacred place of expression and reflection of ourselves.

"Every step is a seeding that ripples in the most profound niche of the existence."

ARCHIVING THE PRESENT

Archiving the Present is a multi-site digital community archive project of archiving-as-creative practice and "remembering as insurgent practice" (Cusicanqui 2020, p.xxxii) from a distinctly Central Americanista y localista perspective.

The project began as a collective quick-response to the 2022 destruction of a Salvadoran community mural (painted by the children of the Salvadoran community in the Kensington flats in 1990) as part of a \$10.2 million 'redevelopment' of the Kensington Community Recreation Centre.

Archiving the Present asks: who gets to be remembered in settler-colonial Australia? How does memory and embodied archiving occur for sites deemed to have no "heritage significance" by national and state-level heritage organisations? What does it mean to engage in acts of creative remembering that sit outside of heritage regimes? How do we remember within displacement and in the context of ongoing dispossession?

You're invited to engage in the 7 creative responses (across poetry, digital work, video, photography and essays) to the now destroyed mural.

Diego Ramirez

CABRONX AND LEFTIST DECEIVER

"Cabronx And Leftist Deceiver" draws from sheep idioms to look at the phenomenon of communal narcissism, where an individual exploits collective preoccupations to elevate themselves at the expense of others, under the toxic guise of virtue and progress. Like ticking a box, the artist stuffed a box frame with wool, then modified it to create a demonic veneer.

cont.

The outcome connotes a bad sheep in the flock or one who follows a great evil. Now that Latinx are organising into a community in so called Australia, Ramírez believes it is an interesting time to look at the negative shades of communality. He made this portrait of sinister personalities, who exploit virtue economies with an ulterior motive, as foreboding.

Lena Becerra

(MEMORY) CELL, 2022

Compositions or assemblies of the mutable, of memory narrations that feedback one another or that are impregnated with actions of the present. I worked on this piece in the context of my two-month residency with And Also Presents, at Siteworks. This is part of a new series of works where I explore a restorative and imaginary work of a space of absence, as well as notions around the sublimation of imposed structures. The main theme throughout my practice is the tension between fragility in relationship to the social hatch. I purposely present the fragile aspects of the materials that are tensed and resist to a certain pressure. I push the boundaries of the materials and often also of the written word, towards an unspecific and poetic process of "translation", from one language to another, from the dictionary to a memory based individual perception, from digital to analogue, from printed to embroidered, etc. In this 10 metre long organic membrane, I've cut through the surface of inscription allowing the shapes to remain connected through thin and unstable bits of paper.. Lately, I've resourced to the concept of "Frunce", as a concept from which to explore certain aspects that escape the norm or the imposed. A pleat is an irregularity in what should be flat. It's a place from where to inhabit/visualize new perspectives. And a gather, for me, is where all these things that "shouldn't be there" converge and coexist.

"The pleat (Frunce) grows irregular and fissures and folds converge on it. It allows the generation of certain gathers and inscriptions on the surface. Hollows from which to inhabit the void and the collapse. I am attracted to the idea of a montage, through essays of fragility and tension, of the ephemeral and temporary emerging structures..."

Karena Bravo

BAREQUERAS - GOLD PANNERS

1. ENTRELAZADAS

2. SOCAVON

The stories of the Pacific Coast in Colombia are endless. This place where my African ancestors had to settle down after being free, and build their new home contains so much life, magic, and mystery. During this journey of self-exploration, I have come across some stories and historical facts about the work my ancestors had to do to survive. One of these activities that caught my interest was Gold panning, a technique used to obtain gold with manual tools from the river. Men and women would go to the gold mines and to the rivers for hours, to collect the precious metal, meanwhile, they would sing about the hard work conditions, but also sing about how magical and beautiful the water was, and then dance because their souls were not broken yet. I visualized many scenes of how it would be to work as a Barequera without being forced to work long and exhausting hours, without knowing that the gold you have in your hands does not belong to you. I imagined the women from my lineage bathing under the sun, breathing the fresh air of the jungle, feeling the water running under their feet, and braiding golden thread into their hair, waiting with excitement to see the river shine.

Nadia Hernández

DELIA Y SU FAMOSA PISCA ANDINA

‘Delia y su famosa Pisca Andina,’ is a painted timber sign made for a restaurant which my mother will one day have. The artwork communicates a poetic sentiment harbouring dreams and ideas yet to be conceived, in admiration of an unbelievably talented cook who could challenge any chef. It is also an homage to an emblematic dish, La Pisca Andina, a soup capable of warming the cold mornings of the Venezuelan Andes, and curing any ailment. Nadia Hernández’s practice is informed by the political climate of her home country and her diasporic experience as a Venezuelan woman. Through textiles, paper constructions, paintings, music, installations, sculptures, and murals, she negotiates complex narratives – intersecting the personal with the political.

Javier Hernández (xjavifuegox)

1. NAHUALES

According to Mesoamerican beliefs, Nahuales are people who have the ability to transform themselves into animals. In some of these cultures, even today, Nahuales are considered brujos (sorcerers) and also protectors of nature. Throughout the continent of the Americas there are environmental defenders who fight every day to protect their territories against mega-projects which only leave pollution, misery, disease and death in their wake. These defenders are the Nahuales, the caretakers of nature, who defend the lives of their people and their culture.

2. SOLIDARIDAD

Like fire, solidarity gives us warmth and energy. Solidarity - like fire - transforms environments and relationships. The fire gathers around us and comforts us, like solidarity. It is a fire that must be replenished because, if forgotten, it can burn out. Solidarity is always active; it’s putting more kindling on the fire so the flames don’t flicker out, it’s empathising and lending a helping hand. Solidarity is a fire which illuminates the darkness, transforming and giving life.

3. BROWN POWER

This is a celebration of empowerment for those of us who identify as brown, black or people of colour. We are always accompanied by the forces of nature, of the jaguar, and by life itself, which gives us the energy to seek out new worlds which are more just, more equitable and more free.

Laura Rodriguez Castro

MEMORIES AND POST-CONFLICT: LATIN AMERICAN MIGRANTS IN AUSTRALIA

This zine seeks to understand how people from the Latin American diaspora in Australia, who have had experiences of conflict, dictatorships, war and/or violence, construct, interpret and contribute to understandings of difficult histories, justice and belonging. This included people from Guatemala, Venezuela, Colombia, El Salvador, Chile, Argentina, and Uruguay. The zine focuses on those memories that migrants from post-conflict and dictatorial Latin America chose to remember and share, while also recognising the right to silence for healing and dealing with trauma. The memories narrated here transcend fixed ideas of borders and nation-states. They reveal our deeply entangled translocal difficult histories and our shared desires for belonging, joy, care, healing and social justice that are rooted in difference. It is my hope that this type of remembering that is politically grounded and beyond borders will lead to more dialogues, art, and actions about our shared and

● intergenerational responsibilities to build more socially just worlds.



Natalie Estay Valenzuela

FRAGMENTED MEMORIES, LA HEROÍNA SILENCIOSA

‘Fragmented memories, la heroína silenciosa’ explores Natalie’s connection and scattered memories of her complex maternal lineage through food and colour. With permission, Natalie interviewed her mother to learn more and gathered a complicated history of her grandmother that delves into struggles of illiteracy, childhood physical & emotional abuse, and intergenerational trauma but despite circumstances love was always present through food. La heroína silenciosa (The silent heroine) is the story of exteriorly strong women with vulnerable interiors and how they show their love through the power of food. Natalie uses cut up paper that is coloured, repurposed and recycled with old family photos to create a collage of her scattered memories of Natalie’s grandmother’s love through her exceptional Chilean cooking. The colours of this collage represent Natalie’s mothers love, healing and breaking the disheartening intergenerational cycle.

Denisse Sandoval

REGALOS PARA MI ABUELA

Olga Jesus Casanova Morales was a Chilean woman who lived between 1931-1997. She was my maternal grandmother. This piece explores all the things my grandmother didn’t have, but that she deserved. It is also inspired by the seven chakras in Eastern philosophy. I have given her one gift for each Chakra, and the gifts relate to things in her life that she had little or no control over. My grandmother was dominated by her husband, my grandfather, and although she worked in a factory, she had no control or say over how that money was spent. She was often quiet and busy doing very intense household chores, such as hand washing her family’s laundry and grinding corn for meals. Each gift sits in each of her 6 hands. The seventh gift is above her head, as it is something she already had in life. The gifts are as follows: a picture of a galaxy representing wisdom for the crown chakra, a magical wand symbolising power and intention for her third eye, a megaphone to amplify her voice for her throat chakra, an image of a human heart to represent love for the heart chakra, abundant money for her solar plexus, an image of a female organ for the sacral chakra and a suitcase (so that she can travel internationally in the afterlife) for her root chakra. In this piece, Olga looks like a goddess, and I honour her as my mother’s creator, and therefore min.

Ana Maria Gomides

CLAUSTROFOBIA

short film & mixed media installation *

“to the viewer of Colour:

this poeta hopes

you will turn the following

silent film into song

by sounding or signing the words aloud

with your own voice

f.u.b.u.”

clautrosfobia is an experimental short film set in the artist’s share-house bathroom during the COVID-19 lockdown, depicting her post-shower routine. the imagery is accompanied by a poem that speaks to the ways Ana Maria’s appearance fails to represent her ancestry as a direct result of violent colonisation. claustrofobia deals with the trauma and confusion of having to negotiate existing in bodies that are reminders of the horrors our families endured with very real privilege of being light-skinned.

* the majority of the objects and prints included in the installation were not made by AnaMaria. rather, they have been included to recreate parts of the room where the film wasshot. please see the installation for information on the original artists.

GALLERY 2

Vanessa Valenzuela

HERE WE ARE NOW

Here We Are Now is a short documentary piece that delves into the artistic journeys of six Latinx creatives living in Naarm/Melbourne Australia. Captured and created by Vanessa Valenzuela in collaboration with Yo Soy Collective, the film explores personal stories of creativity and magic and the strength to follow one’s dreams and passions, as told by Asiel Adán Sánchez, Daniel J Márquez, Karena Bravo, Natalie Estay Valenzuela, Oscar Jimenez and Kathleen Gonzalez. Exploring the past and reflecting on the present, Here We are Now initiates an intimate conversation about our individual voices but a shared sense of a community. The film invites the viewer to embrace each artist’s unique talents, honesty and resilience as they open up about and offer a glimpse into their lives. A unique perspective of the stories from the Latinx diaspora told by the artists themselves.