

This event is juxtaposed by the artist with another type of collective event: a street demonstration. Each event interacts visually on the other and thus each is referenced to the other. This produces a doubling of experience as separate realities are shown to be perfectly co-present in the urban reality. One of them is by its very character, manifestly visible: a street demonstration is by definition a public, extroverted event, and a space for protesting. On the other hand this fake imposed celebration is a private, closed event that could even be said to be de-activating the moment of protest.

This latest project fits in and completes the thematic structure laid out by Clemencia's Echeverri's work over the last decade. On the one hand includes her practice of reviewing urban memories by means of painstaking consciencious fieldwork. On the other hand this work reflects as Echeverri's customary a point of departure evident in previous works. She starts with a reflection concerning the violence apparent in the spaces surrounding games, rituals, and merrymaking. There is direction, an attitude present that reveals a fascination with death and familiarity with pain.

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