

THE BROAD®

NEWS

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THE BROAD ANNOUNCES *EN CUATRO PATAS*

Museum to Debut New Latinx Feminist Performance Series in January 2018



Image Credits (left to right): *The Formaldehyde Trip* by Naomi Rincón Gallardo. Photo by Fabiola Torres-Alzaga; *FEELFORM* by luciana achugar. Photo by Steven Schreiber; Deborah Castillo in *Slapping Power*. Photo by Violette Bule; Nao Bustamante in *Entregados Al Deseo (Given Over to Want)*. Photo by Jorge Acietuno.

LOS ANGELES, CA—The Broad, building on its cutting edge live performance programming, announced today its newest feminist performance series, *En Cuatro Patas (On All Fours)*, guest curated by multidisciplinary artists **Nao Bustamante** and **Xandra Ibarra**. Since opening to the public two years ago, the museum has drawn tens of thousands to its critically acclaimed programs, including its first feminist performance series, *The Tip of Her Tongue*, which was inspired by works within the Broad collection that explore language and the body. The new series will launch in January 2018 with a performance included in the Pacific Standard Time Festival: Live Art LA/LA organized by REDCAT and will continue throughout 2018. The Festival is part of the Getty-led Pacific Standard Time: LA/LA initiative and supported by a major grant from the Getty Foundation.

En Cuatro Patas continues the exploration of the politicized body, featuring feminist Latinx performance and media artists who ruminate on and fantasize alternative embodiments. Through a series of four programs that include performance, film and video, artists from Los Angeles and Latin America – many of

whom will be performing in Los Angeles for the first time – will come together to mobilize the body through varied interventions. The artists featured in this series dissolve boundaries between animal and human while exploring the transformational and pleasurable possibilities of the non-human figure. The series invites artists to take on the corporeality of the abject, the degraded, the non-human, the sub-human—the animal. *En Cuatro Patas* assumes other positions, realities and political imperatives that imagine a world otherwise.

“The Broad has been presenting feminist art practice since its opening. *En Cuatro Patas* is the museum's next iteration that brings distinctly fresh perspectives regarding the use of the body in performance,” said Ed Patuto, director of audience engagement. “Throughout the year, the museum will be introducing audiences to a range of daring performances that challenge gender binaries and European traditions of feminism.”

Tickets for the first *En Cuatro Patas* program on January 20, 2018, which features Mexico City-based artist **Naomi Rincón Gallardo's** *The Formaldehyde Trip*, are available for purchase at www.thebroad.org/programs. *The Formaldehyde Trip* is a cycle of songs and videos dedicated to murdered Mixtec activist Alberta “Bety” Cariño, performed live with crafty and ornate props, and echoes from Mexican B-side sci-fi films of the 1960s and 1970s. Additional artists and the on-sale date for the remaining programs will be announced next year. Full details on all programs follow at the end of this release.

The *En Cuatro Patas* series includes:

- January 20, 2018: The Broad will present *The Formaldehyde Trip*, artist **Naomi Rincón Gallardo's** live concert and video work that weaves together Mesoamerican cosmologies, feminist activism and theory, and indigenous women's struggle for their territories.
- May 24, 2018: An evening of performance, sound and video featuring Brooklyn-based choreographer **Luciana Achugar**, experimental vocalist **Carmina Escobar**, with videos by artist **Amapola Prada** and filmmaker **Abigail Severance** and performance installation artist **Julie Tolentino**.
- October 11, 2018: An event featuring three performance pieces: *Slapping Power* by Venezuelan-born, New York-based multidisciplinary artist **Deborah Castillo**; *'BAND' Shirts* by artist **Oscar David Alvarez**; *Spilled* by Colombian multimedia artist **Nadia Granados**.
- November 15, 2018: *En Cuatro Patas* guest curator **Nao Bustamante** will perform *Entregados Al Deseo (Given Over to Want)*, and former Los Angeles-based artist **Gina Osterloh** will perform *Shadow Woman*, which tests the viewers' perception between the body and illusion.

About the Guest Curators

Nao Bustamante is an internationally recognized artist, residing in Los Angeles. Bustamante's precarious work encompasses performance art, video installation, filmmaking, sculpture and writing. She has exhibited, among other locations, at the Institute of Contemporary Arts in London, the Museum of Modern Art in London, the San Francisco Museum of Modern Art, Sundance International Film Festival/New Frontier, Outfest International Film Festival, El Museo del Barrio in New York, First International Performance Biennial, Deformes in Santiago and the Museum of Contemporary Art Kiasma in Helsinki. Bustamante has received numerous fellowships and awards, including the Anonymous Was a Woman fellowship, a New York Foundation for the Arts fellowship, the Chase Legacy award in Film, a CMAS-Benson Latin American Collection Research Fellowship and a Makers Muse Award from the Kindle Foundation. Bustamante is an alumna of the San Francisco Art Institute, New Genres program and the Skowhegen School of Painting and Sculpture. Currently, she holds the position of Associate Professor and Vice Dean of Art at the USC Roski School of Art and Design.

Xandra Ibarra is an Oakland-based performance artist from the El Paso/Juarez border who performs and works under the alias of La Chica Boom. Ibarra uses hyperbolized modes of racialization and sexualization to test the boundaries between her own body and coloniality, compulsory whiteness and Mexicanidad. Her practice integrates performance, sex acts and burlesque with video, photography and

objects. Throughout her multiple works, she teeters between abjection and joy, and problematizes the borders between proper and improper racial, gender and queer subject.

Ibarra's work has been featured at El Museo de Arte Contemporáneo in Bogotá, The Broad in Los Angeles, Popa Gallery in Buenos Aires, Joe's Pub in New York, PPOW Gallery in New York and Yerba Buena Center for the Arts in San Francisco. She has been awarded the Art Matters Grant, NALAC Fund for the Arts, ReGen Artist Fund and the Franklin Furnace Fund Performance and Variable Media Award.

As a community organizer, Ibarra's work is located within immigrant, anti-rape and prison abolitionist movements. Since 2003, she has actively participated in organizing with INCITE!, a national feminist of color organization dedicated to creating interventions at the intersection of state and interpersonal violence. She currently lectures within the Critical Studies program at California College of the Arts.

THE BROAD'S *EN CUATRO PATAS* PROGRAMMING IN DETAIL

PERFORMANCE: *The Formaldehyde Trip*

Date: January 20, 2018

Time: 7:30 p.m. and 9:30 p.m.

Location: Oculus Hall at The Broad

Ticket price: \$25

Written and directed by Mexico City artist Naomi Rincón Gallardo, *The Formaldehyde Trip* is a cycle of songs and videos dedicated to murdered Mixtec activist Alberta "Bety" Cariño, performed live with crafty and ornate props, and echoes from Mexican B-side sci-fi films of the 1960s and 1970s. *The Formaldehyde Trip* weaves together Mesoamerican cosmologies, feminist activism and theory and indigenous women's struggle for their bodies and their territories. The work imagines Bety Cariño's journey through the underworld where she encounters women warriors, witches and widows, the dual-gendered goddess of death and animals preparing her rebirth party. An axolotl (Mexican salamander) in formaldehyde is the storyteller who agitates between fact, fiction and friction.

Vocals: Danishta Rivero, David Katz, San Cha

Composer: Federico Schmucler


Vocal effect processing: David Molina

Writer & Director: Naomi Rincón Gallardo

About the Artist

Naomi Rincón Gallardo is a Mexico City-based artist, currently residing in Vienna. Understanding research as an artful and transdisciplinary fabrication, Rincón Gallardo's work addresses initiatives related to the creation of counter-worlds in neo-colonial settings. She uses masquerade lenses and absurdity to create a place between radical utopian experiences, fantasy and crises of beliefs. Rincón Gallardo integrates her interest in music, theater games, D.I.Y. aesthetics, speculative fiction, intersectional feminisms, queer theory and critical pedagogy into her work. Alongside her artistic work, she has been involved in both teaching and coordinating. Since 2013, she has been a member of the cuir-feminist collective.

PERFORMANCES & VIDEO: *Feel...Form* by luciana achugar, *PASSER* by Carmina

Escobar,  by Amapola Prada and *evidence* by Abigail Severance and Julie Tolentino

Date: May 24, 2018

Time: 8:30 p.m.

Location: Various locations at The Broad

Ticket price: \$25

FEELingpleasuresatisfactioncelebrationholyFORM

Luciana Achugar's FEELingpleasuresatisfactioncelebrationholyFORM poses art as a healing ritual rather than a spectacle. Four women engage in a practice of giving their bodies a voice; a practice of becoming uncivilized and decolonized; a practice of growing a new body, as one would grow a plant; a utopian body; a sensational body; a connected body; an anarchic body; a body full/filled with pleasure and magic; in order to get closer to a post-civilized utopian state, with a brain that extended itself to the flesh, the bones, the guts, the skin, the tail... By identifying with the "other," the animal and the silenced voice of instinct and feminine desire, FEEL...FORM subverts our very deeply ingrained notion that the body (the irrational, the feminine, the uncivilized, the un-European, the uncommodifiable experience) is lesser, unruly or "ugly."

PASSER

Experimental vocalist Carmina Escobar will animate and manipulate her voice to create compositions that bring the sonic quality of birdlife within the walls of the museum. As the audience becomes enveloped in the crescendoing sound of a swarm of birds, their perceptions become altered, making sound seem visible. The Broad's architectural and structural design will serve as a dramatic backdrop for Escobar's eclectic vocal range.



In this video performance, Amapola Prada takes the idea of the bull as a symbol of the vital and creative force of nature and establishes a parallel between the animal and the human, reflecting on education as a repressive process of this vital force. The video shows a female character tied to the fence of a stable, dressed in the dark gray school uniform that the artist and her generation wore for 12 years, performing the action of running forward vigorously and repeatedly.

evidence

In *evidence*, Julie Tolentino's naked, moving body articulates backward on her hands and knees, balancing a cluster of Asian medicine cups, her movement mediated and paired with intricate interventions of the digital image. The soundtrack summons a queer list of loved ones living and lost, recognizable or not, as both invocation and provocation of individuals who deeply shifted Tolentino's perspective. The frame waits patiently for the body and its evidence to arrive, while time and movement twitch in and out of reality. As the listed names blur and are archived in Tolentino's body, evidence opens up to the list's potency through a female, brown, artist/activist body in the unseen yet held spaces of relationship, memory, sex and loss. In *evidence*, Abigail Severance and Tolentino engage the intersections between the body and the frame. By establishing a set of parameters, working verbally and visually, they explore the conceptual and rhythmic junctions along the boundaries of the authentic and fictive, the remembered and the imagined, the organic and the mediated, and between longing and trauma. *evidence* is the third installment in *Eye Witness* (2010-2014), a series of short, intimate experiments in process between Severance and Tolentino.

About the Artists

Luciana Achugar is a Brooklyn-based choreographer from Uruguay who grew as an artist in close dialogue with the New York and Uruguayan contemporary dance communities. She has been making work in New York City and Uruguay independently and collaboratively since 1999. Her work is concerned

with the post-colonial world, searching for an undoing of current power structures from the inside out. She is a two-time Bessie Award recipient and was nominated for a 2016 Outstanding Production Bessie for her work, *An Epilogue for OTRO TEATRO: True Love*. Other accolades include a Guggenheim Fellowship, Creative Capital Grant, Foundation for Contemporary Arts Grant, Lower Manhattan Cultural Council President's Award and NYFA Fellowships. She was one of Dance Magazine's "25 to Watch" in 2012 and one of TimeOUT NY's "Best of Dance" in 2010. In 2015, *OTRO TEATRO* was presented by the Fusebox Festival and was named "Best Touring Work" by Austin's Critics Circle. *The Pleasure Project*, an ongoing public space intervention, has been seen since 2014 throughout New York City, at Le Mouvement-Performing the City Festival in Biel/Bienne, Switzerland, and as part of the 2016 Seattle Art Fair. Most recently, she received the 2017 Alpert Award for Dance and a 2017-18 Brooklyn Arts Exchange Artist Residency.

Experimental vocalist **Carmina Escobar** is a sound and intermedia artist from Mexico City, currently based in Los Angeles. Her work focuses on sound, the voice, the body and their interrelations to physical, social and memory spaces. She has developed a wide range of vocal techniques that she applies not only to her performance and creative practice but also to investigate radical ideas and concepts regarding the voice. In her artwork the Voice is the phenomenon and conceptual trigger that links all the materials, analogue or digital, in order to create an experience that sets in motion the audience perception.

Amapola Prada lives and works in Lima. Her practice investigates the intimate spaces within human beings and the apparent tensions of collectively engaged individuals to create symbolic works resonating the social conflicts of everyday life. Her work has been presented at the San Francisco Art Institute, the Malta Festival Poznań in Poland, Museo de Arte Contemporáneo de Oaxaca in Mexico and the Hemispheric Institute of Performance and Politics in New York, among others. She has collaborated with the artist MPA in actions performed at PERFORMA 11 and the Whitney Museum of American Art. Prada is a recipient of the 2008-09 Franklin Furnace Fund Award, and her work is part of Video Americas collection of the Kadist Foundation. In 2017, she was selected to be a resident at the Delfina Foundation and will be exhibiting a solo show in 2018 at the Mario Testino Museum (MATE) in Lima. She received a BA in social psychology from Pontificia Universidad Católica del Perú.

Abigail Severance's films comprise an ongoing excavation of nostalgia as both addiction and inspiration. She employs a broad range of cinema forms, from narrative to essay to experimentation, to investigate melancholia, rhythm and the qualities of being female in America. Severance's work has screened in the United States and abroad, including the Museum of Contemporary Art in Los Angeles, Wexner Center for the Arts in Cleveland, the Sundance Film Festival, Los Angeles Film Festival, REDCAT in Los Angeles, Studio Museum Harlem, Mix LGBT Experimental Festival (New York and São Paulo) and the National Museum of Women in the Arts in Washington, D.C.

Severance is on the faculty of the CalArts School of Film/Video, where she was Associate Dean from 2012-2016. Her current projects include *Acadia*, an essay film about homesickness in Nova Scotia, and *The Summer We Drowned*, a narrative feature that has been a Film Independent Lab and Sundance Creative Producers Conference project.

Julie Tolentino is a multidisciplinary artist who creates durational movement-based performance installation works that consider the raced and gendered body as a site of intervention. Since 1992, her works have been commissioned and presented as solo, collaborative and group projects in the United States, the United Kingdom, Europe, and Southeast Asia. Notable projects include *For You, The Sky Remains The Same, Shatter + Center* as well as *Honey, Cry of Love*, and *After The Future, 2017* with Stosh Fila. Tolentino co-authored the *Lesbian AIDS Project's Women's Safer Sex Handbook*, and was a member of ACT UP: House of Color Video Collective and Art Positive. She ran the legendary Clit Club in New York from 1990-2002. Tolentino is the Provocations editor for *TDR/The Drama Review* with taisha paggett and recently published *Ellen Cantor: I'm Still Coming* with Pati Herling and Capricious Press. She co-curated *COMING TO POWER: 25 Years of Sexually X-Plicit Work by Women* at Maccarone Gallery in 2016. Tolentino will participate in the upcoming 2018 Manila Biennale and Luis Lara Malvacias' NOT Festival and continues to host the FERAL HOUSE*STUDIO in the Mojave Desert.

PERFORMANCES: *Slapping Power* by Deborah Castillo, '*BAND*' Shirts by Oscar David Alvarez and *Spilled* by Nadia Granados

Date: October 11, 2018

Time: 8:30 p.m.

Location: Various locations at The Broad

Ticket price: \$25

Slapping Power

Slapping Power is a live performance in a gallery setting. In this performative action, Deborah Castillo disfigures a bust of a man – who looks like a figure of power – which she has recently modeled with her hands. With violent handshakes and slaps, Castillo's hands are no longer the tools to create a sculpture but to destroy it. The wet clay and Castillo's body become sites of action; as she slaps, the clay likewise reacts under the effect of the attack.

'*BAND*' SHIRTS

In this performance, Oscar David Alvarez invites participants to wear hand-drawn t-shirts with band logos. Each shirt becomes a performance that uses the cultural vibe respective to a particular band's brand as its stage, or as a point of departure for a performance in which the audience-performer dynamic achieves a humorous repartee that can be unsettling while achieving a special communion and generosity that surrenders itself to the desires of the collective. Scattered sculptural props provide experiences between viewers and performers. The collective synergy confronts and exposes the sometimes perverse intricacies of the self and the collective.

Spilled

In *Spilled*, the body, substance and objects are fused around an action activated by the boiling of milk. The assembled elements evoke imbalance, temporary stability, precarious and domestic materials that are extracted from the realm of the "feminized." With a shaven and semi-naked head, the artist kneels on all fours while sipping milk from the ground. In this performance, different evocations of the feminized are mixed to break them and destabilize them – just as the milk that spills, the woman's body also loses its shape by stripping hair and clothes, entering into an realm that could be associated with the animal, the disgusting and the monstrous.

About the Artists

Deborah Castillo is a Venezuelan-born, New York-based multidisciplinary artist. She holds an MFA and BFA from Armando Reverón Higher Education School of Fine Arts in Caracas. Castillo has been granted residencies including the NYFA Immigrant Artist Mentoring Program, The Banff Center, Artist in Residence Program in Visual Arts in Canada, Atlantic Center for the Arts, and London Print Studio as well as "Premio Armando Reveron," AVAP "Young Artist Category," the "XI Salón Eugenio Mendoza" Award, Sala Mendoza, 2003; VI Salón CANTV, and the Jóvenes con FIA Award, Caracas, Venezuela. Her work has been exhibited at Museum of Arts and Design in New York, the New Museum in New York, Rufino Tamayo Museum in Mexico City, Escuela de Bellas Artes, Bolivian Biennial SIART in Bolivia, Caja Sol in Sevilla, UCLA in Los Angeles and the Institute of Contemporary Arts in London.

Oscar David Alvarez's practice explores the essence of public and private space. Alvarez uses performance as a contained situation that stands in opposition to transactional and nuanced social dynamics of capitalist structures. Generally, ideas culminate within multimedia installations that include sculptural ephemera or materials sourced from other types of performances.

Nadia Granados is a Colombian multimedia artist, who utilizes space, objects, movement and the body through video, music, pornography, magic, installation, performance and improvisation. She often re-contextualizes content found in mass media to emphasize feminist concerns, the fight against

globalization and the illumination of state terrorism. In all of Granados's work, she uses her body to open up new pathways of action and to shift consciences. In 2015, she was awarded the 3rd Visual Arts Biennial Bogotá Prize Acquisition Award as well as a FONCA scholarship to create a political multimedia cabaret laboratory in Mexico. In 2013, she was selected for a Franklin Furnace Fund Award for the performance work *Your Car Is Clean, Your Conscience is Dirty* and performed at the Hemispheric Institute's annual meeting in São Paulo. In 2012, she was invited to Canada for La Rencontre Internationale D'art Performance De Québec (RIAP), which took place throughout four cities in Canada. Her work has been presented in Venezuela, Spain, Argentina, Chile, Costa Rica, Germany, Ecuador, Argentina, Perú, the United States, Mexico, Korea, Nicaragua, Guatemala, Estonia, Italy and France.

PERFORMANCES: *Entregados Al Deseo (Given Over to Want)* by Nao Bustamante, *Shadow Woman* by Gina Osterloh

Date: November 15, 2018

Time: 8:30 p.m.

Location: Various locations at The Broad

Ticket price: \$25

Entregados Al Deseo (Given Over to Want)

Entregados Al Deseo (Given Over to Want) is an ongoing conversation within Nao Bustamante's performance works. Sculpting the body with tape, shadow-play and boxed wine all provide material for the exploration between human want, both natural and contrived. The performance deals with the themes of transformation and desire. The image is as primordial as it is hungry and holy, both fully human and fully alien.

Shadow Woman

Shadow Woman is a mirrored dance that is both odd and intimate – the physical body and its shadow simultaneously oppose and support each other, and at times are indiscernible. Illuminated by a single spotlight, the conjoined body and its shadow seductively play with the psychological split between illusion and reality, and our mind's ability to perceive and project images. The performance investigates the tracing of the silhouette as an early form of photography and the desire to fix an image of self and other.

About the Artists

Nao Bustamante is an internationally recognized artist, residing in Los Angeles. Bustamante's precarious work encompasses performance art, video installation, filmmaking, sculpture and writing. She has exhibited, among other locations, at the Institute of Contemporary Arts in London, the Museum of Modern Art in London, the San Francisco Museum of Modern Art, Sundance International Film Festival/New Frontier, Outfest International Film Festival, El Museo del Barrio in New York, First International Performance Biennial, Deformes in Santiago and the Museum of Contemporary Art Kiasma in Helsinki. Bustamante has received numerous fellowships and awards, including the Anonymous Was a Woman fellowship, a New York Foundation for the Arts fellowship, the Chase Legacy award in Film, a CMAS-Benson Latin American Collection Research Fellowship and a Makers Muse Award from the Kindle Foundation. Bustamante is an alumna of the San Francisco Art Institute, New Genres program and the Skowhegen School of Painting and Sculpture. Currently, she holds the position of Associate Professor and Vice Dean of Art at the USC Roski School of Art and Design.

Gina Osterloh's photographic practice embodies performance, the printed image, drawing and film to explore the resonances between the physical body and its representational imprint, trace, or stand-in. Her photographs lay bare the perpetual juxtaposition between the artist's hand and the mechanical precision of the camera. Osterloh cites her experience of growing up mixed-race in the Midwest as a set of formative experiences that led her to photography and larger questions of how a viewer perceives

difference. Osterloh has exhibited internationally and nationally in places such as Hong Kong, Manila, Kuala Lumpur, Singapore, Yogyakarta, Sydney, Madrid, Los Angeles, San Francisco, Columbus, Ohio and New York City. Recent solo exhibitions include *Gina Osterloh* at Higher Pictures; *Slice, Strike, Make an X, Prick!* at François Ghebaly Gallery; *Nothing to See Here There Never Was* at Silverlens Gallery in Manila, Philippines; *Group Dynamic* at Los Angeles Contemporary Exhibitions (LACE); and *Anonymous Front* at Yerba Buena Center for the Arts. Group exhibitions include *Ours is a City of Writers* at the Bardsdall Los Angeles Municipal Art Gallery; *Energy Charge: Connecting to Ana Mendieta* at Arizona State University Museum, *Demolition Women* curated by Commonwealth & Council at Chapman University; *The Vexed Contemporary* at the Museum of Contemporary Art and Design Manila, and *Fragments of the Unknowable Whole* at Urban Arts Space OSU. Her work has been reviewed in *Art in America*, *The New Yorker Magazine*, *Hyphen Magazine*, *Art Asia Pacific*, *Asian Art News*, *Art Papers*, *Giant Robot*, *Artforum Critics Pick* and *KCET Artbound*. Honors and awards include a Fulbright in the Philippines, a Woodstock Center of Photography residency, and a Create Cultivate Grant with the Los Angeles County Arts Commission and LACE.

About The Broad

The Broad is a contemporary art museum founded by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the museum offers free general admission. The Broad is home to the 2,000 works of art in the Broad collection, which is among the most prominent holdings of postwar and contemporary art worldwide, and presents an active program of rotating temporary exhibitions and innovative audience engagement. The 120,000-square-foot building features two floors of gallery space and is the headquarters of The Broad Art Foundation's worldwide lending library, which has actively loaned collection works to museums around the world since 1984. Since opening in September 2015, The Broad has welcomed more than 1.6 million visitors.

For more information on The Broad and to sign up for updates, please visit thebroad.org.

About Pacific Standard Time: LA/LA

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Supported by grants from the Getty Foundation, Pacific Standard Time: LA/LA takes place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California, from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty, and is sponsored by Bank of America.



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