

## The 1960s Venezuelan Rearguard: Violating the Art-Object and its Audience

### Introduction: Art as Revolution

Artists lead their contemporaries in ‘invent[ing] the future’<sup>1</sup> and in doing so they may change direction, returning to their roots to build a new future. In fact, radical artists such as Carlos Contramaestre and Jacobo Borges working in 1960s Venezuela, defined by futuristic, utopic iterations of modernization, inverted<sup>2</sup> modernist aesthetics to assert their visions of national identity. Future, past, and present were complicated within the exhibition-experiences of *Homenaje a la necrofilia* and *Imagen de Caracas*, to ‘mock the fetishism of the state as ‘supreme government.’<sup>3</sup> They violently pressured the boundaries of modernism, engaging with materials that disturbed identity, order, and convention to create a new ‘in-between’<sup>4</sup> and ‘beyond’<sup>5</sup> Caraquenian identity. They sparked revolution through materiality, dismantling and reconfiguring the role of the modern art-object and artist as societal agents of change<sup>6</sup> and asserting that the ‘specific materialities of communication matter.’<sup>7</sup> This essay will utilize Gaztambide’s concept of the rearguard – a dissident approach to modernity that refused the ‘linear progression of art’ in favour of Venezuelan ‘actuality’ – to analyse the utopic intentions and effects of these artworks.<sup>8</sup> While Contramaestre emptied his local butcher shop to confront his audiences with a decaying humanity, *Imagen*’s team flattened the author-spectator

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<sup>1</sup>Andrea Giunta, *Avant-garde, Internationalism, and Politics: Argentine Art in the Sixties*, trans. Peter Kahn (Durham & London: Duke University Press, 2007):119

<sup>2</sup>Mari Carmen Ramirez and Hector Olea, *Inverted Utopias* (New Haven; London: Yale University Press, 2004).

<sup>3</sup>Alberto Híjar, ‘Notes on Utopia and the Aesthetic Dimension,’ *Third Text* 28, no.3 (2014):327.

<sup>4</sup>Julia Kristeva, *Powers of Horror*, trans. Leon Roudiez (New York: Columbia University Press, 1982).

<sup>5</sup>Homi Bhabha, ‘Border Lives: The Art of the Present,’ *The Location of Culture*, (London & New York: Routledge, 1994).

<sup>6</sup>Marguerite Mayhall, ‘Modernist But Not Exceptional,’ *Latin American Perspectives* 32, no.2 (2005):132.

<sup>7</sup>Simon Taylor, ‘The Phobic Object: Abjection in Contemporary Art,’ in *Abject Art: Repulsion and Desire in American Art* (New York: Whitney Museum of American Art, 1993):59.

<sup>8</sup>Stefania Saraiva, ‘Conflicting Modernities: Venezuelan Art in the 1950s and 1960s,’ (MA diss., OCAD University, 2021):67.

relationship, transforming Caracas' residents into raw material. Ultimately, it will argue that their provocative, ephemeral use of matter and space fortified emancipated, temporally localized Venezuelan identities based on universal human conditions of being rather than a pre-colonial, 'chimerical' utopia.<sup>9</sup> Both repositioned the modern artwork, spectator, and modernity through abjection, forging a Venezuelan identity that dared subvert the modern 'parameters of art' to assert its 'perverse strength.'<sup>10</sup>

### **Slaughtering the Art-Object**

Founded in 1961, El Techo de la Ballena wanted to 'breathe vitality into the placid environment of what is called national culture.'<sup>11</sup> The insurgent, provocative collective acted in gestures of 'frank protest' against the Venezuelan 'cultural face' through a return to primal human conditions.<sup>12</sup> By radically superimposing matter to color (the foundation of developmentalist aesthetics like Kineticism), El Techo, particularly within its 1962 *Homenaje a la necrofilia*, exposed and denounced the 'rotten' nature of contemporary Venezuelan culture and politics.<sup>13</sup> The exhibition took place within *El Techo's* garage-gallery and presented artworks by Contramaestre made of animal matter - bones, meat, and other entrails - radically collapsing the boundaries of Venezuela modernism through abject themes and materiality. Moreover, Contramaestre challenged the notion of art as a 'complicitous deodorant' and 'flowery cologne' that wanted to conceal the widespread inequalities and violence of Venezuelan society, instead presenting art-objects that mirrored its 'putrefaction.'<sup>14</sup> This

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<sup>9</sup> Giunta, 'Avant-garde,' p.4.

<sup>10</sup> Giunta, 'Avant-garde,' p.5.

<sup>11</sup> 'Pre-manifesto,' *Sardio*, no.8, trans. Laura Pérez (Caracas, 1961):137

<sup>12</sup> *Ibid.*

<sup>13</sup> Carlos Contramaestre, 'La autopsia como experiencia limite en el informalismo venezolano o La poética del escarpelo sobre la materia efimera corrupta,' (1987).

<sup>14</sup> Marguerite Mayhall, 'The Dissolution of Utopia: Art, Politics, and the City of Caracas in the 1960s,' (PhD diss., University of Texas at Austin, 2001):184.

abjection was not limited to the lewd corporeality and odor of Contramaestre's works, but also in its fusion of human and temporal boundaries that spotlighted human ephemerality.<sup>15</sup>

Contramaestre's decaying matter destroyed the confines of the pictorial plane, bleeding into the physical spaces of witnesses to violence.<sup>16</sup> These human audiences/witnesses, upon contact with the spoiling matter and brutal texture of *Estudio para verdugo y perro* (Fig.1), for example, shockingly and disturbingly collided with their own animality. This 'amorphous eruption of matter' revealed in the obscene, the abject, and the occult to arouse revulsion.<sup>17</sup> Scandalously, he spread the remains of cattle carcasses, femurs, jawbones, and more, amongst 'thick layers of cloth, hide and pigment.'<sup>18</sup> Red paint splattered throughout the composition, onto the slightly browning, already decomposing bone matter, suggesting the blood of the slain, butchered animal. The bones were not recognizable as cattle carcasses, or as those of a perro, and reminded witnesses of their own bones and animality. Therefore, Contramaestre conditioned viewers to consider the question of what separated them, as humans, from these bloodied, putrefying remains, and that humans also have a "best by" date. This violence, then, paralleled the rampant violence occurring under Rómulo Betancourt's regime, because 'art must intentionally and ostensibly rot in plain sight' to expose 'all that is rotten.'<sup>19</sup> Moreover, as Taylor has defined abjection as 'an indication of animality,' this animality and its 'bodily impurities' oozed into the viewers' space, 'haunting' them and their notions of being, and challenging the 'stability' of human bodies and identities.<sup>20</sup> By confronting human subjects

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<sup>15</sup> Ibid.

<sup>16</sup> Sean Nesselrode, 'The Painting Devoured: El Techo de la Ballena and the Destruction of Venezuelan Informalism,' in *New Geographies of Abstract Art in Postwar Latin America*, ed. Mariola Alvarex and Ana Franco (Routledge,2018).

<sup>17</sup> Ibid.

<sup>18</sup> Maria Gaztambide, 'Art from the Rearguard in 1960s Venezuela,' in *Contesting Modernity* (New Haven & London: Yale, 2018):72.

<sup>19</sup> Maria Gaztambide, *El Techo de la Ballena: Retro-Modernity in Venezuela*, (Gainesville: Florida Scholarship Online, 2019):129.

<sup>20</sup>Taylor, 'Phobic,'p.128.

with ‘their evolutionary origins,’ Contramaestre coerced a ‘cohabitation with animals.’<sup>21</sup> These disturbingly ‘destabilized’ distinctions forced viewers to experience ‘horror and repulsion,’ as they - even if unwillingly - coupled and coexisted ‘in close proximity to the abject.’<sup>22</sup> By reducing the artwork and spectator’s relationship to one violently ruled by abjection, Contramaestre strategically denounced the widespread and multi-scale violence ‘perpetrated’ by the state, both in relation to the alienation, hunger, growing population, and marginality plaguing Caracas and to modern art’s role within it.<sup>23</sup>

However, these mutilated boundaries extended beyond the realm of the animal and into the permeability of limits between life and death through *Erección ante un entierro* (Fig.2). Its muted color palette amalgamated the brown tones of its actively decomposing carcasses to a background recalling both the mud of an entierro and fecal matter.<sup>24</sup> There is an even greater indistinction between elements, almost as if ‘the dead matter were being absorbed back into the earth.’<sup>25</sup> Therefore, this indistinguishable brownness and conceptual pairing between erección and entierro constructed harrowing points of encounter between life’s beginning and end. Strong connotations to sperm and decaying corpses were placed within this muddy, fecal funeral space, begging the question of which came first. This example of abjection was arguably stronger than that deconstructing the human-animal matrix, as this perverse inversion of the human timeline not only destroyed the boundaries between life and death but left witnesses with profound uncertainty about their own existence. Contramaestre positioned audiences ‘at the border of [their] condition as living being[s] ...’ but destroyed this same border.<sup>26</sup> As humans are ‘alive from’ this certainty, witnesses were left with no way of being

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<sup>21</sup> Olivia Lott, ‘In (Dis)use of Reason: Abjection Poetics and Macrocephalic Modernity in El Techo de la Ballena,’ *Revista Hispánica Moderna* 75, no.1 (2022):31.

<sup>22</sup> Lott, ‘(Dis)use,’ p.29.

<sup>23</sup> Mayhall, ‘Dissolution,’ p.181.

<sup>24</sup> Saraiva, ‘Conflicting,’ p.65.

<sup>25</sup> Ibid.

<sup>26</sup> Kristeva, *Powers*, p.3.

- a disorientation enhanced by the tumultuous parallel to Venezuela's cultural and socio-political reality.<sup>27</sup> This extreme violence transcended the materiality of the artworks and attacked the witness-audience internally.

If 'the first thing a work of art says is expressed by how it was made,'<sup>28</sup> these works expressed the perverted, rotten, and offensively foul nature of Venezuelan reality. The violence of the artworks extended to their making as Contramaestre's 'tools' were 'bare hands, axes, cleavers, and butcher knives.'<sup>29</sup> The artist's role in transforming these materials into art was violent to its core, an active killing and dismemberment of the art-object and a full merging of the artwork with death.<sup>30</sup> As death exuded from these works, Contramaestre conditioned his viewers to notice and remember the deaths 'caused by the homogenizing efforts' of Venezuelan democracy.<sup>31</sup> Thus, the abject became a 'vital aesthetic axis,'<sup>32</sup> both in terms of death's arbitrary, vivifying ability, and as a vehicle of accusation.<sup>33</sup>

Accordingly, El Techo planned a funeral wake for Venezuelan modernist identity, democracy, and art-object, dressing in all black and hiring a band to pay respects to its ended life.<sup>34</sup> The 'supposed beauty' and 'permeance' of this notion of art-object were further nullified by the exhibition's eventual shutdown, due to the actively decaying matter filling the garage gallery with an overpowering smell and "health hazard."<sup>35</sup> This stench violated the attending witnesses, constantly and pervasively reminding them of the actively rotting material in the

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<sup>27</sup> Ibid.

<sup>28</sup> Tahía Rivero, 'The Informalist Avant-Garde in Venezuela,' in *Contesting Modernity* (New Haven & London: Yale, 2018):20.

<sup>29</sup> Gaztambide, *Techo*, p.128.

<sup>30</sup> Saraiva, 'Conflicting,' p.66.

<sup>31</sup> Ibid.

<sup>32</sup> Lott, '(Dis)use,' p.25.

<sup>33</sup> Carlos Contramaestre, 'Homenaje a la necrofilia,' exhibition text, trans. Laura Pérez (November 1962):266.

<sup>34</sup> Isabel Josefina Piniella Grillet, 'Cadáver del objeto: basurología y escatología en el techo de la ballena,' *Mitologías hoy* 17 (2018):60.

<sup>35</sup> Sean Nesselrode, 'Defining the Aesthetic(s) of Negation in El Techo de la Ballena,' *Caiana*, no.4 (2014):6.

garage. Thus, the abject extended beyond the work and into space, becoming a 'social-aesthetic practice,'<sup>36</sup> and pushing the works toward a condition of ephemeral performance.

Therefore, Contramaestre employed the abject as both 'operation' and 'condition,' through the perverse physical remains of death and the severed confines between art-object and spectator.<sup>37</sup> *Homenaje a la necrofilia* shattered the bones of the avant-garde, instead asserting its rearguarded stance through an 'uncompromising return' to primal, 'inferior'<sup>38</sup> human conditions to then rebuild modernity from scratch.<sup>39</sup>

### **Destabilizing the Caraqueño**

Through *Imagen de Caracas*, Jacobo Borges, Josefina Jordàn, Mario Robles, Juan Pedro Posani, Manuel Espinoza, José Vicente Azuar, Adriano González León, and others, attempted to create a true Integration of the Arts, that however imploded the boundaries between 'art and life,' and 'spectacle and spectator' to allow spectators to be simultaneously affected by and affect the artwork itself.<sup>40</sup> In fact, if *Homanje a la Necrofilia* 'articulated the failure of Venezuelan modernity through the metaphorical and literal assassination of the art object, Borges' work eliminated the object entirely.'<sup>41</sup> *Imagen de Caracas* similarly exploded the bounds of Venezuelan modernism by visibly, auditorily, and phenomenologically breaking with tradition. These artists portrayed Caracas as what it actually was: not a utopia but an alienating urban center full of violence, complicity, and chaos.

There was no 'one true' *Imagen de Caracas*, but many as the spectacle was totally dependent on personal experience.<sup>42</sup> Its raw materials were not animal remains, but living,

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<sup>36</sup> Lott, '(Dis)use,' p.25.

<sup>37</sup> Lott, '(Dis)use,' p.29.

<sup>38</sup> Gaztambide, 'Art,' p.75.

<sup>39</sup> Saraiva, 'Conflicting,' p.56.

<sup>40</sup> Mayhall, 'Dissolution,' p.248.

<sup>41</sup> Sean Nesselrode, 'The Revelation of Rolando Peña's Crude Oil: A New Image for Venezuela,' *Caiana* 1, no.1(2017):20.

<sup>42</sup> Mayhall, 'Dissolution,' p.227.

breathing Caraquenians themselves. Originally proposed as a museum exhibition celebrating the historical process of Caracas' cultural formation for the city's quadricentennial in 1968, the project eventually evolved to become a 'small universe' and 'labyrinth'<sup>43</sup> that revolutionized the spaces of Caracas and was consequently shut down by its same commissioners, as it did not reflect the universe endorsed by the government. Its *Ciudad Dispositivo* (Fig.3), became 'a powerful universe of tensions;<sup>44</sup> a dynamic space, with no restricted access, and constantly moving platforms and rectangular blocks (Fig.4). Made of steel, its ceiling was painted burgundy as an inversion of the traditional red-roofed houses of Caracas that were being crowded out by modernist, government commissioned buildings.<sup>45</sup> Moreover, *Ciudad Dispositivo* and its interactions with both artists and spectators was founded on participation, movement, and simultaneity.<sup>46</sup> All moving parts, including spectators, did so simultaneously, taking the structure from architecture to an activated, 'fluid' and total space where the 'audience-actor-spectator-creator relationship totally disappeared.'<sup>47</sup> As stated in their manifesto: 'we lost track of the line between art and life, between history and present.'<sup>48</sup> In fact, Arredondo and Auaga equivalated this dynamism to a living lung, that expanded, retracted, fragmented, and became total; Ciudad breathed through these audience interactions.<sup>49</sup> By locating the structural spectacle within human activation and co-creation, the environment and its spaces approached the realities of each spectator. It began with 'strange music,' recalling 'church bells ringing and a lot of automobile noises, mixed with colored lights that turn at a vertiginous rhythm, while a narrator begins to tell the history of our city.'<sup>50</sup>

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<sup>43</sup> Gabriela Rangel, 'Imagen de Caracas: Art as Action,' in *Contesting Modernity*, eds. Mari Carmen Ramírez and Tahía Rivero (New Haven & London: Yale, 2018):176.

<sup>44</sup> Inocente Palacios, 'Imagen de Caracas,' *The Drama Review* 14, no.2 (1970):130.

<sup>45</sup> Mayhall, 'Modernist.'

<sup>46</sup> Palacios, 'Imagen,' p.133.

<sup>47</sup> Palacios, 'Imagen,' p.134.

<sup>48</sup> Ibid.

<sup>49</sup> Isabel Arredondo and Ricardo Azuaga, 'Imagen de Caracas: ciudad, cine e impulso modernizador,' *Fuera de Campo* 1, no.4 (2017):22.

<sup>50</sup> Mayhall, 'Dissolution,' p.207.

Spectators then moved through ‘narrow corridors’(Fig.5) and the ‘music and the voice of the narrator accompany his displacement ... and act as powerful incentives over his imagination.’<sup>51</sup> This description demonstrates the totalizing breaking down of boundaries between sensory experiences; abjection. Auditory became visual and tactility recalled memory and imagination, not only rupturing the traditional art-object and spectator relationships but the spectator’s very ways of knowing their being. This was not a simple ‘destabilization’ but implosion of ‘imposed borders.’<sup>52</sup> Just as Contramaestre’s spectators were brought into direct, violent contact with rotting materiality through smell and shared space, the spectators of *Imagen de Caracas* could not distinguish themselves from the artwork. *Imagen* was experienced as ‘chaotic and confusing’ due to ‘deafening’ noise, ‘overwhelming’ images, and ‘disconcerting’ crowd reactions.<sup>53</sup>

As the materials of *Imagen* were not abject in themselves like in *Homenaje a la necrofilia*, here abjection was not an ‘operation’ but a ‘condition,’<sup>54</sup> arguably even an experience. However, this condition was created by what Bhabha called ‘the beyond’ - spaces that ‘somehow’ allow life that is ‘beyond the border of our times.’<sup>55</sup> The temporal and social differences that constructed understandings of the present imploded, revealing the discontinuities, inequalities, and minorities of ‘cultural contemporaneity’ that *Imagen de Caracas*, following the Ballaneros’ revolution, condemned for its violence and rebuttal of a real, everyday Venezuelan identity.<sup>56</sup> When spectators entered the Ciudad they expected a narrative exhibition of their city’s history, but were thrust the role of artwork, becoming active agents of its revolutionary aims.

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<sup>51</sup> Ibid.

<sup>52</sup> Lott, ‘(Dis)use,’ p.29.

<sup>53</sup> Mayhall, ‘Dissolution,’ p.206.

<sup>54</sup> Lott, ‘(Dis)use.’

<sup>55</sup> Bhabha, ‘Border,’ p.4.

<sup>56</sup> Ibid.



Therefore, if even the spectator was made complicit in the art-object, the images and films projected throughout *Ciudad Dispositivo* ‘turned into object[s], into creator[s] of space.’<sup>57</sup> By presenting key events of Venezuelan history in dialogue and contrast to contemporary scenes of Caraquenan quotidian life, in addition to contemporary spectators building the experience, the artists did not want to present history or the ‘folkloric’ as ‘the fundamental’ but wanted to highlight the ‘essence of what is man’ to begin answering the ‘question of all Latin Americans.’<sup>58</sup> Similarly to *Homenaje a la necrofilia* this was done across violence, demanding that the spectators actively participate in Venezuela’s history and insert themselves into these relations between past, present, and future. For example, Caracas’ founding was presented by an actor on horseback, reading out the Spanish king’s discovery speech, while filmed images of Caraquenan citizens, both “historic” and present, were projected, creating spectatorship both in the real, live spectators and on the screens, which should have depicted a linear narrative.<sup>59</sup> All roles were inverted. Thus, *Imagen* created a space where caraqueños from different historical periods coexisted and communicated, dismantling the notion of temporal linearity, and thrusting space, time, urbanism, and Caracas’ socio-political context in crisis (Fig.6 & 7).<sup>60</sup> This temporal mixing was not dissimilar to *Contra maestre*’s forced contact between life and death, as spectators were left disquietingly uncertain as agents in all temporal iterations of Caracas and Venezuelan identity; past, present, future, and beyond. Moreover, this ‘conjunction of physical bodies and cinematographic images’ produced a ‘situation of discordances’ that interrupted coherence and went beyond physical experience.<sup>61</sup> By allowing ‘borderline engagement’ between history and contemporality, *Imagen* confounded and redefined the accepted definitions of tradition and

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<sup>57</sup> Palacios, ‘Imagen,’ p.134.

<sup>58</sup> Mayhall, ‘Dissolution,’ p.227.

<sup>59</sup> Arredondo, ‘Imagen,’ p.110.

<sup>60</sup> Ibid.

<sup>61</sup> Nesselrode, ‘Revelation,’ p.20.

modernity, ‘challenging normative expectations of development and progress’ by returning to human universality.<sup>62</sup> These artists broke down the ‘usual ways of being and doing,’ to assert a new condition of the Venezuelan beyond the present.<sup>63</sup> They gave voices to the silenced and highlighted the invisible, taking advantage of all possible iterations and dynamics of this art-spectator relationship. ‘We have made the past by using the present. We have filmed the Conquest, nothing more than the history of our birth, with present-day Indians, who are not past, but present.’<sup>64</sup>

Moreover, the abject within *Imagen* was more a result of interacting with the beyond, and the inversion of socially inscribed aestheticism. While revolutionizing the notion of art-object and situating Venezuela out-with the Modernist utopia of government funded aesthetics, *Imagen* reinscribed the ‘social imaginary’ of the Venezuelan metropolis and modernity, as a modern work of art that strove to reflect ‘local history by way of a universalizing language.’<sup>65</sup> Furthermore, similarly to *El Techo*’s intended use of abject materiality as a violent confrontation with spectator and Venezuelan state, *Imagen* ‘did violence to the notion of man’s free will’ by demanding the participation of all audience members.<sup>66</sup> Ultimately, this violence became an urging, a compelling, a hope for these artists to arouse feelings of indignation and plant the seeds of rebellion against the past, as understood through the present. Seen through the frameworks of abjection and the beyond, the spectacle is considered the culmination of the retrograde utopia pioneered by *El Techo*. *Imagen de Caracas* was a call to arms, a call to action as much as it was a spectacle, one that, according to Mayhall, could not in any way be more modernist, as it searched for a universalizing language to address its contemporary context.<sup>67</sup>

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<sup>62</sup> Bhabha, ‘Border,’ p.3.

<sup>63</sup> Mayhall, ‘Dissolution,’ p. 227.

<sup>64</sup> Mayhall, ‘Dissolution,’ p.323.

<sup>65</sup> *Ibid.*

<sup>66</sup> Mayhall, ‘Dissolution,’ p.232.

<sup>67</sup> *Ibid.*

## Conclusion: Beyond the Gut of the Ballena

Both *Homenaje a la necrofilia* and *Imagen de Caracas* confronted Venezuela with a utopia rooted in universal human conditions. They completely inverted the modernist principles that they believed violated Caraquenian identity but retained the utopic goal of ‘absolute liberation.’<sup>68</sup> By entering the belly of El Techo’s metaphoric ballena, both groups dealt with the hidden internalities of Venezuelan society to break the mold from inside the whale. Rather than creating an imaginary paradise-like utopia, these groups brought theirs down to the ‘underworld,’ to then bring it back up to reality, as a reflection of Venezuela as it was rather than what the government wanted the world to think it was.<sup>69</sup> However, even if challenging the ‘utopianism of developmentalist strategies,’ both were utopian actions in themselves that imploded the ‘codified’ vision of a progressive, abstract, and ‘American’ Venezuela.<sup>70</sup> Therefore, they embodied Garcia Canclini’s vision of 1960s Latin American artists as dissident workers and creators of cultural ecologies based on experimental modes of existence.<sup>71</sup> Through abject, violent inversions of social, physical, and experiential boundaries both spectacles situated Caracas in Bhabha’s beyond. While *Contramaestre*’s abject dead materiality urged beyond the pictorial plane to remind funeral attendees of their own ephemeral animality, *Imagen*’s team curated a dynamic, liminal space between projection and reception that championed abjection as a condition of being and realization. In conclusion, both showed Caracas that they could ‘be’ without the borders violently imposed by Venezuelan society, and

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<sup>68</sup> Híjar, ‘Notes,’ p.323.

<sup>69</sup> Gaztambide, *Techo*, p.134.

<sup>70</sup> Nesselrode, ‘Revelation,’ p.19.

<sup>71</sup> Nestor Garcia Canclini, “Aesthetic Moments of Latin Americanism,” trans. Patricia Legarreta, *Radical History Review* 89 (2004).

in other words, forced the caraqueño to recognize their city, and identity as it actually was,<sup>72</sup> beyond the avant-garde but situated firmly in the rearguard.

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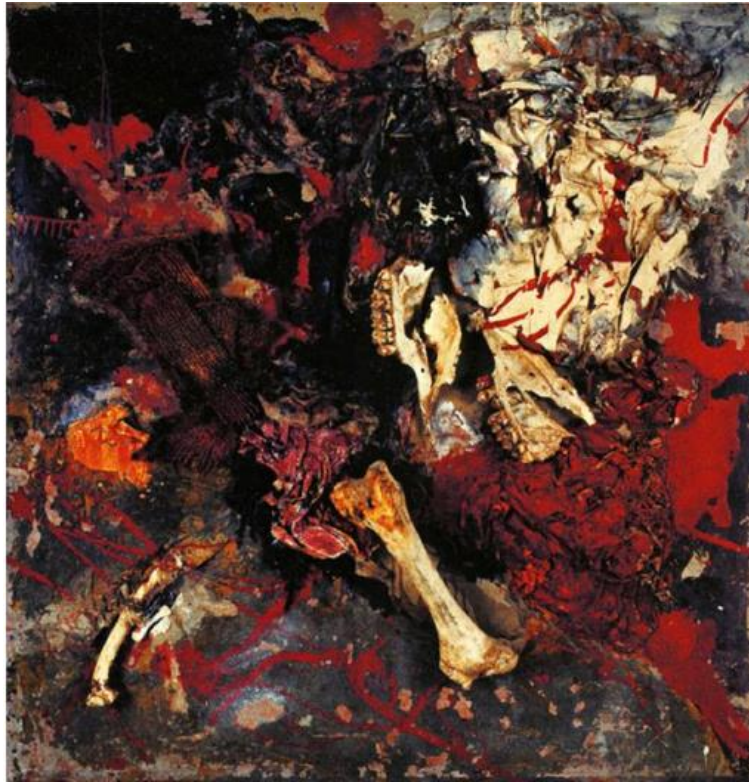


Figure 1. Carlos Contramaestre, *Estudio para verdugo y perro* (“Study for executioner and dog”), 1962, part of *Homenaje a la necrofilia* exhibition.

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<sup>72</sup> Kristeva, *Powers*, p.3.



Figure 2. Carlos Contramaestre, *Erección ante un entierro* (“erection prior to a burial”), 1962, part of *Homenaje a la necrofilia* exhibition.



Figure 3. Juan Pedro Posani, *Ciudad Dispositivo* (“City Device”), 1967. Exterior view, El Conde, Caracas.





Figure 4. Interior of *Imagen de Caracas*, 1968.



Figure 5. visitors within *Imagen de Caracas*, 1968, detail of one of its narrow corridors.



Figure 6. Visitors experiencing and creating the fragmented, multi-screen projections of *Imagen de Caracas*, 1968.

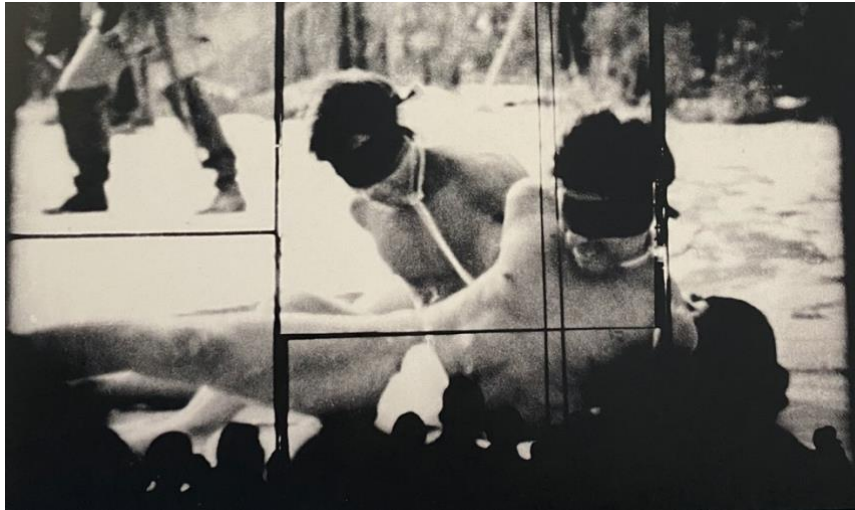


Figure 7. Visitors experiencing and creating the fragmented, multi-screen projections of *Imagen de Caracas*, 1968.

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