

PR'02 [en ruta]



Ca de Acapulco. Geo.  
Ca de "Marranillo"

J.J.P.  
Fot



EX TERESA ARTE ACTUAL

**M&M proyectos**



**CONACULTA · INBA**

## **M&M proyectos**

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Bésame mucho

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PR'02 [en ruta]

6 al 12 de octubre de 2002, Puerto Rico

6th to 12th of October 2002, Puerto Rico

Puerto Rico '02 [en ruta] es la segunda apuesta que M&M proyectos lanza con la intención de proveer un ámbito de trabajo a la vez independiente y ligado a las particularidades del contexto local.

Con alrededor de 48 artistas y 17 curadores esparcidos por siete estructuras curatoriales, PR'02 parte del edificio de M&M en la calle Fortaleza 302 del Viejo San Juan camino una ruta que viaja por 5 sedes: San Juan, Naranjito, Loíza, Bayamón & [cuarto.quenepon.org](http://cuarto.quenepon.org).

M&M proyectos presta especial atención a la investigación, conceptualización y realización de eventos formados por la interacción entre artistas, curadores, estudiantes, voluntarios, profesionales, diletantes y el público general.

Puerto Rico '02 [en ruta] is M&M proyectos' second major step in creating a framework that is both non-intrusive and entangled with the specifics of our local context.

Featuring about 48 artists and 17 curators spread across 7 curatorial structures, PR'02 departs from the M&M building at Fortaleza 302 in Old San Juan towards a navigation that goes to and through 5 venues: San Juan, Naranjito, Loíza, Bayamón & [cuarto.quenepon.org](http://cuarto.quenepon.org).

M&M proyectos pays special attention to research, conceptualization and execution of events that focus on the interaction between artists, curators, volunteers, art students, professionals, dilettanti and the general public.

# ESCRITOS: a project by Antonio Zaya for Open marks

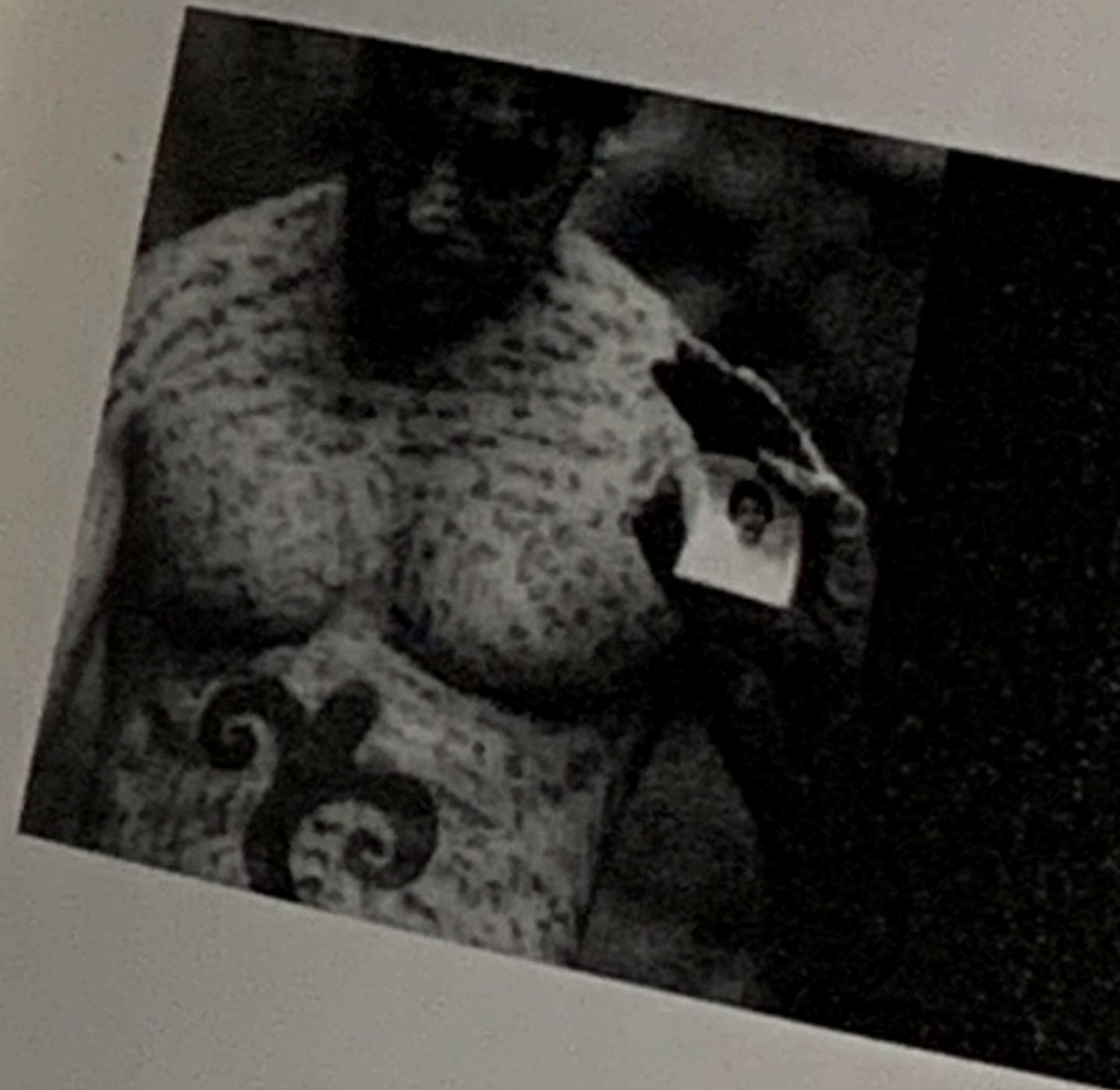
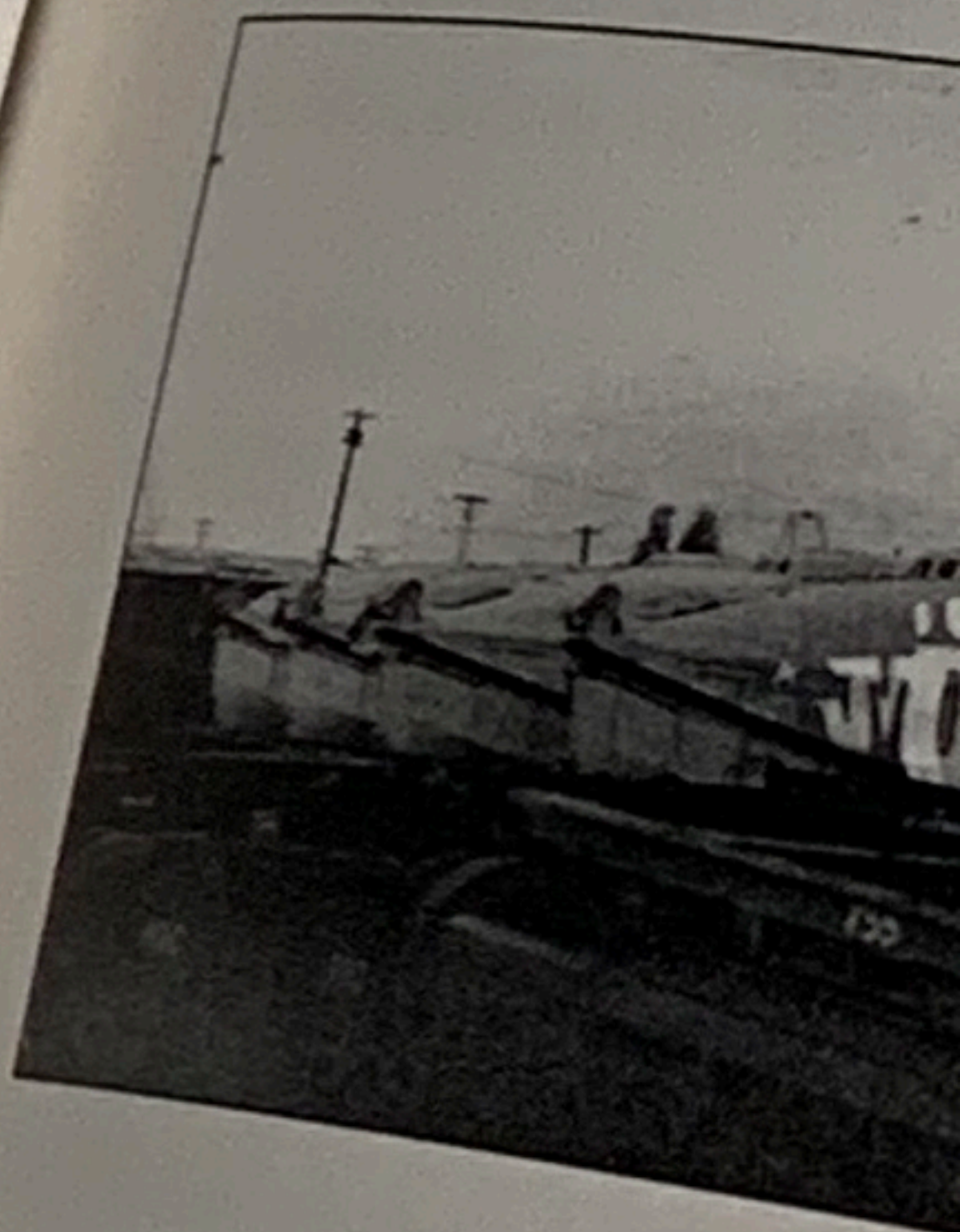
The spectacle of society debates between various art boundaries, from pursuit to marginalism; from supervision of con- sciences and censure to exhibitionism and groups, private and days the limits between individuals and groups, private and public, many times have rundown, as well as collapsed.

If the Dominican artist, a Miami resident, Charo Oquet, reveals and exhibits certain actions and ritual fragments of a foreign religious language, almost secret, that has survived terri- ble aggressions of the Western white culture, and if the Mexican artist, who is a resident in New York City, Mosco, has to cover his face as the Comandante Marcos and from the unidentified attack the walls that already have an owner exposing his expression to dy- namics that exceed the legal realm. The same happens with the work of the artist from Puerto Rico, also a Miami Resident, Carlos Betancourt, who uses a mirror to change a cen- tral message of nature, suppressing its meaning and changing it to a foreign and intrusive perspective. On the other hand, the artist from Puerto Rico, a New York City resident, Co- co 144, who as Mosco also hides his real name, projects his own name and theorems to the same category and dimension that is given to the mega multi national corporations that exhibit their signature up high on the skyscrapers, but with no publicity or main- tenance costs and therefore unfair, disloyal to the market regulations. From silence and clan- destine, from censure and secretiveness, as senses that activate the politic expression of art, that is ESCRITOS en PR'02 about.

The involuntary occultation of real names, necessarily implicate a repressed side, pro- scribed, where we never deal, except banned from the legal frame, a space where we do not want to be seen. The same happens with the enigmatic and the revelation of secrets. These four artists together reveal a common space of expression ignoring limits and fron- tiers that the aesthetic structure imposes towards the artistic discourse that disappears in institutional burials.

**Antonio Zaya**

(in collaboration with Hugo Martínez & Martínez Gallery, Brooklyn)



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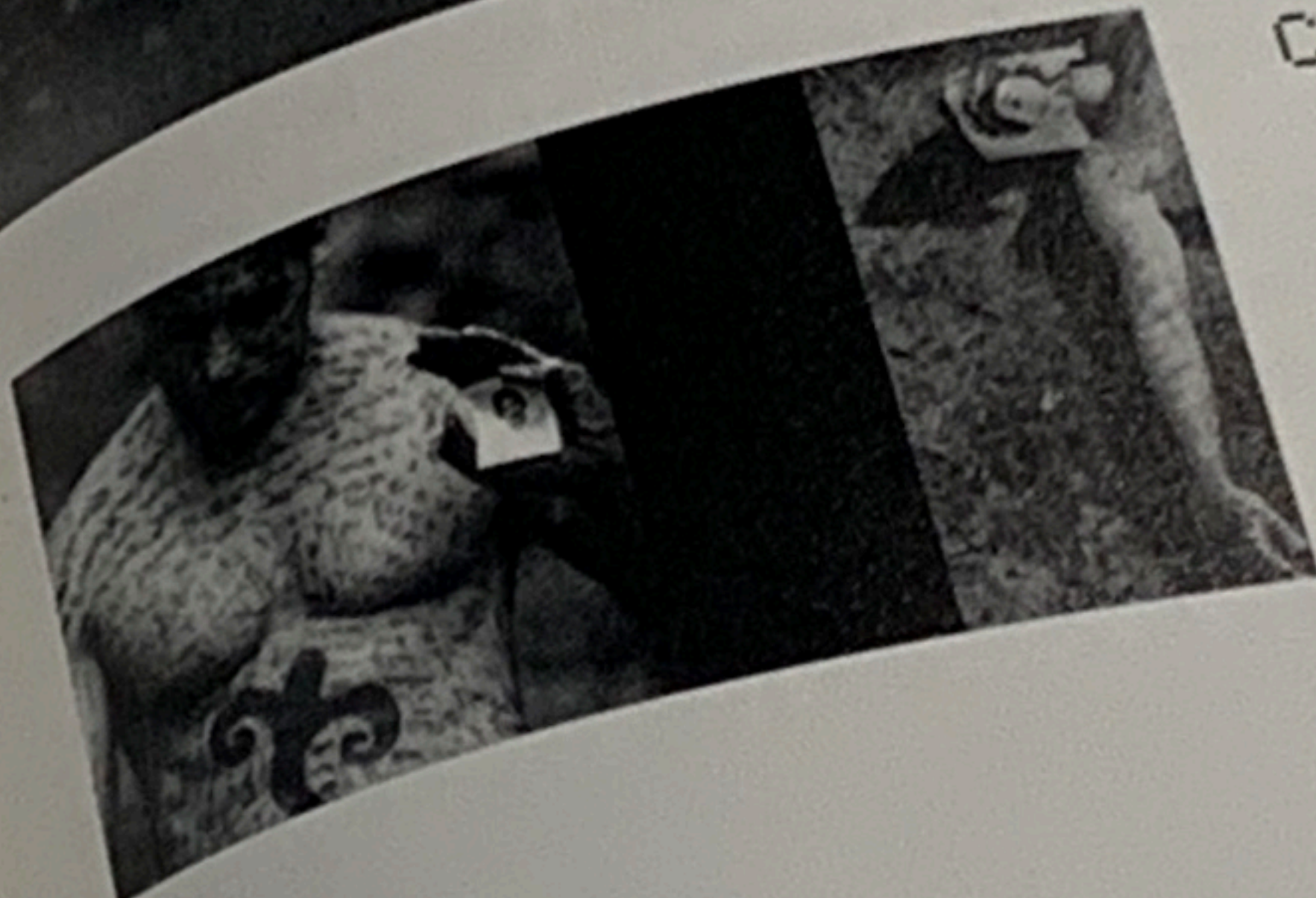
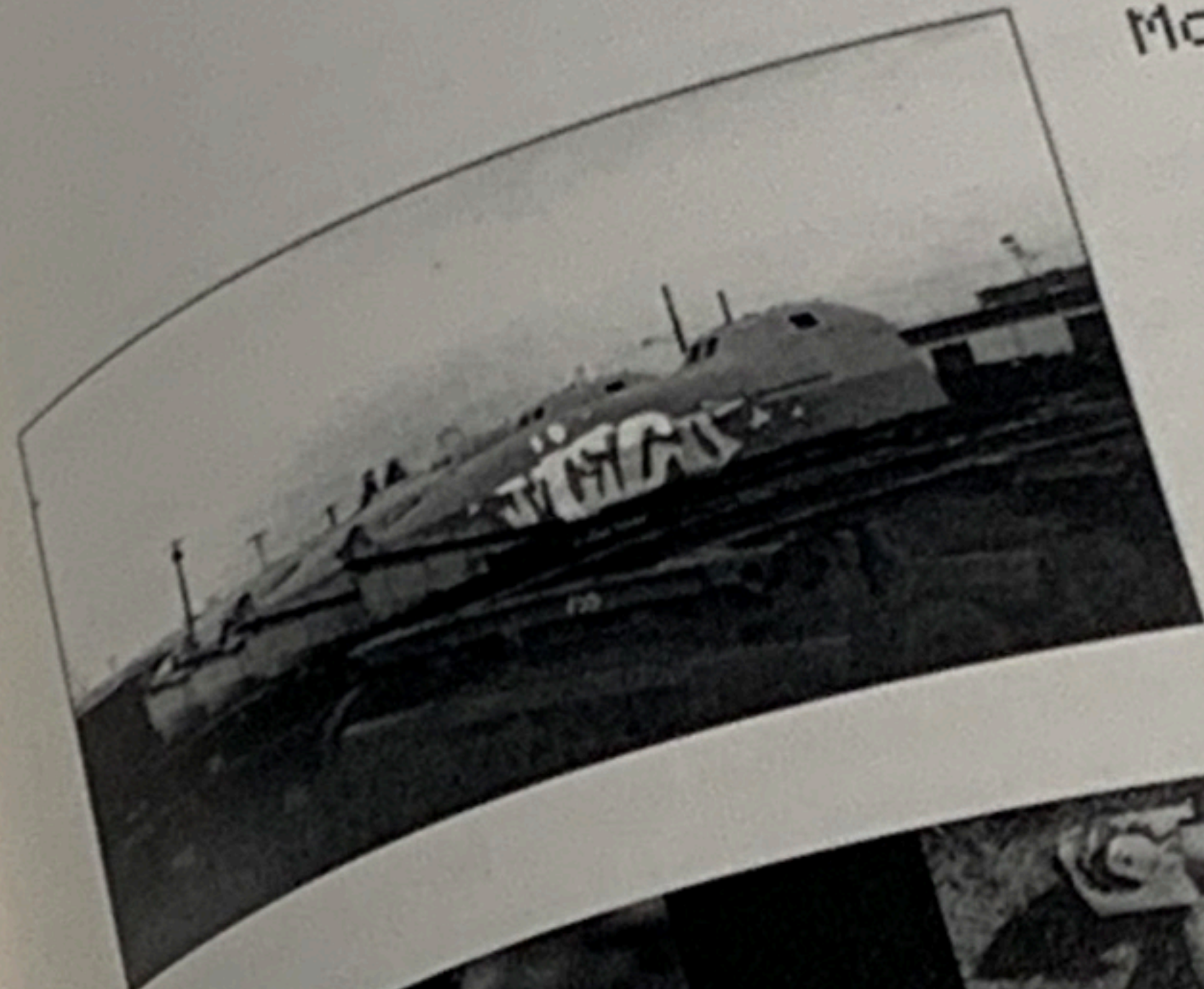
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Coco 144 Mi trabajo es la continuación de un idioma urbano que lleva más de trein-  
ta años de establecido por puertorriqueños que viven en Nueva York.  
My work is a continuation of an urban language that has been created for  
more than 30 years ago by Puerto Ricans who live in New York (sic).

Mosco En cuanto a lo escrito, no sé LO que voy hacer -ni CUANDO lo voy hacer- ni  
DÓNDE lo voy hacer.  
As for a narrative, I don't know WHAT I'm going to do, WHEN I'm going to do it,  
or WHERE I'm going to do it.



Carlos Betancourt. Se dice que dos grandes racimos de neuronas del cerebro  
están listas para enviar órdenes a la lengua y a la mano  
discurso y la mecánica emergen del trabajo de la lengua  
la mano. Es casi como si nuestros ancestros paleolíticos celebraran la adquisición  
palabras, además de la habilidad de sostener y hacer cosas, como, al principio, co-  
ron a pintar los perfiles de sus manos en una roca, y cortando un hueso y moldear  
piedra las primeras herramientas del hombre.  
It is said that the two large bundles of neurons in the brain cluster in readiness  
mands from the tongue and the hand. Speech and tool-making emerged in  
the tongue and the hand. It is almost as if our Paleolithic ancestors were c  
acquisition of words, plus the ability to hold and to make things, when, at  
image, they started painting on rock outlines of hands, and cut out of bor  
stone, man's first set of tools.