

MAP OF LATIN AMERICAN DREAMS

MARTIN WEBER



15.11.2019 - 17.02.2020

2000-2004



MÉXICO

2004



GUATEMALA

2003



NICARAGUA

1999



CUBA

COLOMBIA



2007

2005



BRASIL

PERU



2000

1993-2003



ARGENTINA

Have you ever wondered what we dream about in Latin America? This time, the PAYS Gallery opens its doors to a possible answer with its new exhibition of the Chilean photographer Martín Weber. “Mapa de sueños latinoamericanos” (Map of Latin American Dreams) goes across 53 cities and towns in 8 countries of the region through its inhabitants and their hopes expressed on boards with chalk.

This exhibit is doubly powerful: on the one hand, through the images, it invites us to listen to the hopes and dreams of varied-aged men and women. It gives voice to their personal stories conditioned by different local, national and regional contexts. On the other hand, it explores the cultural diversity that characterizes Latin America, which, as Buenos Aires City, is inhabited by a multiplicity of identities. This exhibition is a real cartography not only of dreams but also of cultures that, like a puzzle, put together a network of pluralities. Knowing them nourishes us and empowers us, it summons us to look at one another in order to respect each other, and to live in harmony with what is different.

While looking at the 110 photographs, the black and white takes us to the past –sometimes grey, sometimes inspiring–, but the writings on the boards project forwards, they talk about the future, and we are its makers. The work’s commitment lies in amplifying the voice of those who speak low and in the way it’s protagonists incarnate the right to dream and the ability to express it.

One more time, Parque de la Memoria presents an exhibition that questions us, opens new horizons and, with out a doubt, invites us to reflect on the dreams of others and, why not, our own.

Lic. Pamela A. Malewicz

Subsecretaria de Derechos Humanos
y Pluralismo Cultural
Gobierno de la Ciudad Autónoma
de Buenos Aires

“Mapa de sueños latinoamericanos” (Map of Latin American Dreams) by Martín Weber invites us to think about the possibility of mapping dreams. It is likely that we all have tried, at some point, to recover or recall the dreams we have projected throughout our lives. It is also likely that we all know the experience of tracing on a map the way of reaching other spots on space. It might be through art that we can understand and capture those instants of inner and outer search. We don’t know it.

As spectators, what we can sense and watch is that this exhibition is not about a solitary dream, quite the opposite, the project was dreamed, thought and performed with an open camera towards the other and with the others; the stagings are possible precisely because of this encounter and the bond created between the artist and the protagonists. It may be impossible to restore, recompose, those forgotten, lost or snatched dreams; and we may not be able to travel the planet in search of them, but perhaps we can, at least, find each other.

For Parque de la Memoria, presenting this work by Martín Weber, carried out for more than 20 years, is doubtlessly a new and beautiful project for PAYS Gallery.

Each and every project carried on this space is the result of the daily work of a great team, and due to the great companionship of our Management Board, Organismos de Derechos Humanos and Subsecretaria de Derechos Humanos del Gobierno de la Ciudad.

I would also like to congratulate and thank, in particular, the Park’s Art team, which has worked on this exhibition together with Martín: thinking, regrouping and suggesting a new path, a new way of encountering our own dreams and those of others, with the certainty that art brings us closer, unites us and, above all, invites us to dream collectively

Nora Hochbaum

Directora General

Parque de la Memoria - Monumento a las
Víctimas del Terrorismo de Estado

MARTÍN WEBER

A CARTOGRAPHY OF DREAMING IN LATIN AMERICA

How much politics can you fit in a dream? Or, in other words, how does the union between desire and politics come about?

Even if at first sight the question dispels a certain estrangement, its reverberations cross Martín Weber's photographic essay and ostensibly reveal that the personal is always political and that the presence –or the absence– of public policies opens –or closes– people's horizons of possibility, their capacity to dream, to project, to plan their own but also shared future.

One of the many achievements of Weber's work is to have implemented a simple slogan for a complex and long-term project: to travel more than 53 cities and towns around Latin America between 1992 and 2013 asking different people or groups of people to write a dream or wish on a small blackboard and let themselves be photographed. In this way, with a plate camera on his shoulder, Martín went through Argentina, Cuba, Mexico, Peru, Nicaragua, Guatemala, Brazil, and Colombia making contact with indigenous communities of northeastern Brazil, people from Selva Negra in Nicaragua and Selva Lacandona in Chiapas, university professors from Cusco, middle class families in Buenos Aires, young students from northern Corrientes and children from the Tijuana border, among many others.

4 “I carried the blackboard, talked to people, and together we planned the staging. One of the purposes of the blackboard is to point out that photography is a construction, and not reality”, says Weber. The blackboard, with its inescapable school connotation, works like the thread that weaves the narrative of this photographic essay in which the contrasts and contradictions of a Latin America full of pending issues strongly echo.

The idea of the blackboard first came to Martín from some readings by Bertolt Brecht, especially of his “estrangement effect”, which advocated a type of theatre that produced certain emotional distance in the spectator so that he could critically reflect on the play. However, the blackboard with the handwritten texts that summarize in a small space yearnings and aspirations of all kinds, also introduces into the image a different time: a projective time, a sort of “forward movement” that tensions and, in some way contradicts, the “this has been” inherent in photography. If Roland Barthes said that there was no future in photography, these small blackboards become verbal, expressive and prospective, swirling the congenital past of photography, the inseparable present of the photographic instant and the dormant future of desire.

The “Mapa de sueños latinoamericanos” (Map of Latin-American dreams) collects a total of 110 black and white photographs of carefully composed scenes in which, besides the articulation of the political and the personal, there are quotes and tributes to the history of art, to masters of photography such as the Peruvian Martín Chambi but also formal and compositional references to contemporary colleagues such as RES, Eduardo Gil or Alessandra Sanguinetti.

With a manifest narrative intention, the choice of black and white, the search for sympathy on the spectator and the emphasis on the human condition are clear references to Humanist Photography, the poetic branch of photojournalism practiced by legends such as André Kertész, Cartier Bresson o Brassai. But as Weber inserts his work in this school of thought, he also questions it, it is not about capturing “the crucial instant” but about building conscientious stagings, discussing, consulting and sharing with the other.



Que la necesidad no perturbe nuestros sueños. That our needs not disturb our dreams.
Gelatina de plata. La Habana, Cuba. 1999

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Therefore, the gaze of anyone who goes over this cartography of dreaming in Latin America will probably first go to the blackboard, to read the dream, but once the immediate urge to read the text inserted in the image has been fulfilled, the gaze will slowly begin to perceive everything else the images exhale. Each context, whether urban or rural, interior or exterior, modest or accommodated, becomes a universe of signs to be decoded, an immense hiatus of meaning to be completed that rebounds, sometimes in harmony and sometimes not, with the text written on the blackboard.

When one thoroughly and affectionately observes Weber's photographs, paying attention to its visual texture and deep conceptual strength, one can only verify that the much-mentioned discourse of meritocracy –a society in which success or failure belongs to those who “deserve” them- becomes a perverse argument –even a slightly idiotic- that does not acknowledge that unequal conditions imply, in most cases, unequal opportunities. In this sense, these images punch back another discourse, one in which the economic and social scenarios structure the capacity, not of materializing a dream, but even to enunciate it

On the occasion of the presentation of “Mapa de sueños latinoamericanos” at Parque de la Memoria, Weber decided to open some time capsules encrypted in his photographs. For this purpose, the exhibition includes a documentary video and oral testimonies in which Martín re-establishes contact with several people that he photographed more than twenty years ago. Undoubtedly, both he and those he portrayed have changed, as his dreams and longings, which should no longer be the same. Or maybe, who knows, they still are...

Florencia Battiti
Curadora



Cariño. Affection. Gelatina de plata.
Maclovio Rojas, México. 2000 - 2004



Responsabilidad individual, no gobierno impuesto.
Individual responsibility, no imposed government.
Gelatina de plata.
Bogotá, Colombia. 2007

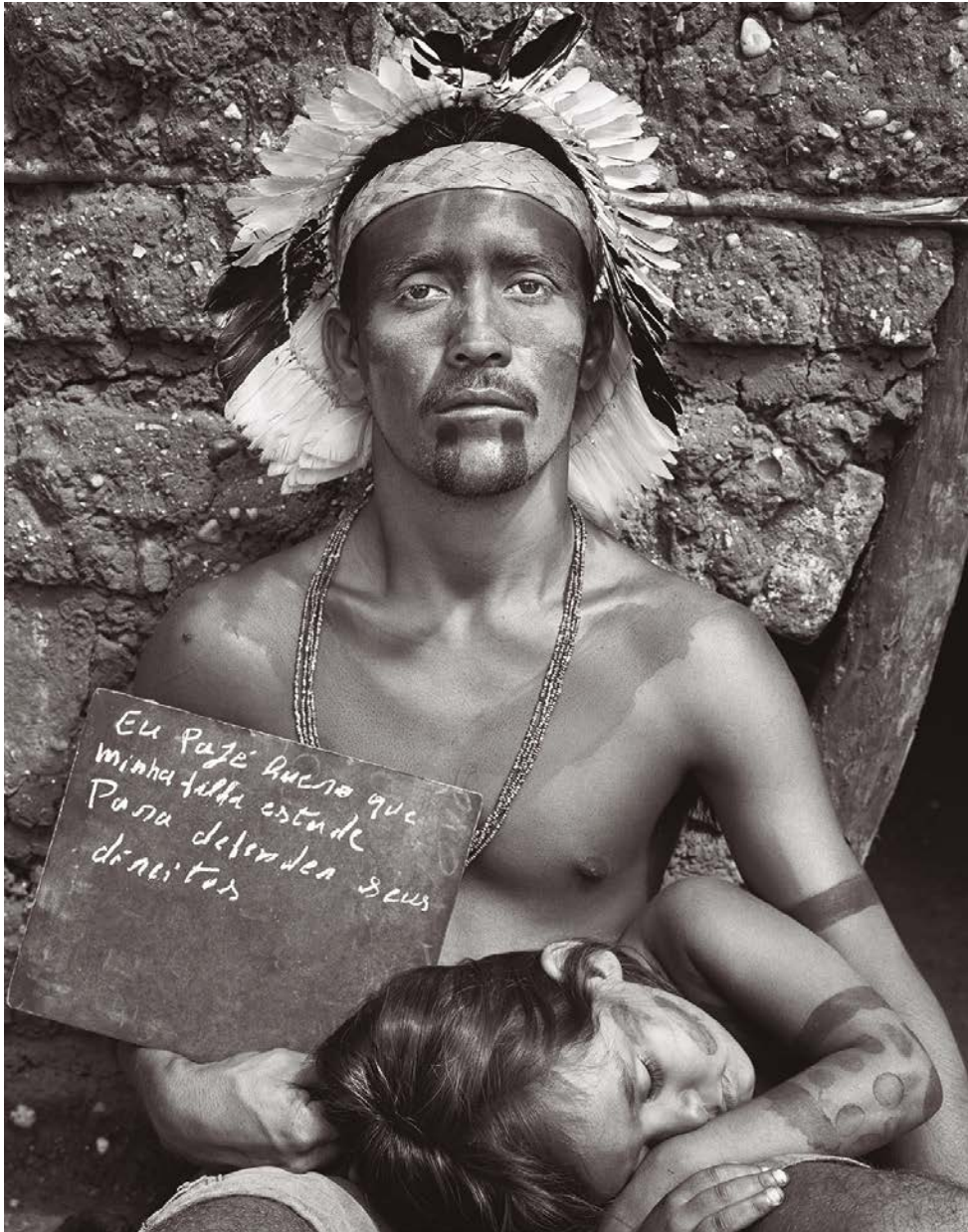




Yo quiero tener mi pickup. I want to have my pickup.
Gelatina de plata.
Solola, Guatemala. 2004



Tener felicidad para tener, para poder vivir.
To have happiness to have, to be able to live.
Gelatina de plata.
La Habana, Cuba. 1999



Yo, Paje, quiero que mi hija estudie para defender sus derechos.
I, Paje, want my daughter to study in order to defend her rights.
Gelatina de plata.
Alagoas, Brasil. 2005



Regresar a Europa.
To return to Europe.
Gelatina de plata.
Granada, Nicaragua. 2003



Ser abogada. To be a lawyer.
Gelatina de plata.
La Niña, Argentina. 1993



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Nora Hochbaum

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y Programa de arte público**
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Equipo curatorial
Victoria Flor Cabrera
Cecilia Nisembaum

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Rocío Belén Prado

Informes
Manuela Vecino

Consejo de Gestión - Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado

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Marcelo Brodsky
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Asamblea Permanente por los Derechos Humanos - APDH
Alicia Herbón
Diego Pereyra

MAPA DE SUEÑOS LATINOAMERICANOS

MARTÍN WEBER

Curaduría:

Florencia Battiti
Victoria Flor Cabrera
María Alejandra Gatti
Cecilia Nisembaum

Diseño:

Mauro Salerno

Fotografía y Video:

Cocuyo Club

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Alejandro Arballo
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Nicolás Azocar
Julián Baños
Patricia Beckert
Orly Benzacar
Emiliano Biañ
Robert Blake
Lucas Bois
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Kate Bush
Emi Castaneda
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Arne Dahr
Jesus Dominguez
Lena Esquenazi
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Ernesto Flores
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Ivan Gierasinchuk
Andrés Giraldo
Gonzalo Golpe
Jero Gonzalez
Charles Guice
Dailyn Gutierrez
Javier Gutierrez
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Charlotte Munch Bengtsen
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Ixone Sadaba
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Martha Sanguinetti
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Anne Tucker
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Katalina Vázquez
Emiliano Villanueva
Dudu von Thielmann
Catalina Weber
Mario Weber
Ivan Wolovik
Tim Wride
Jack Zagha
Yossy Zagha
Marcos Zopi
Paula Zyngierman

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F o n d s

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Back cover photography:

1. *Ganar la tinka.*

2. *Ganar la tinka.*

3. *Estar en paz con Dios.*

4. *Paz y justicia social en el mundo.*

1. To win the lottery

2. To win the lottery

3. To be at peace with God

4. Peace and social justice in the world.

Gelatina de plata.

Cusco, Perú. 2002

ParqueDeLaMemoria



www.parquedelamemoria.org.ar

Ubicación:

Av. Costanera Norte
Rafael Obligado 6745
(adyacente a Ciudad
Universitaria)

CP. 1428DAA - C.A.B.A.,
Argentina.

+ [54 11] 4780.5818 / 4787.0999

Horarios:

Lunes a viernes

Parque: de 10 a 19 hs.

Sala PAYS: de 10 a 17 hs

Sábados, domingos y feriados

Parque: de 10 a 20 hs.

Sala PAYS: de 11 a 18 hs

Cómo llegar:

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