



yoshua okon
el perseguidor del desmadre (party animal), 1997
 foto de video / video still

The inauguration of the Video-instalación Canada-México took place one rainy September night at the solemn and archaic Centro de Arte Alternativo X-Teresa. This installation was mainly characterized by its uselessness. Many of the six video installations that made up this exposition suffered from an abuse of resources. Mediacodex, a collaboration by Quebecois Yves Doyon and Richard Martel, was the only videoinstallation representing Canada. The extravagant scenic display impresses more than its thematic content, a poor, superficial and turistic vision of México, seen through approximately 40 monitors and two huge screens. The rest of the exhibition con-

sisted of five video-installations by four Mexican artists. Humberto del Olmo presented *Planeta Rojo* (Red Planet), three inert monitors showing an ordinary rock placed on the ceiling; Enrique Bravo presented Chapopote Town, two gigantic kaleidoscopes in a pseudo-techno atmosphere clearly influenced by 60s and 70s psychedelic art; and Armando Treviño presented *El camino de la luna* (The Path of the Moon), a feeble tree saturated by monitors displaying irrelevant images that collaborated with the rain to make the atmosphere a boring one. Within this exaggerated conglomerate of technical displays, the two installations *Chocorrol*

and *El perseguidor del desmadre* (Party Animal) by Yoshua Okon stand out. *Chocorrol* is a canine-porno-didactic piece that documents the erotic encounter between a Xolozcuintle (prehispanic hairless dog) and a French poodle. The looped sequence was mixed with an animation based on the drawings from a hair-cut manual for poodles. Surpassing the merely odd and comical, this sequence is a racial and social inquiry of the relationship between the peasant and the rich woman, the Mexican and the French girl, the dark-skinned and the blond, the Indian farmhand and the boss lady, all of these being unacceptable unions. *El perseguidor del desmadre* is a

videoinstallation consisting of a monitor, a VCR and two revolving lights, that together formed a sculpture. In the monitor a very strange character, whose mere presence provoked laughter, dances ritual dances and a fusion of disco, breakdance, African rhythms and even a little lap dance. Urban and solitary, this character eternally and uselessly searches for something other than his bureaucratic existence, trying to change that something that he himself ignores, relentlessly pursuing the party, the fun, the *desmadre*. ■

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