

Whims: rebel images.

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Toro Goya's work is critical and discursive around our Latin American mestizo and hybrid becoming. His constructed scenes reveal those political, religious, social and cultural control systems that have built our continent since the fifteenth century, proposing us to analyze images like knowledge practices, archive and documentation, where representations and thinkings of our history contest.

The problem of visibility we understand here as a space for social construction, which consists of various geographical, social, economic, political, communicational, poetic and aesthetic orders. In short, we conceive the language of images as a container of multiple layers of information, interpretations and possible readings, since these not only allow us to communicate, but they are a vehicle that gives new meaning ascribed to the local memory contexts, the political developments and economic structures that concern us.

The name that gathers this exhibition has several acceptations. Toro Goya's ambrotypes are scenes that symbolically pierce our daily lives through these "whims" understood as practices of occurrences and inspirations cohabiting between fantasy and delusion of our existence. And they are rebel because subvert our visual horizon, revealing from the use of visual aids like quotes, cultural references¹, iconographic loans and information that crosscheck our own analogies and sociocultural spaces, taking us to analyze the stories and events that inhabit inside us. This, because his images grab the context from which they emerge, to look at them and, in that act to discover the mechanisms of their construction, which show our cultural learned dependences and structure a record that revalues the story for questioning it.

1 There are several, but also as genealogical and conceptual reference, the author has as relative to Francisco de Goya y Lucientes (painter), father of Francisco Javier de Goya and Bayen, father Mariano de Goya Goicoechea, father of three daughters and Thomas Goya and Vildósola, father of seven children and Roberto de Goya Garcia, father of four children and Mary Ruth Goya Cordova, mother of three children and Mauricio Toro Goya.

They are something like commented images in which time, their frames, their spaces and modifications by accumulation or proximity to their referents allow to deepen our way of being, of existing, of narrate and understand us as transmodern. But, as Martinez would say(2015), from an "imaginary American Baroque, perhaps like no other, violence is kneaded and particularizes it in the flight of imagination".

According to Dussel (s / f), modernity begins with the discovery of America in 1492, which enables Europe to become the center, while collecting for its own the crops of conquest. But that modernity brought along the violence sparked in the process of domination, as the other one was someone who must be conquered and educated, irrational act that paradoxically constitutes the foundation of modern rationality. One that also brought us ways to forcibly enter into a representation system used to impose beliefs, bodies and landscapes; but also power relations, ranking poses and panoramics to conquer –images -, while "when our gestures are pointing in appearance to the world (...)they actually point to images,they are answers to the images" (Flusser, 2015: 85). Toro Goya knows it well. This exhibition, moved to this reasoned catalog, confronts us with three series, a short film and backgrounds that will enable us to enter a complex space of meanings.

The reality is more real than the real of the image

The series "Golgotha Caravan of Death " is preponderantly documentary. Toro Goya investigated extensively in the archives of reports about torture committed by the Caravan of Death on the stories of people who suffered these humiliations, trying to rebuild these chronicles in images of horror, about the cruelty of a soulless society as an insistence on the need for memory over oblivion.

Ana Gonzalez Recabarren, when interviewed for the documentary The City of Photographers (2006: 27: 21-28.25), tells us about the importance of photographs of portraits of her husband and children still arrested- disappeared by the Chilean dictatorship ,that she wears hanging on her chest, and says, "We had the illumination (...) to say to the photographer who knocked on our door's house," of course, come in" ,

Toro Goya, Mauritius (2014). Golgotha, the Caravan of Death. 1621 Editorial Editors. Soledad Aguirre curatorial text and E. Delegation of the Chilean Army commanded by General Sergio Arellano Stark that between 30 September and 22 October 1973, just weeks after the coup in Chile, toured the country to accelerate the "process" of opposition people the dictatorial regime , unceremoniously killed

So, not having the photo family is like not to be part of the history of mankind ". The images have become a form of position on the world or, as Didi-Huberman (2013: 61) says, "to show what is displayed is not lying about the epistemic status of representation: it is to make of the image a matter of knowledge and not of illusion. "

The fourteen stations that compose the series" Golgotha, Caravan of Death" narrate the ordeal meant by this caravan on their way through the city of La Serena (IV region), as one of the most horrific episodes of our recent political history. These images challenge us to see not only the reality of torture and abuse by Chilean military against male and female citizens, but they also make us think about the suffering of thousands of people whose

social status or political ideology are bound to suffering, abandonment, disappearance, migration. This work is a document of indignation against violence and suppression.

Toro Goya makes the analogy with the Via Crucis which is close to us as Latin Americans, because in our continent- if we refer to the periods of Conquest and Colony- faith and piety were a constituent part of the pilgrimage forced between our supposed salvation and following submission. There are also quotations for our indigenous peoples, because the tragedy is all about. At the same time, the allusion to the power of the image and its circulation is this: when we pose the hierarchs in attitude observers bossing to the distance, as a method of spreading terror and subjection to the image, it reminds us what we live daily in the transmission of information. Meanwhile, birds of prey lurking and toy soldiers are in the shadows, the population suffers and cries its images. These scenes are sinister, obscene and depraved, because the story was so. They are also urgent, because memory is.

In all the work of Toro Goya we face a visual syllabary insistently repeated, as if we were embedded in a passage of the subhuman. And then we wonder, who can contain these images, who has the right to endorse the ordeal as a method of atonement. The stagings are much more than mere scenery, especially living immersed in a society of the spectacle, where reality surpasses undoubtedly the fiction.

The Way of the Cross is a death sentence: the carrying of pain, uncertainty, the encounter with the meaning of life and the necessity and urgency of fighting, believe again, to keep looking forward, always forward with history on his shoulders, although it is stripped of the garments and endowments, crucified and died. Then, these images become a social pointing and meaning is in how we look at them, to grasp them. Today we have the urgency to move from a mechanized and systematized look something like the autopoiesis of the event; to move from photograph to understand the story out of its frame; to move from the beautification of reality to suggest that we can build our own translation mechanisms and visual interpretation. Toro Goya takes a position and in doing so he urges us to think at least to about ours.

In Divine Image, the author gives a body to the invisible, the disembodied state of our sexual diversity, debating the space of being and submission to the standards of subordination. Transvestite virgins under the darkness of Magdala, the kingdom of the flesh, the irascible and the real. The body becomes a political body, in a subversive body where the common subject is transfigured into a subject of veneration to insist that we are made of flesh, as an appropriation of the repressed one entering the image to disclose the territory and blood of those who suffer. The Our Lady of Charity and Our Lady of Chinquinquirá loaded with firearms to defend

their own, while Our Lady of Guadalupe and that of Del Rosario carry knives and machetes to protect them; also dresses parties become costumes damsels, while Our Lady of the Presentation poses with stylistic tools that will make her resemble to the image of the socially concluded, and the last poses next to an unborn in a way to show misfortunes of daily life.

Donna Morell, Daniela Valente, Angelina Casoz, Francisca Thomson, Tasha Andino, Eva Bronxs pose in their dual capacity, both active transvestites in the night scene in regions such as the representation of our syncretic Latin America. They, facing our eyes, lead us to question the forced representation of the images that were installed on our continent to submit our bodies, since control over these (as Foucault would say) allows the control and regulation of disciplinary systems.

Toro Goya, Mauricio (2012). *divine image*. Mane Adaro text and curatorship. Coquimbo, Chile: 1621 Editors.

During the years of the Conquest this allowed the submission and cultural obedience ; in industrial and postindustrial era , socioeconomic subsegregation established body requirements to enter the system, both symbolic and physical representation. No naivety in the images, must be aware of them (so will tell Harum Farocki), in the same way of their circulation systems and closed forms of translation.

Another interesting situation are the legends of how images of virgins are presented to us. They commonly appear to fishermen, workers, miners, Indians who narrate their visions and encounters; they appear, they worship them, they deliver them in procession to make offerings for faith, for not succumbing in uneasiness. This makes us think that at some point in European history we were seen as monsters. Those first mapping and some writers, as Rojas Mix says (2015: 68), "They said the monsters are part of a general information about the strange (...); they introduce to exoticism and symbolize paganism (...). To put them to death then was a duty: it meant to serve God and the law. " Many of the survivors prayed to be saved from barbarism

The scenes of " Milageros" are understood as votive offerings that combine the divine and the earthly, devotion with reality, the nymphs with Adelitas, the Revolution with the Virgin, fifteen aged girls with pedophilia, the American dream with narcocorridos, the social aspiration with the borders, Juan Rulfo with Bresson, Claudia Ochoa head of the Anthrax of Sinaloa with the Divine Antichrist, Emiliano Zapata with the 43 from Ayozinanpa, and so on. They are a kind of impossible offerings, but in our cultures are not only visible but also real, because the overlapping of cultural layers and the notion of ruin as the source of our anachronistic story plunge us into a crossroads unthinkable for others, but certainly authentic. It only takes to walk the streets, villages, markets, churches, forests, so those prints are manifested eloquent, dense and full of latinoamericanism. Byung-Chul Han

(2015: 63) says that "at the sheer mass of hipervisibles images is not possible to close our eyes today. (...) Closing your eyes is a negativity that is hard reconciled with positivity and hyperactivity of today's society of acceleration.

For more information: Toro Goya, Mauricio (2015). *Miracle workers*. Andrea curatorial text and Aguad Ch Coquimbo, Chile. 1621 Editors.

Coercion of hyperarousal prevents from closing your eyes. It is also responsible for neuronal depletion of the subject of performance. "

The proposal of Toro Goya precisely contains this burden of supersaturation in an act, but leads us to close our eyes to look ourselves in the sea of visualities that surround us, generating a dismantling of all those iconic images that live inside us, to take a stand against the question about our historical way of living, on the poetry of the fantastic and substantial existence. We are what we are, so from that point we build our imaginary and our struggles. Rojas Mix (2015: 15) comments the symbology with which we Latin Americans were thought imaginatively, was that which thought that the "end of the geographical world was mistaken with the end of the world." They were wrong.

The short film "The Hair of the Virgin" begins with this sentence: "Many of our dead dwell in photographs," and concludes saying: "The promises to the Virgin are fulfilled. Not always the Virgin gives us a miracle." In this work, where devotion intersects with life and death, where faith is lived not to die in distress, what remains is the feeling that we were upon this earth. Hence the oral memory and visual record allow to narrate our internal procession, make us strong and, in turn, evoke and commemorate our ancestors.

Photographic quotes, biographical references, allegories, historical quotations, stereotypical images, the transposition of genres and insistence to build a multi-image that would condense the different cultural practices that constitute us as a people, are the strategies Toro Goya to tell, through these rebels images, our own insubordination. That's more than enough.

Andrea Jösch, may 2016.

Mauricio Toro Goya (2015-2016), *The Virgin hair*, photographic film piece made Super 8, fictionalized documentary made in Mexico.

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