



1 Not Impressed by Civilization, 2005

Acrylic paint on wall and video

13'20"

Made during Cuevas's visit to Banff, Canada, *Not Impressed by Civilization* documents an action based around an interpretation of a quote from a speech by Tatanka Iyotanka (more commonly known as Sitting Bull), the Sioux Indian chief. The artist abandons the urban environment to spend one night in the forest inhabited by wild animals. Packing very basic equipment—a sleeping bag, a flashlight, and a camera, Cuevas meets a deer while looking for a place to sleep.

2 El pobre, el rico y el mosquito (The Poor Man, the Rich Man and the Mosquito), 2007

Video

4'14"

In *El pobre, el rico y el mosquito* a young boy reads from a text taken from Tomás Meabe (1879–1915), who was a writer and member of the Spanish Socialist Workers' Party. In the story, a wealthy man boasts of having nothing in common with a neighboring poor man, who was on the verge of death from an indiscriminate disease. Suddenly, the rich man is stung by a mosquito, which transmits the very illness that afflicted the poor man. In the end both die simultaneously, still believing they had nothing in common.

3 Donald McDonald (France), 2003

Two-channel projection and costume

16'27"

Donald McDonald documents a staged performance in France in which a character very similar to McDonald's iconic clown stands in front of the hamburger restaurant and reveals the company's fraught relations with its employees and customers. After a few minutes, the character enters the store, ironically approaching consumers to discuss the nutritional quality, labor conditions, and *modus operandi* of one of the largest corporations in the international fast food industry.

4 A Draught of the Blue, 2013

Video

9'48"

Recorded on the coast of Quintana Roo, Mexico, divers swim in the waters of the Mesoamerican Barrier Reef. Planned as an underwater demonstration, divers stretch out banners for the camera. One reads *Omnia sunt communia* (everything is common), pointing out the collective responsibility and dependency of our oceans. Cuevas removes the colors of the marine world, usually vivid, evoking the whitening of coral, a symptom of its death due to warming oceans.

5 A praia (The Beach), 2007

Intervention documentation / 30 digital slide series

Looped

Sous les pavés, la plage! (Under the pavement, the beach!) became a powerful slogan for the May 1968 student demonstrations. Paris residents ripped the stones up from the streets in order to use them as weapons against state repression. In this work, which was first shown at the Lisbon International Architecture Triennale in 2007, a group of students reorganize paving stones from the streets of Portugal to inscribe *A praia* (the beach) into the landscape.

6 No Room to Play, 2019

Video retro-projection on hanging screen

6'29"

No Room to Play portrays a pre-apocalyptic vision of the relation of childhood and public space. Taking into consideration the history of playgrounds in Germany after the Second World War, Cuevas examines the links between play and urban development in the 20th century. The work resonates with Baruch's founding in 1847 as the Free Academy, the first free public university in the United States.

7 La venganza del elefante (The Revenge of the Elephant), 2007

Installation with a series of 12 slides

Looped

La venganza del elefante appropriates nineteenth-century magic lantern slides in order to create a revisionist fable that subverts the hierarchical perspective of this type of cultural narrative. As in other works by Cuevas, certain elements of imperialist cultural production are reconfigured to stress the symbolic use of animals to reinforce racist segregation and human desire to control and capitalize on other living beings.

8 Disidencia, 2007-ongoing

Video

25'43"

For over ten years, Minerva Cuevas has generated a cartography of resistance in Mexico City, documenting demonstrations and less evident signs of autonomous cultural life in the city. Developed from this accumulative archival material, *Disidencia* is composed of a constant flow of images where the attention given to the subtle, often invisible modes of opposition is emphasized. The images are accompanied by two scores by Mexican composer Pablo Salazar.

All works courtesy of the artist and kurimanzutto.