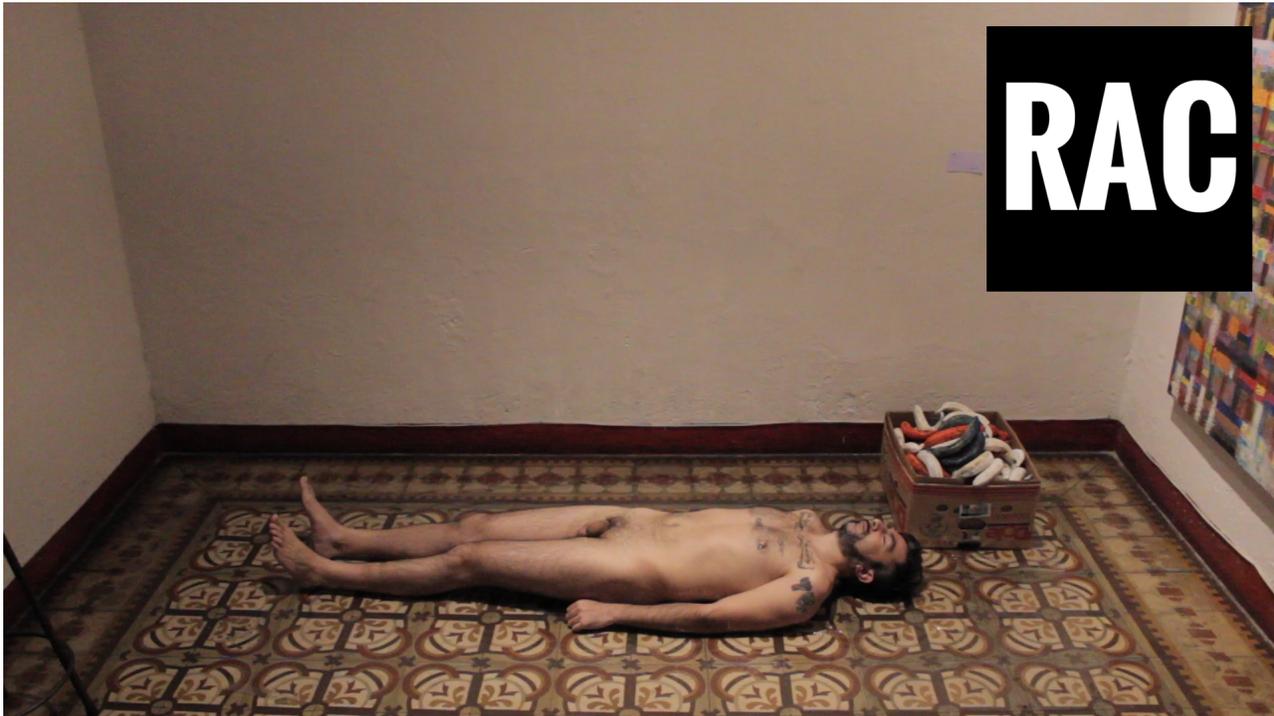


RODRIGO ARENAS-CARTER

Online portfolio at <http://arenascarter.weebly.com/performance.html>



CLR 4

09/27/2016 Poporopo Gallery, Guatemala City.

Video at <https://vimeo.com/188038526>

During the past ten years, and for the first time in its history, Chile has experienced a black migratory flow. In a population not used to coexist with black people, and with a strong xenophobic classism, this has resulted in several episodes of racism, manifested in the use of derogatory epithets that incorporate the concept of banana republic. "Nigger, you come from a banana republic," for instance (1). The use of this term became common in various fields. For example, the sociologist Fernando Villegas has used it in his television appearances and media (2). All of this, considering that the average Chilean has at least 6.3% of black ancestry (3).

On the other hand, the term "banana republic" has several meanings, including being "a synonymous with corruption and manipulation in politics" (4). In Chile, the idea that "we are not a banana republic" is incorporated into the social ethos regarding the comparatively healthy state corruption figures, compared to most Latin American countries. However, the uncovering of major public scandals at very high level over the past two years, has resulted in the general destabilization of that belief.

(1) Lecture "¿Ha visto alguna vez un cuerpo negro ? Imágenes Públicas, Racialización y Cultura". School of Sociology, Universidad de Chile, 04/22/2015. <https://www.youtube.com/watch?v=k1LThwImpTo>

(2) www.reclamos.cl/node/221539 and <http://voces.latercera.com/2014/08/17/fernando-villegas/republica-bananera/>

(3) Godinho, Neide Maria de Oliveira (2008). "O impacto das migrações na constituição genética de populações latino-americanas". Universidade de Brasília.

(4) Pérez-Brignoli, H. (2006). "El fonógrafo en los trópicos: sobre el concepto de banana republic en la obra de O. Henry." Iberoamericana (2001-), 6(23), p. 127.



CLR3: 18 [work in progress]

Video at <https://vimeo.com/183362405>

CLR3: 18 is a work in progress that consists of experiencing outside Chile the date of September 18th, not leaving the daily routine. The project will be developed during 18 continuous years, All the video registers last 18 minutes or 18 seconds.

Context: I was born in Chile, and the 18th of September is the date that represents the symbolic beginning of the Chilean nation-state.

This is the second year of the project, and it was held on Guatemala City. The first one was in 2015, in NYC.



The Reestablishment of Abya Yala.

07/21/2016 DETUCH, Universidad de Chile, Santiago de Chile.

Ex-céntrico performance encounter, organized by the Hemispheric Institute, New York University. Concept by Manuel Tzoc and Rodrigo Arenas Carter.

Abya Yala was the name given by the Kuna People to what is currently known as The Americas. By bringing back this term, we develop a poetic problematization of topics such as gender, racism, and dissidence. Our proposal explores the possibilities of the body to reconfigure the political and personal cartography of our continent.



CLR2: Into the Same Sac

07/30/2016 at Salón La Favorecedora, Antofagasta, Chile.

Presented at the opening of Proyecto Magma, exhibition curated by Colectivo Magma.

I get into a plastic bag with a Colombian immigrant from Antofagasta.



CLR1: Take Charge

Video performance, part of the multimedia project MAGMA. Antofagasta, Chile, 2016.

Concept of Rodrigo Arenas Carter. Participation of Manuel Tzoc.

Video at <https://vimeo.com/176787502>

I drag Manuel on the ground while he names topics and people that are stereotypical to Chile, until I get absolutely tired. Then, we switch roles and I name stereotypes from Guatemala, and at the same time Manuel drags me until he get exhausted.



[Choice]

03/17/2016 at Plaza Barrios, Ciudad de Guatemala.

Video at <https://www.youtube.com/watch?v=Cx7bn0qogcA>

The pre-implementation of this performance art piece was the development of three proposals, whose axis were articulated around migration issues, and that were publicly exposed through social media. Then, we proceed to develop an online survey, available to anyone. As a result of this process, and considering that two of the proposals reached almost the same amount of votes, a final piece was derived based on those preferences.

Dressed in red, I drag a box of the same color. After arriving to the sidewalk, I take out from the box color tape, water, bread, and a candle. With those elements, I build a trail until the entrance of the old train station of Ciudad de Guatemala, nowadays a museum.



DINKY

02/19/2016. Art exhibition “Queerpoéticas”, Espacio El Aserradero, Guatemala City.

Barefoot, I polish a pair of shoes with the LGBTI flag. The shoes were under a furniture in which an iPhone is located. Meanwhile, a video mixing masturbation and ads targeted to the LGBTI market are projected. Finally, and bare-chested, I leave the gallery.



Sonorous Codes

04/07/2015 at Centro Cultural La Casa, Guatemala City. Concept by Manuel Tzoc and Rodrigo Arenas Carter. Curated by Silvia Trujillo.

Manuel fold us with yellow police tape. Meanwhile, we read sheets where civil protest phrases are written. The sheets fall to the ground. We repeat the phrases as long as our memory allow us to do it.



oddysey

**12/06/2014, at FAE (Festival de Artes Eróticas) in Santiago de Chile.
04/30/2015 at Casa Diversa, Guatemala City.**

Video at <https://www.youtube.com/watch?v=NBokljkhDrs>

Dressed with a red astronaut suit, I sit down in front of a notebook. I surf the web through diverse and pansexual pornography sites. I take out a transparent masturbator and start to jerk off. A projector allows the audience to watch the sites I visit.



Clearance

07/17/2014 at the art exhibition “Arte y Trabajo”, Central Unitaria de Trabajadores (CUT), Santiago de Chile. Collaboration with the artist Samuel Hidalgo.

Vídeo at <https://vimeo.com/103196523>

We offer our clearance sale to the audience. Provided with two credit cards whose magnetic band were modified with razor blades, audience can cut the skin of our backs, in an horizontal way, as when people slides the cards in order to pay for something.



Impotency State

06/14/2014 at the art exhibition "Se Alquila Estado", Antiguo Hotel Ritz, Guatemala City. Developed with the Guatemalan poet and artist Manuel Tzoc. Curator: Nur Banzi.

Manuel and I are dressed with the flags of our countries of origin, with backpacks and barefoot. Over the backpacks are written "Propiedad del estado de Chile" [Property of the state of Chile] (mine) and "Propiedad del estado de Guatemala" [Property of the state of Guatemala] (Manuel's). We undress each other, and from the backpacks each one takes out iconic objects from our countries. Then, a girl comes out of the audience, covers our mouths with the corresponding passports, blindfold us, and dress us with straitjackets. Over my straitjacket can be read "Propiedad del manicomio de Chile" [Property of the mental asylum of Chile]. Over Manuel's, "Propiedad del manicomio de Guatemala" [Property of the mental asylum of Guatemala].



**Bicentennial
18/9/2010 at Riverside Park, New York City, U.S.A.**

I play with the Chilean flag, finally ripping my clothes. Meanwhile, in Chile the celebration of the 200 years of independent life take place.