THE GLASGOW SCHOOL: ARE

RESEARCH EXCELLENCE FRAMEWORK 2014

Guantanamera

A film, installation and recording project featuring performances of Guantanamera recorded and broadcast in Cuba and Miami. Cuban performance by Jose Andres Ramirez, filmed in Guantanamo and broadcast in Havana. Miami performance by Renee Barrios, recorded in Little Havana and broadcast in Miami (Installation shot, Trades Hall, Glasgow International 2010)

Submitted by Ross Birrell Output No. 1



FORUM FOR CRITICAL' INQUIRY

OUTPUT

Guantanamera is a film, installation and recording project devised in collaboration with David Harding (former Head of Environmental Art and Sculpture at Glasgow School of Art) and was filmed in Cuba (2008) and Miami (2009). The project focuses upon the recording and broadcast of the Cuban song, Guantanamera. Guantanamera has been screened and exhibited internationally since its launch at Glasgow International in April 2010.

In Cuba Guantanamera was recorded by Jose Andres Ramirez (Changui Guantanamo) in Guantanamo and broadcast on Foxa Radio station, Havana. In Miami, Guantanamera was recorded by Rennes Barrios and broadcast on La Poderosa radio station.

Funding: Scottish Arts Council Artist Film and Video Award, Glasgow City Council Lord Provost and International Office, Douglas Gordon, Producer, Berlin. Title Guantanamera

Submission No. 1

Authors/Creators Ross Birrell in collaboration with David Harding



Guantanamera (Portikus). Left: Jose Andres Ramirez, Cuba; Right: Renee Barrios, Miami

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GUANTANAMERA



Two channel installation HDV 16:9



2 x films Cuba & Miami (45min) HDV 16:9



Double A side vinyl record 45 rpm (Edition 500)

Guantanamera is the third in a series of collaborations with David Harding making site-specific films and installations based on writers Walter Benjamin (Port Bou, 2005), Malcolm Lowry (Cuernavaca, 2006), and José Martí (Guantanamera, 2010).



Port Bou: 18 Fragments for Walter Benjamin (2005)



Cuernavaca: A Journey in Search of Malcolm Lowry (2006)



Guantanamera (2010)

CONTEXT

The contexts of Guantanamera are cultural, political, historical, geographical, theoretical, aesthetic, presentational, and professional.

1. The cultural context (initially suggested by David Harding) is the Cuban song Guantanamera; Pete Seeger's 1963 recording of Guantanamera as a solidarity song and the subsequent de-politicized transformation of the music as a 'universal' football chant; the collective/individual voice in the recording of full band and acapella versions of the song.

2. The political context was the 50th anniversary of the Cuban Revolution (2009); the transition of power from Fidel to Raul Castro; Obama's US presidential inauguration which promised the closure of the US Naval Base at Guantanamo Bay; the ideological contrast between state communism and capitalist liberal democracy; the strategic/propaganda role played by radio during guerrilla war (1959) and which continues today in the US-backed Radio Marti in Miami. 3. The historical context was the figure of the Cuban national poet and martyr Jose Marti (1853-1895) who is celebrated by both pro-Castro and ant-Castro Cubans alike and whose Versos Sencillos provide the lyrics for Guantanamera.

4. The geographical context navigated the antagonistic relations between Cuban communities in Cuba and in exile in Miami, USA. This geographical context was further extended in that the work was produced by two Scottish artists based in Glasgow and supported by the Glasgow City Council Glasgow-Havana twin cities fund.

5. The theoretical context of aesthetic decisions pertaining to the structure of Guantanamera as a composition was the 'irreducible character of antagonism' at the heart of the concept of the political as articulated in the writings of Carl Schmitt, The Concept of the Political (1927) and Chantal Mouffe The Return of the Political (1993). This installation format where singers were presented facing each other invoked Emmanuel Levinas' writings on the ethical relation with the Other and the 'face-to-face' as an 'ultimate situation'. I am a sincere man From where the palm tree grows And before dying I want To share the verses of my soul.

My verse is light green And it is flaming crimson My verse is a wounded deer Who seeks refuge on the mountain.

I cultivate a white rose In July as in January For the sincere friend Who gives me his honest hand.

And for the cruel one who would tear out this heart with which I live I do not cultivate nettles nor thistles I cultivate a white rose

With the poor people of the earth I want to share my fate The brook of the mountains Gives me more pleasure than the sea.

José Martí

Poem from Jose Marti's Versos Sencillos which was used as the basis for the lyrics to Guantanamera.

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Context continues on next slide....

CONTEXT

6. The aesthetic contexts were the formal decisions taken for structuring Guantanamera as a composition including its exhibition: ie. two channel continuous installation with both versions of song played over each other; 2x45min films, played both individually and simultaneously as in installation version; acapella versions pressed as a 'double-a side' vinyl record.

7. The presentational contexts of Guantanamera: Guantanamera launched during GI in Trades Hall Glasgow - a venue chosen to reflect Glasgow's role in manufacturing machinery for Cuban sugar industry; in addition, referenced trade guild's masonic connections - largest lodge in Latin America (in Havana) is named after José Martí. Rather than evoking closure or harmony, Guantanamera installation and films play against each other in sustained antagonism, whether facing or in adjoining rooms.

8. The professional context is the ongoing series of filmic collaborations with David Harding, including: *Port Bou: 18 Fragments for Walter Benjamin* (2005); *Cuernavaca: A Journey in Search of Malcolm Lowry* (2006); *Guantanamera* (2010); and *Quartet* (2012).



Guantanamera installation shot, Trades Hall, Glasgow International 2010

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CONTEXT

The broadcast and vinyl pressing of acappella versions of Guantanamera had some resonance with the work of Susan Phillipsz who often used a cappella recordings in her audio installations, which embraced both popular and folk song and their political histories. However, Phillipsz most often employs her own voice and not the voices of singers who have direct relation to a political context and physical location which inflects her works with a very different political and gender complexion.

Whilst this work was in development a CD was release of several different versions of Guantanamera performed by different bands to mark the 50th anniversary of the Cuban revolution. This CD lacked the conceptual basis of the work we were making or its structural and formal clarity. The choice of a double-a side vinyl record as apposed to the production of a CD was a conceptual as well as an aesthetic choice, in that such a form best embodied the political condition of these cultural products in that they are two sides of the same coin.



Guantanamera double-a side vinyl record edition of 500, Galleri Rotor 1, Gothenberg, November 2010

METHODOLOGY

To record separate versions of Guantanamera, the most famous of Cuban songs, whose lyrics derive from lines by Jose Marti, the Cuban national poet claimed by all Cubans, pro- and anti-Castro alike. To record and broadcast these versions in Cuba and Miami, home to 'Little Havana' and the largest US Cuban community.

To record the Cuban version of the song in Guantanamo itself to root the song to its geographical context and thereby restore a political dimension to a tourist cliché.

To film only head shot close up of singers during record full band versions for 2 channel installation. To accentuate physicality of the performance and age of the performer as individuals old enough to have witnessed the Cuban revolution. (Levinas and the Face)

2 versions of the same song, different durations, played back together form a cacophany.

To film the process of recording and broadcast. To record, broadcast and press double a side vinyl of acapella versions, capturing both the potential vulnerability and power of the unaccompanied singing voice. Research questions:

- 1. How might an artwork mark the 50th anniversary of the Cuban Revolution in 2009?
- 2. How might the figure of Jose Marti be re-inscribed into Guantanamera, Cuba's most internationally recognised song?
- 3. What presentational modes reflect the concept of the political as antagonism (Schmitt, Mouffe) which describes the conflict between domicile and exiled Cuban communities?



Detail of film still from Guantanamera (Cuba) 2010 . HDV 45 min 16:9



In 1963, 4 years after Castro's revolution (1959), 3 years after the US Embargo on Cuba (1960) and 2 years after the US backed Bay of Pigs fiasco (1962), for the US folk singer Pete Seeger to sing Guantanamera in New York was an act of solidarity with Castro's Cuba.



Guantanamera (composed by Joseito Fernández) is synonymous with Cuba and the Cuban culture industry; from music to film to a brand of cigars, to such an extent that the ubiquitous and 'universal' song is now a tourist cliché.



However, the chorus to 'Guantanamera' translates as the 'region', 'woman' or 'song' of Guantanamo - a region synonymous with US Naval base of Guantanamo Bay and location of the infamous Camp Delta Detention Centre, scene of numerous Human Rights abuses of prisoners (including water-boarding). US President Barack Obama pledged to close down Guantanamo Bay within 100 days and it was the first piece of legislation that he signed upon taking office in January 2010. It remains open to this day.



To record a new version of Guantanamera in the Cuban town of Guantanamo - to return the song to its geographical origins - and to focus upon the context of José Martí attempts to rescue the song from its destiny as tourist cliché in the culture industry and to re-contextualise and re-claim it as a contemporary protest song.

José Martí (1853-1895)

I am an honest man From where the palm grows And before I die I wish To fling my verses from my soul I come from everywhere And I am going toward everywhere Among the arts, I am art In the mountains, I am mountain.

José Martí trans. Aviva Chomsky

Opening lines from 'Yo soy un hombre sincereo', in Chomsky et al, *The Cuba Reader: History, Culture, Politics* (Duke: Durham, 2003), p. 128.

These and other lines from Martí's *Versos Sencillos* formed the verses of Guantanamera.

Martí - a writer, poet, journalist and academic was killed in 1895 in the early stages of the Cuban War of Independence which he organised while in exile in the US and Mexico.

Martí is regarded as the 'Apostle of Cuban Independence' and is revered by both pro and anti-Castro Cubans alike.





'... competing interpretations of José Martí represented different, conflicting interpretations of nation. It is for this reason that Martí became the principal touchstone for the expression and debate of Cuban national sentiments...'

'Social unity was Martí's mantra, and as such, it made him a fiercely seductive symbol whose appropriation became increasingly necessary for competing political sectors in the Republic as they became more divided. Martí had promised to found a republic for all. However, he never explained the form of government the republic should take... Proponents of political democracy as well as those who favoured authoritarian forms of order each found in Martí the legitimacy and authenticity of their vision of the state and the nation for which they fought.'

Guerra, The Myth of José Martí, p. 3, 6.

The CUBAN REPUBLIC and JOSÉ MARTÍ



'José Martí [is] such an important totem in Cuban identity. His strength as a symbol resides both in [...] agreements and disagreements. Were he not legitimately susceptible to multiple interpretations, he could not have been adored by such a wide variety of groups. Sharing the adoration but shaping it differently, those who celebrated Martí managed to naturalize the assumption that he and Cuba are indistinguishable, that there is no Cuba outside Martí.'

Joao Felipe Gonçalvez, 'The "Apostle" in Stone: Nationalism and Monuments in Honor of José Martí'

From *The Cuban Republic and José Martí*, edited by Mauricio A. Font and Alfonso W. Quiroz (Lexington Books: Oxford, 2006), p. 33.

El Apostol

'José Martí, the "Apostle" of the struggle for independence from Spain'

Herbert L. Matthews, Castro: A Political Biography (Allen Lane: London, 1969), p. 15.



'the apostle of our independence' Fidel Castro

Castro's attack on the Moncada barracks in Santiago de Cuba in 1953 was staged in the centenary year of the birth of José Martí

José Martí Memorial Plaza de la Revolution, Havana



Mausoleum of José Martí, Santiago de Cuba



White plaster busts of José Martí appear in almost every school and public building throughout Cuba



Busts of Martí also appear in several Cuban institutions in Miami and across the USA





Statue of José Martí with boy Elian in Demonstration Plaza, Havana demonstrating the continued political relevance of Martí in forging Cuban national identity and sovereignty.



José Martí International Airport, Havana



WE, CUBAN CITIZENS

heirs and continuators of the creative work and the traditions of combativity, firmness, heroism and sacrifice fostered by our ancestors:

[...]

by the members of the vanguard of the generation of the centenary of the birth of Martí who, imbued with his teachings, led us to the people's revolutionary victory of January [1959]

'... Fidel Castro declared the state's actions a historical fulfillment of the 1895 project of Martí.'

Guerra, The Myth of José Martí, p. 256.



GUIDED

by the ideas of José Martí and the political and social ideas of Marx, Engels and Lenin





WE DECLARE

our will that the law of laws of the Republic be guided by the following strong desire of José Martí, at last achieved;

"I want the fundamental law of our republic to be the tribute of Cubans to the full dignity of man"

(Havana, [1994] 2004), p. 1-3



'[José Martí was] the direct mentor of our revolution' Che Guevara

Antoni Kapcia 'Cuban Populism and the birth of the myth of Martí', in *Abel & Torrents (eds),* José Martí: Revolutionary Democrat (London: Athlone, 1986), p. 32

'The Revolution's leading intellectuals fostered the idea that Martí's spirit had reincarnated first in the life and then in the death of the Revolution's most famous martyr, Ernesto "Che" Guevara. Thus... Martí traded his silk bow tie and black wool suit for the olive green fatigues, black beret, and submachine gun of El Che. Just as Marti had travelled widely to spread the good news of hemespheric solidarity against U.S. imperialism and total independence for Cuba, so El Che renewed Marti's efforts by leaving Cuba to spread the gospel of guerilla warfare for social change to Bolivia and beyond... it seemed that on one level, the historical circle of Cuba's mission in the world was finally complete.' (Guerra, *The Myth of José Martí*, p. 256.)

María Cristina García

Cuban Exiles

and Cuban Americans in South Florida. 1959-1994

'The emigrés... tried to establish a symbolic continuum between their experience and the nineteenth-century revolutionary heritage. In Miami they named parks, monuments, streets, and businesses after long-dead heroes of Cuba's wars of independence. They commemorated Cuban national holidays with rallies, parades, concerts, and religious services. The annual José Martí parade in Hialeah (down West 29th Street, or "José Martí Boulevard") has attracted thousands of spectators since it was first held in 1969... The community was too politically factionalized to rally round any current symbols, so instead they chose nineteenth century heroes and events to honor, which provoked no controversy and symbolized the idealism and patriotism the community hoped to emulate. Cuban exiles drew parallels between the heroic efforts to liberate Cuba from Spanish dominion and their own war against another form of tyranny.'

Garcia, Havana USA, p. 94



José Martí Park, Little Havana, Miami

José Martí Middle School, Miami



Annual José Martí Parade, José Martí Boulevard, Hialeah, Miami, January 2009

Guantanamera (Miami) film still



Offices of Radio Martí and TV Martí,

US-Govt. backed Cuban Radio and TV station, Miami

FORUM FOR CRITICAL' INQUIRY

CONTEXT

Aesthetic Contexts

Theoretical contexts of Guantanamera

Chantal Mouffe and the Political

Levinas and the Ethics of the face to face ultimate situation



Guantanamera, installation shot, Portikus.

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Shirin Neshat, *Turbulent*, 1998

Guantanamera echoes formal elements of Shirin Neshat's 1998 two-channel installation *Turbulent*, which similarly explored cultural politics and gender through the singing voice. However, Neshat's video alternates the signing voice and the performance of each singer, whilst *Guantanamera* presents the performances simultaneously in a cacophony which embodies the sustained political antagonism of the Cuban-American situation.



Roddy Buchanan, Histrionics, 2007

Guantanamera also has parallels with the investigations into sectarianism by Glasgow artist Roddy Buchanan in his 1997 two-channel installation, *Histrionics* which similarly explored community, identity and place through the medium of music, in his case marching bands.

CARL SCHMITT

CONCEPT of the POLITICAL

Translated and with an Introduction by George Schwab With a new Foreword by Tracy B. Strong 'The political is the most intense and extreme antagonism, and every concrete antagonism becomes that much more political the closer it approaches the extreme point, that of the friendenemy grouping.'

Carl Schmitt, *The Concept of the Political*, p. 29.



Guantanamera and agonistic pluralism

'Once we accept the necessity of the political and the impossibility of a world without antagonism, what needs to be envisaged is how it is possible under those conditions to create or maintain a pluralistic democratic order. Such an order is based on the distinction between 'enemy' and 'adversary'. It requires that, within the context of the political community, the opponent should be considered not as an enemy to be destroyed, but as an adversary whose existence is legitimate and must be tolerated.'

Chantal Mouffe, *The Return of the Politcal*, p. 4.



liberalism's central deficiency political field: its negation of the ineradicable character of antagonism.'

'My aim is to bring to the fore

Chantal Mouffe, On The Political, p. 10

The Political

FORUM FOR CRITICAL' INQUIRY

CONTEXT

Chantal Mouffe On the Political

'irreducible antagonism at the heart of the political'

Chantal Mouffe and the Political in Contemporary Art Practice was the focus of two international Studio 55 research seminars I organised at GSA in 2007, which included a Friday Event talk by Chantal Mouffe at GFT, 2 March 2007

https://vimeo.com/31958912

Published in Art & Research, Vol 1 No 2 Summer 2007 http://www.artandresearch.org.u k/v1n2/v1n2cover.html



Art & Research e-journal themed issue on Art & the Political, contribution by Chantal Mouffe



AN ESSAY ON EXTERIORITY

EMMANUEL LEVINAS

TRANSLATED BY ALPHONSO LINGIS 'The face to face remains an ultimate situation.'

Emmanuel Levinas, *Totality and Infinity*, p. 81
CONTEXT

The face to face remains an ultimate situation.' Emmanuel Levinas, *Totality and Infinity*, p. 81.

The performances, recorded at separate times and locations, are played back simultaneously where they perform over one another and set up 'a relation without relation' (Levinas), an 'irreducible relation' which echoes the political situation of the lives of Cubans and Cuban Americans and the relations between Washington and Havana. As Levinas suggests, such an ethical relationship with the Other (cultural, ideological, gender) might find final resolution in religious transcendence, however, the suggestion here is that, despite the apparent 'universality' or ubiquity of Guantanamera as a song and the apparent cross-ideological appeal of the figure of José Martí - each potent cultural symbols and potential unifying forces, evidence of a capacity of individual Cubans to transcend ideological divisions - the cacophonous condition of their installation suggests that neither art nor music can offer finitude, a final transcendent space beyond the political, and that continued antagonism presents an infinite ethical demand. And thus a potential agonistic space is opened up, not through politics, but through the work of art, and through music. This context informed my organising of the GI Studio 55 Symposium 'The Infinite Demand of Art' with Prof. Simon Critchley and Chris Fynsk, GFT, 26 April, 2010.



Guantanamera installation shot, Trades Hall, Glasgow International 2010

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'The face resists possession, resists my powers. In its epiphany, in expression, the sensible, still graspable, turns into total resistance to the grasp.'

Emmanuel Levinas, 'Ethics and the Face',

Totality and Infinity: An essay on exteriority, p. 197



'The face resists possession, resists my powers. In its epiphany, in expression, the sensible, still graspable, turns into total resistance to the grasp.'

Emmanuel Levinas, 'Ethics and the Face',

Totality and Infinity: An essay on exteriority, p. 197



'The ideological essence of music, its affirmative element, does not lie, as with other arts, in its specific content, or even in whether or not its form operates in terms of harmony. It lies merely in the fact that it is *a voice lifted up*, that it is music at all.' (Adorno, 'Prelude', *Beethoven: The Philosophy of Music*, p. 6.)

Methodology (installation)

The method of the two-channel installation of Guantanamera was to film close up head shots of each performer as they sang their preferred version of Guantanamera with a full band and recorder in Cuba (2008) and Miami (2009).

The age of each singer was such that each would remember the Cuban revolution in 1959. The Miami singer left Cuba as a child and has never returned.

In Cuba, Guantanamera was recorded by Jose Andres Ramirez and Changui Guantanamo in Casa Changui, Guantanamo. In Miami, Guantanamera was recorded by Renee Barrios and backing band in Hoy Como Ayer, Calle Ocho, Little Havana. Each singer was filmed in close up and head shot only to accentuate the power and physicality of the performance.





Methodology (films)

The methodology for both Guantanamera 45min films was to document the recording of full band version of Guantanamera and and the recording and broadcast of solo acappella versions recorded in Cuba (2008) and Miami (2009).

Radio is a political and cultural weapon in Cuba-US relations - eg. the US backed Radio station in Miami is called Radio Marti. Radio was also strategic in Castro's conduct of the revolution in the Sierra Mastre.

In Cuba, Guantanamera was recorded by Jose Andres Ramirez and Changui Guantanamo in Casa Changui, Guantanamo. An solo acapella version was recorded with Jose Andres in a sugar cane field in El Salvador region of Guantanamo and broadcast on Foxa Radio Station, Havana

In Miami, band and acapella versions of Guantanamera were recorded by Renee Barrios in Hoy Como Ayer (formerly Café Nostalgia, a famous café and nightclub for Cuban exiles on Calle Ocho, Little Havana, and broadcast on La Poderosa radio station, Miami as part of a live phone in show to mark the 116th anniversary of the birth of Jose Marti.





Methodology (vinyl record)

The methodology for the vinyl record was to produce a double-a side record with each side containing solo acappella versions recorded in Guantanamo and Miami.

The form of the double-a side record preserves the equality of value of each separate cultural narrative and identity of the performers from opposite sides of the political divide whilst also acknowledging that they are two sides of the same coin.

The record is exhibited on a turntable with two sets of headphones to allow pairs of listeners. Listeners are free to turn the record over and play each version as they wish.





Trades Hall, Glasgow, Glasgow International 2010

The separate recordings playing on opposing projection screens placed in various formations form in each installation context 'spatial analogues of larger social topographies'. (Liz Kotz, 'Video Projection: The Space Between Screens', in Kocur and Leung (eds), *Theory in Contemporary Art since 1985* (Blackwell, 2005), p. 103.



Swiss Institute in Rome, 2010

The separate recordings playing on opposing projection screens placed in various formations form in each installation context 'spatial analogues of larger social topographies'. (Liz Kotz, 'Video Projection: The Space Between Screens', in Kocur and Leung (eds), *Theory in Contemporary Art since 1985* (Blackwell, 2005), p. 103.



Galleri Rotor 1, Valand School of the Arts, Gothenburg, 2010

The separate recordings playing on opposing projection screens placed in various formations form in each installation context 'spatial analogues of larger social topographies'. (Liz Kotz, 'Video Projection: The Space Between Screens', in Kocur and Leung (eds), *Theory in Contemporary Art since 1985* (Blackwell, 2005), p. 103.

Installation form 1: Singers facing towards each other across gallery space.

Trades Hall, Glasgow / Americas Society, New York.

In this version the sustained political antagonism and unresolved conflict between Cuba and Miami was most embodied in the confrontational positioning of the projection screens, the ideological opposition and cultural polarities were visually and sonically articulated. The space occupied by the viewer was a cacophonous no man's land.

Installation form 2. Singers at 90° angle, facing passed each other out into open gallery space.

Swiss Institute Rome.

In this formation, the separate narratives and refusal of each side to recognise the legitimacy of, or to acknowledge the existence of the other.

The issue of gender opposition, equality and separation is legible in each of the three installation versions.





Installation form 3. Singers facing away from each other in separate but adjoining gallery spaces with audio bleed from adjacent gallery space.

Galleri Rotor 1, Valand, Gothenburg.

This formation emphasised the separate but nonetheless conjoined narratives and histories of Cuba and Miami broadcasts audible in each room to a sufficient level to impede ability of listener to listen to each individually. an echo of radio broadcasts across to each national territory.



Exhibitions/Screenings:

Trades Hall, GI (17-18 April 2010); BBC Scotland Offices May 2010; Swiss Institute in Rome (9 May-25 Sept 2010); Kunsthalle Basel (13 Jun-22 Aug 2010; public film screening at StadtKino, Basel, 29 June 2011); Galleri Rotor 1, Gothenburg (8 Oct-7 Nov 2010; screening and lecture 11 Oct 2011); Cobra Museum of Modern Art (8 May 2011; a closing event, public screening and discussion with !Patria o Libertad! exhibition curator Paco Barragan and Roos Gortzak, Exhibition Co-ordinator, Kunsthalle Basel); Americas Society (17 May-30 July 2011; a film screening and panel discussion with Carmen Pelaez, Yasmeen Siddiqui and Gabriela Rangel was held on 18 May 2011); Portikus, Frankfurt am Main (18 Nov 2011-22 Jan 2012; talk at Staedelschule, 15 Nov 2011).



Guantanamera, installation shot, Swiss Institute Rome, 8 May-25 Sept 2010

Dissemination is integral to the structure of Guantanamera



In Cuba, Guantanamera was broadcast on Foxa Radio Station, Havana

In Miami, Guantanamera was broadcast on La Poderosa radio station, Miami



Guantanamera was focus of live phone in show on La Poderosa radio station, Miami to mark the 116th anniversary of the birth of Jose Marti.



Vinyl record Edition of 500 Contains original lyrics and short text



Two channel installation, Glasgow International, 2010, Trades Hall Glasgow, 17-18 April 2010



Record Launch Glasgow International, 2010, Trades Hall Glasgow, 17 April 2010



Double bill film screening introduced by Dr Dominic Paterson Glasgow International, 2010, Trades Hall Glasgow, 18 April 2010

Followed by a dialogue with Dr Dominic Paterson (University of Glasgow)



Strange Comfort (Afforded by the Profession), curated by Adam Szymczyk and Salvatore Lacagnina, Swiss Institute Rome, 8 May - 25 Sept 2010

http://www.frieze.com/issue/review/strange-comfort-afforded-by-theprofession/



Strange Comfort (Afforded by the Profession)

curated by Adam Szymczyk and Salvatore Lacagnina, Kunsthalle Basel, 13 Jun - 22 Aug 2010



Guantanamera screening event with public discussion with Annette Amberg (Curatorial assistant) and Roos Gortzak (exhibition producer) Stadtkino, Kunsthalle Basel 29 June, 2010

http://www.kunsthallebasel.ch/events/events/536?lang=en



COBRA Museum of Contemporary Art, Amstelveen, NL, 8 May 2011

Closing event for !Patria o Libertad! group exhibition. Screening and discussion with !Patria o Libertad! exhibition curator Paco Barragan and Roos Gortzak, Exhibition Co-ordinator, Kunsthalle Basel

http://www.artslant.com/ams/events/show/162477-closing-event-ofthe-exhibition-patria-o-libertad

Guantanamera, Galleri Rotor 1, Valand School of the Arts, Gothenberg, Nov 2010





Double bill film screening and discussion with the artists, Valand School of the Arts, 12 December 2010

Guantanamera installation, screening and panel discussion, For Rent: Consuelo Castañeda, Americas Society, 680 Park Ave, NY. 17 May - 30 July 2011.

Invitation to make central gallery space intervention into retrospective of Cuban conceptual artist Consuelo Castañeda

Wed 18 May 2011 Film Screening and Discussion Guest speakers: Ross Birrell (filmmaker), Consuelo Castaneda (artist), Yasmeen Siddiqu (Exhibition co-Curator), Carmen Palaéz (playwright); Moderated by Gabriel Rangel (Director of Visual Arts, Americas Society and co-Curator).





A retrospective of all three collaborations with David Harding to date was held at Portikus, Frankfurt am Main, 18 Nov 2011-22 Jan 2012. Included artist talk with Douglas Gordon at Staedelschule, 15 Nov 2011.

A book published by Portikus, Frankfurt am Main is forthcoming in 2013, titled, You Like This Garden? Ross Birrell/David Harding and Douglas Gordon, with a new essay by Jan Verwoert and texts by Sophie Von Olfers and Nikolaus Hirsch, Walter Benjamin, Hannah Arendt, Malcolm Lowry, Jose Marti and Mark Neocleous (ISBN: 978-1-934105-78-8)





Beyond the Frame: Contemporary Cuban Art Gallery 27, Cork Street, London, 23-28 April 2012 The Lighthouse Gallery, Glasgow, 7-13 May 2012

David Harding and I were invited to act as Patrons of the exhibition (Patrons included Dawn Ades, Tariq Ali, John Berger, Peter Mullan, Laura Mulvey, Julian Stallabrass).

We were also invited to exhibit Guantanamera films and vinyl record and to donate works (vinyl record) for auction at each exhibition venue.

Proceeds went to Cuba Solidarity Campaign in Aid of the Campaign for Justice for the Miami Five

Online dissemination (selected)

- http://www.youtube.com/watch?v=S9E9ZRwQW3w
- http://www.youtube.com/watch?v=vmWmGmTyHBo
- http://npugh.co.uk/blog/pub_conversation_melanie_carvalho_ross_birrell/
- http://www.e-flux.com/announcements/you-like-this-garden-at-portikus/
- http://www.domusweb.it/en/art/2012/01/17/you-like-this-garden-.html
- http://www.as-coa.org/exhibitions/rent-consuelo-castañeda
- http://www.kunsthallebasel.ch/ausstellungen/aktuell/92?lang=en
- http://www.kunsthallebasel.ch/events/events/536?lang=en
- http://www.frieze.com/issue/review/strange-comfort-afforded-by-the-profession/
- http://blog.frieze.com/romes_new_museum_italys_old_politics/
- http://www.kulturpur.de/de/museum/kunsthalle-portikus/you-like-this-garden
- http://www.portikus.de/exhibition_1660000000.html
- http://www.e-flux.com/announcements/spring-summer-visual-arts-events/
- http://sicuba.org/en/organization/24
- http://www.artealdia.com/International/Contents/Museums/Consuelo_Castaneda_For_Rent
- http://sicuba.org/en/events/genre/7
- http://72.32.12.213/calevent.php?id=1124
- http://www.artslant.com/ams/events/show/162477-closing-event-of-the-exhibition-patria-o-libertad
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