

<b>Institution:</b> University of Leicester		
<b>Unit of Assessment:</b> 27 English Language and Literature		
<b>Title of case study:</b> Experimental Film and Video in Contemporary Argentina: Building Cultural Heritage and Cultural Production		
<b>Period when the underpinning research was undertaken:</b> 1 September 2013 to 31 December 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Dr Clara Garavelli	<b>Role(s) (e.g. job title):</b> Lecturer in Spanish and Latin American Studies	<b>Period(s) employed by submitting HEI:</b> 01/09/2013 to present
<b>Period when the claimed impact occurred:</b> 1 September 2013 to 31 July 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<b>1. Summary of the impact</b> (indicative maximum 100 words)		
<p>Over the last eight years, Dr Clara Garavelli's research-led collaborations have influenced a deeper understanding of Argentine experimental video and its key link to Latin American cultural heritage. By shaping organisational policy changes for the Museo Castagnino+Macro and the international video festival (FIVA) since 2013, Garavelli's research has helped cultural-sector institutions and Argentine artists better understand the relationship between cultural heritage and moving image works. In 2016, the Cultural Secretary of Rosario – Argentina's largest city in the Santa Fe province (pop. 1.7million) – issued a certificate recognising Garavelli's research to be of significant cultural importance for the city.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words)		
<p>By exemplifying the UoA's expertise in visual culture and cultural history, Dr Clara Garavelli's extensive archival research of experimental Argentine film and video, and her interview-led data from creative professionals in five Argentine cities, has demonstrated that experimental film and video (EFV) are vital aspects of Argentine culture. Whilst cultural centres in the UK—such as Tate Modern and the British Film Institute—proactively recognise and preserve EFV as works of relevance to British and international cultural heritage, Argentine counterparts have hitherto overlooked its regional relevance owing to poor conservation practices, few formal archives, and the traditional inattention to non-commercial productions [R1-R6].</p> <p>Garavelli's monograph [R1] is one of the first academic treatments to map the production, distribution and consumption of post-2000 Argentine experimental video – including the works of 462 artists and &gt;1,200 video-art pieces. Garavelli employs an empirical base and interdisciplinary approach across Literature, Film Studies, Visual Arts, Media and Communication to define EFV as a form of language [R1, R2]: demonstrating that, within “the interstices of . . . ontological distance, we find the unique codes of different linguistic groups that we call language” [R2].</p> <p>Garavelli has further identified that EFV provides enhanced cultural benefits when curators and practitioners recognise that practice and curation are evolving praxes that function across videographic, artistic, and cinematographic fields [R1]. In doing so, her research combined, for the first time, a corpus of works sharing similar aesthetic, production and consumption strategies, which exist independently of disciplinary or sector practices. Garavelli thereby identifies a distinct material and cultural approach and highlights the overlooked significance of production, distribution and consumption [R1].</p> <p>Since 2015, Garavelli's research [R3 – R6] has focused on historical productions. Garavelli's co-edited essay collection [R3] on the history of experimental Argentine film and video primarily drew from talks and projections organised with the Experimental Film and Video Group (EFVG) of the Argentine Association of Film and Audio-visual Studies (ASAECA) and</p>		

the Kino Palais Art House Cinema (Buenos Aires, 2011-2015). Her co-authored chapter uncovered the Argentine works exhibited in the mythical 1960s SODRE's film festival [R3], which were subsequently exhibited at the National Library of Buenos Aires (December 2015). These research-led events gave visibility to forgotten works and reshaped practice, public and sector perceptions of what defines EFV.

Research groups have invited Garavelli to collaborate at Universidad Carlos III de Madrid on the Transnational Relations of Hispanic Digital Cinemas (2015-2017) [R4]; Universidad Autónoma de Madrid on Audiovisual Culture Studies (2012-2015) [R5]; and Visible Evidence international network on non-fiction film (2015-2017). These collaborations compared Argentine productions with those globally, raising conceptual and disciplinary questions about practices across different geopolitical locations. Her collaborative research with EFVG of the Argentine Association of Film Studies (ASAECA, 2014-2015) [R3], the Instituto Internacional de la lengua Española (FIILE, 2016-2019) [R2], Grupo Arte y Contemporaneidad (GAC, UNR, Argentina) (2016-2020) [R2], Museo Castagnino+macro (Rosario, Argentina, 2018-2020), and the International Festival of Video Art (FIVA, Buenos Aires, 2012-2020) [R1, R4], provided the first cross-sector analyses of EFV with key Latin American cultural institutions, bridging the gaps between film, video, and the Arts fields.

### 3. References to the research (indicative maximum of six references)

[R1]. Garavelli, C. (2014), *Video Experimental Argentino Contemporáneo: Una Cartografía Crítica*, Buenos Aires: Eduntref. ISSN 1134-6795. <http://core.cambeiro.com.ar/0-177354-0.pdf>

[R2]. Garavelli, C. (2016), *Entre lenguas: Video experimental argentino*, Rosario: Fundación Instituto Internacional de la Lengua Española and Centro Arte y Contemporaneidad of the UNR. <https://www.fiile.org.ar/entre-lenguas.pdf>

[R3]. Torres, A. and Garavelli, C., eds. (2015), *Poéticas del movimiento: Aproximaciones al cine y video experimental Argentino*. Buenos Aires: AsAECA and Librería. <https://www.libreriaediciones.com.ar/poeticas-del-movimiento/>

[R4]. Garavelli, C. (2015), "Cinema as 'found; footage in experimental Argentine video". *New Cinemas: Journal of Contemporary Film*, 13:1, pp. 65–77(13). DOI: [https://doi.org/10.1386/ncin.13.1.65\\_1](https://doi.org/10.1386/ncin.13.1.65_1)

[R5]. Garavelli, C. (2015), "Le XXIe siècle et les défis de la numérisation", in M. L. Ortega and P. Feenstra, eds., *Le Nouveau Du Cinéma Argentin, Cinémaction*, xx, Paris: Corlet, pp. 50-57. ISBN-13: 978-2847066098.

[R6]. Garavelli, C. (2014), "Memorias en transición. Producciones videográficas argentinas contemporáneas entre el video de creación y el corto documental". *Revista Cine Documental*, 9, pp. 24-45. ISSN 1852-4699.

### 4. Details of the impact

Dr Clara Garavelli's research on the links between moving image works and Latin American cultural heritage [R1, R2, R3] directly contributed to organisational policy and practice changes for five significant Argentine art and cultural institutions (November 2013 – December 2020). Her research-led invited curatorial projects, produced greater understanding of Latin American cultural heritage for institutions and artists [E1 – E6], influenced practice change for 20 Argentine artists [E7a–E7i], and delivered significant cultural impact on Rosario, Argentina's second-largest city with a population in excess of 1.7million [E8].

#### Organisational policy and practice changes

The Festival Internacional de Video Arte (FIVA, Argentina) attracts c.800 artists annually from around the world [E1a]. FIVA invited Garavelli as a jury member (2013) and as Curator for *Al límite de lo cinematográfico* and *Experimentales de Argentina y el Festival del SODRE* (2014, 2015) [E1a], which exhibited pieces analysed in her research [R1, R3, R4]. FIVA Director 'MA' states that Garavelli's research changed FIVA's thinking and curation practices:

*"[W]e would have never curated or considered [the pieces she exhibited] before being acquainted with Garavelli's conceptual approach to Video Art . . . which transformed our approach to the kind of productions we were accepting" [E1b].*

Garavelli curated the video marathon, *Entre lo personal y lo político* (EPP) (September 2015-2016) at the prestigious Museum of Contemporary Art (MAC, Santa Fe, Argentina), in collaboration with the contemporary arts study centre, Grupo Arte y Contemporaneidad (GAC), Universidad Nacional de Rosario (UNR, Rosario, Argentina). EPP built directly upon Garavelli's research, featuring 30 key EFV works analysed for her monograph [R1]. UNR showcased EPP to launch their new Arts building, and at Espacio Cultural Universitario, Rosario's community cultural centre, they featured Garavelli's public talk about EPP [R1] (300 attendees total, 2015). GAC Director declares that Garavelli's research:

*"had an impact in the way we produce our work in GAC [. . .], potentiated the development of audio-visual productions and contributed to . . . new ways of producing knowledge" [E2a – E2e].*

MAC Director states:

*"Garavelli's research generated new, innovative approaches in the productions of visual artists, videographers, expanded by knowledge from [her] book [R1]" [E5].*

Garavelli curated the exhibition *Entre la caja negra y el cubo blanco: Cine y video en sus límites mediales* (ENB) at one of Argentina's most culturally important fine art museums: Rosario's Castagnino+macro Museum (CMM) (October 2019 - March 2020)—drawing >6,000 visitors [E3, E4]. Garavelli's research findings [R1] built capacity for CMM's long-term strategic policy and practice for archiving experimental film and video. Garavelli advised on gaps in CMM's collection based on [R1] analyses. In response, CMM incorporated six works by seven key EFV artists to the annual *Salón Nacional* exhibition, permanently retaining two EFV works. [E3, E4]. Her research-led approach directly changed CMM's curation and exhibition strategies: CMM Collections Manager states:

*"Garavelli's research has been key to develop a politics that recognises the various languages present in contemporary Art. Her work has helped us to strengthen the Museum's video collection and promote a change in the Museum acquisition strategy" [E3].*

CMM Director states:

*"Garavelli's research and advice was instrumental to re-think our audio-visual collection and to implement changes to the permanent collection" [E4].*

### **Practice change and cultural awareness for artists and cultural managers**

Garavelli drew upon [R1] to curate 30 cultural works by 20 artists for the FIILE-funded video exhibition, *Entre Lenguas: Video Experimental Argentino* (ELVEA) (2016-2019) [E6] and wrote the catalogue [R2]. ELVEA exhibited in six international venues with >400 attendees: Rosario, Argentina (2016); San Pablo, Brazil (2016, 2017); La Plata, Argentina (2016); Miami, USA (2017); and Curitiba, Brazil (2019) [E6].

These artists confirmed that Garavelli's research directly influenced their thinking and creative practice [E7a – E7i]. One artist asserts:

*“Clara’s acute perspective and in-depth analysis have helped me to find new ways of reading and understanding my own works” [E7a – E7i].*

Another said:

*“[Garavelli’s] catalogue text allowed us to think about video’s function in society and incited us to think about the challenges our works need to consider. [T]he dialogue that she established with artists was highly enriching” [E7 – E7i].*

Artist and Co-Director of Bienal de la Imagen en Movimiento states:

*“Garavelli sparked many ideas that influenced my practice. Thanks to her monograph [R1] I became fully aware of the wide scope of artists and works that could be classified [as] ‘experimental film and video’, which enriched my practice as cultural manager and curator. I finally have a reference book to go to when scouting for Argentine artists working with this art form for exhibitions. I changed how I conceived the way of showing my work, in line with these research findings [and] became increasingly more connected with the Arts sphere” [E7e].*

### Cultural impact on Rosario

Rosario is Argentina's largest city in the Santa Fe province and the second largest in the country, with a population of 1.7million. In recognition of Garavelli's cultural impact, Rosario's Cultural Secretary issued a Declaration of Cultural Interest, which acts as state sponsorship for cultural events, confirming Entre Lenguas to be of significant linguistic and cultural importance for the city, stating that the exhibition

*“reflect[s] on the values of our language and culture in Rosario” . . . and “. . . contributes to elevate the quality of life of Rosario’s citizens” (August 2016) [E8].*

### 5. Sources to corroborate the impact (indicative maximum of 10 references)

[E1a]. *Festival Internacional de Video Arte* (FIVA, Argentina). FIVA publicity (2014, 2015) – global esteem and artist participation data.

<https://www.zibilia.com/=FivaFestivalInternacionalDeVideoarte> (2014);

<https://alejandrocasaes.com/fiva-programa-2015.pdf> (2015).

[E1b]. Testimonial, FIVA Director.

[E2a] — [E2e]. Testimonial: Director, *Grupo Arte y Contemporaneidad* (Universidad Nacional de Rosario, Argentina).

[E3]. Collections Manager, Castagnino+macro Museum (Rosario, Argentina).

[E4]. Director Castagnino+macro Museum (Rosario, Argentina).

[E5]. Director, Museum of Contemporary Art of the Universidad Nacional del Litoral (MAC, Santa Fe, Argentina).

[E6]. Director of *Fundación Instituto Internacional de la lengua Española* (FIILE, Rosario, Argentina)

[E7a] — [E7i]. Artist testimonials.

[E8]. Certificate issued by the Rosario Cultural Secretary declaring Clara's curation of the “*Entre lenguas*” exhibitions [Argentina, Brazil, USA] to be of significant linguistic and cultural importance to the city of Rosario, August 2016.