

Annotated list of my performances and desings to date.
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Written review of my work

During five years in the career of Plastic Arts, at the National University of Colombia, I made an observation of the transgender of the city of Medellin, and "La Dani", had been a clear reference for my work. "Dani" was for many years the only daytime transformer of the city, the only fixed image of the theater of representation of the feminine at mid-morning and in front of the Cathedral, it was the only transgender in the city that talked about performances at the end of the eighties. He worked as a cigarette salesman, transformed day or night, he did not have a private time when he became a man, he was always dressed as a woman in gala or bridal gowns and he knew all the city's transforming scene.

Tribute to Dani, 1995: it was my first performance, I made it as a protest against an attack that he had suffered, in 1995, when he was shot in the left eye, as a threat, as a result of the "social cleanings" that They happened in Medellín in the 90s, when almost the entire city's transformation scene was killed, frightened or disappeared. In that action, dressed as "Dani" gave cigarettes with my image printed on each one, image that vanished when being sucked, while the image of "Dani" was fixed in the memory of an intolerant and prudish city.



Tribute to Dani, performance, 1995

Señor (a), 1997: it was a performance that arose from the discrimination that the "Ciudad de Medellín International Art Festival" did to the women artists of the city, inviting them to participate in their "Colombian Creators" room, physically separating them from the other rooms and granting them a prize of lesser amount than that of "New Values in Art" or "International Artists". So we joined four women artists, Paola Rincon, Zubaida Bother, Beatriz Vahos and myself, to make discrimination evident and criticize it from within the festival itself. Making a parallel between art and mail, we wanted to show the absurdity of the discriminations of race, gender and class.

As a "mails woman" we distributed some 3,000 letters among the festival's public, and we had 16 different mailboxes, marked with the name of social groups discriminated by society, such as: mail for blacks, indigents, prostitutes, immigrants, indigenous, insane, children , homosexuals, zero

positives, etc. and especially the mail for "Colombian creators", as the group discriminated within the festival.



Señor(a): performance, 1997.

Marks, 1998: it was born from an experience lived in Tel Aviv Airport, Israel, in 1998, where all my brands were a reason for doubt for the country's security. The police investigated me for 48 hours for being Colombian, single, Spanish speaking; He researched my passport number, photographed my tattoos and allowed me a call. Upon my return to Colombia, I made my marks visible by photographing them and had a public telephone installed in the middle of the photographs so that both spectators and I could make free calls to Israel, from there.



Marks, performance, 1999

Volunteer, 1998: In the year of 1998 I worked as a volunteer in the kibbutz of Mashabei Sade in the city of Beersheba, in Israel; every day I had to clean the 28 rooms of the kibbutz hotel there, fold 200 towels and 100 sheets, while listening to the training of the Israeli army in the Negueb desert around the Kibbutz. On my return to Colombia, in 1999, my family faced the forced disappearance of a brother of my mother, in the midst of the uneasiness, the women of the family washed, ironed and folded constantly the house clothes to have everything in order In case my uncle came back again. Volunteer was a reflective action, based on both experiences. For eight hours, a full workday, double white towels as a voluntary act, political and military.



Volunteer, performance, 1998

The Body is the Suitcase of Dreams, 2001: it was an action carried out between the Train Station of Biella and the Central Station of Milan, in Italy. The trains as a metaphor for life served as a scenic space to mark the suitcases of travelers, with a label that invited them to reflect on the content of their luggage and their bodies. The action was born from observing one of the many realities of my country where the body is a cargo container, weapons, drugs or children, a kind of suitcase of dreams.



The Body is the Suitcase of Dreams, performance, 2001

Sleep Therapy, 2005-2006: is the photographic record of some of the moments of drowsiness and dizziness in a month of deep sleep therapy controlled by my psychiatrist for the treatment of deep depression. The faith put into the exercises proposed by the Surrealists for the conscious study of dreams allowed me to abandon myself with less fear of therapy.



Sleep Therapy, action, 2005-2006

Hidroteraphy, 2005-2006: recorded photographically and on video the nothing that surrounded me in the swimming pools of Barcelona, during the daily swimming training that I performed as a therapy of emptying the images that crowded in my head during the depressive states experienced in the year 2005 and 2006.



Hidroterapia, action, 2005-2006

Performance to the wax and the lost time, 2005-2006: In this action I record photographically every day of waxing, once a month for four years and keep the wax bandages that collected most of my hair. On stage in front of the audience, I waxed off those hairs that "left" my body for the theatrical representation of "the feminine".



Performance to the wax and the lost time, 2005-2006

Emptying my Brain from A to Z, 2007: It is an action carried out in 2005, where I took as a starting point some of the exercises carried out by Marina Abramovic in 1975, *Freeing Memory*, *Releasing the Voice* and *Freeing the Body*, exercises where the body is taken to the limits, to avoid representation, and which Abramovic suggests as fundamental for any performer.

I also relied on the Dadaist principle of free association of words in public to build an arbitrary, humorous, organic and activist poetry. Lying with my head back, I spoke aloud and in alphabetical order those words that came to my mind. The action ended when no other words came to my mind.



Emptying my Brain from A to Z, performance, 2007

Reuelta, 2007: in the year of 1962 my grandmother arrived in the city of Medellín displaced by the violence of the fields of the coffee zone, in Colombia. He had eight children with him, a wounded husband and a silversmith. In the year 1990 I made my first turned ceramic ware to display it in that silversmith. *Reuelta* was a performance made in August 2007, in which, taking one by one the pieces of the crockery displayed in my grandmother's silversmith, I played with them and broke them against the walls and floor of the gallery, to then proceed to rebuild them randomly very slowly. as a therapy for emptying the body and memory, I re-vised and re-turned my story, showing my ways of finishing and beginning, arming and disarming, destroying and building.



Re-vuelta, performance, 2007

Saliva, salt, sweat, blood and semen, 2008: It was an action carried out in 2008 in the El Raval district of Barcelona, Spain. This is a neighborhood of immigrants from different parts of the world, rich in cultural diversity. In their balconies it is common to see underwear and bedding drying outdoors. In the performance, I go to a laundry near my residence in the same neighborhood, with 12 white sheets marked with the words: saliva, salt, sweat, blood and semen, then spread them on the balconies of the neighborhood to dry as small stories in the wind



Saliva, salt, sweat, blood and semen, performance, 2008

Tribute to the Mothers of the Candelaria, 2009: it was an action carried out during the ceremony of delivery of symbolic remains and request of pardon by the state to the relatives of victims of forced disappearance, thrown into the rivers or the seas, under the motto of: truth, justice and reparation. This ceremony was held at the Museum of Antioquia in 2009, where I claimed as a victim and as an artist the right to truth, justice and reappearance, because the Colombian state had not made any effort to search the waters, such bodies. As a signal I was posting signs on my body, previously I had delivered folders marked with the same claim to all the Mothers of La Candelaria *



Tribute to the Mothers of the Candelaria, action, 2009

Kira, Spain Circus, 2014: The Circus-Theater Spain, inaugurated in 1909 at the intersection of today's Caracas and Peru streets, of the city of Medellin, managed to gather up to 5,000 spectators who gathered there to enjoy bullfighting, circus, cinematographic, theatrical performances. and musicals.

Former visitors of the place speak of an additional attraction denied by official speeches. One of the side walls of the Circus annexed to a neighboring hotel, allowed through small holes carved by the curiosity of the attendees, to cross the barriers of the Circus to look with one eye at another reality: that of the opulent gardens, the generous dining rooms, the pristine immersion baths and the furnished rooms populated by dancers, actors, jugglers who stayed there due to the proximity to the place of their presentations.

Kira, is perhaps one of the most remembered dancers who performed at the Circus Spain, and at the same time one of those that became an urban myth, thanks to the censorship imposed by the "Society of Public Improvements" every time that artist wanted to discover his breasts in front the public, causing the light to go out unexpectedly.

The collective Circo España, seeks with the excuse of historical comment to recreate this action and re-present Kira, to dissolve that same historical condition with the aim of questioning through the theatrical, static references of a "civilizing" character that from the official they pretended and pretend to train laughter, the body, the shout and the applause at the wrong time; assuming a political position that turns its back on the official spectacle to delight observing the small openings of the forbidden and the denied.

Collective Circus Spain: Natalia Restrepo, Gabriel Mario Vélez, Juliana Giraldo, Francisco Cifuentes, Carlos Mario Jaramillo and Sebastián Mejía.



Kira, Spain Circus, performance, 2014

Natalia sin título, 2015: It is an action that comes from the experience lived especially between 2004 and 2008, while I was doing my doctoral studies in History, Theory and Criticism of Art, at the University of Barcelona, Spain; for never in this place and time did I feel greater discrimination, the constant feeling of being challenged, of finding myself overwhelmed and lost amid authoritarian, hegemonic, phallogocentric and modern discourses that constantly had to be quoted, silencing my voice and my place of origin, it seemed to me and it still seems to me one of the worst violence exerted on my body. A "positive discrimination", "overlapping", "politically correct", which is hidden under a carefully constructed and maintained structure of power, in which women are denied any possibility of critical thinking and are only and exclusively to be "nature", where their voices always appear as the result of a masculine other that speaks behind, ensima and around, translating, transmitting and approving or not saying what is said, so that it is then consumed by a "cultured" elite. Not necessarily masculine but openly patriarchal. In this action appeared surrounded by men with the appearance of power that I had to drag and move but in turn they were in charge of recording the action and controlling the register of the spectators, that is to say they were in charge and they were owners of the speech and the complete narration of my work.



Natalia, without title, performance, 2015

Costumes and sets desing for the Opera: Richard first, instructive for a happy family.

Group: Athletic Theatre Club, 2012

This set design and costume were constructed from the character of "Estela", the only woman in the play. Her story revolves around domestic life, her husband and her autistic son. Sometimes when she wants to escape from her reality, she remembers out loud that she wanted to learn to read sewing patterns, learn to sew and be a fashion designer. So all the set design was made with the intention of giving more strength to the female character of the opera, framing it in what could have been her life outside the pattern of a couple and romantic love.

