



## **Working Process / Trabajando en proceso**

2000

28 minutes, 36 seconds

Transcribed by: Hanaa Moosavi

Transcribed and translated by: Miriam Camacho Cabrera

[inSite Archive](#)

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Time	Transcription	Translation
00:00	[inSite_Archive_00 Working Process> Trabajando en Proceso/ Educational Program]	
00:08	[Produced by inSite and Centro Cultural de la Raza] [English/ 29 min.]	
00:25	[The Centro Cultural de la Raza's mission is to preserve, promote and create Chicana/o, Mexicana/o and Indigenous art and culture]	
00:28	[Music Enters]	
00:38	[Centro Cultural de la Raza]	
00:43	[iNSITE 2000]	
00:47	[and]	
00:50	[Sun & Moon Vision Productions]	
00:54	[present]	
01:03	Amanda: My name is Amanda	
01:05	Amelia: My name is Amelia Whitcomb	
01:06	Beatriz: I'm Beatriz Medina	
01:08	Dennis: My name is Dennis Bersales	
01:10	Jaime: My name is Jaime, Jaime Bravo	

- 01:12 Lizeth: Mi nombre es Lizeth Vizcarra  
Lizeth: My name is Lizeth Vizcarra
- 01:14 Lupita: My name is Lupita Guerrero
- 01:16 May-ling: My name is May-ling Martinez
- 01:18 Vicente: My name is Vicente Quiroga
- 01:28 [WORKing PROCESS]  
[TRABAJANDO en PROCESO]
- 01:34 [Vincent Quiroga, Jr. Artist]  
Vicente: I am a senior at San Diego High School and I'm an artist.
- 01:39 [May-ling Martinez Artist]  
May-ling: I was born in Puerto Rico. I finished my studies in Puerto Rico before coming here, so I have a bachelor's degree in visual art.
- 01:51 [Lupita Guerrero Artist]  
Lupita: I am 23 years old, and I'm a student at Southwestern College.
- 01:57 [Lizeth Vizcarra Artist]  
Lizeth: Nací en San Diego, y mitad de mi vida la pasé en Tijuana, y la otra parte aquí en San Diego. Estoy yendo al Southwestern College y tengo un asociados en fotografía.  
Lizeth: I was born in San Diego, I spent half my life in Tijuana and the other half here in San Diego. I attend Southwestern College and I have an Associate's in photography.
- 02:14 [Jaime Bravo Artist]  
Jaime: I was...I lived basically like on the border Tijuana-San Diego all my life. I think I came over here to San Diego

when I was maybe 12. I went to Southwestern College. But I wasn't doing too good in school, so I joined the Army.

02:31 [Dennis Bersales Artist]

Dennis: I'm a student at Southwestern College right now, and studying Art.

02:36 [Beatriz Medina Artist]

Beatriz: I have five years living here and I've always loved art, but I've kind of been pushed away from it by my parents.

02:47 [Amelia Whitcomb Artist]

Amelia: I'm 17 and I go to San Diego High School.

02:51 [Amanda Merrell Artist]

Amanda: My name is Amanda, 16 years old, go to San Diego High School.

02:55 Lupita: Well there's 5 college students and 4 high school students. We came together along with Anna O'Cain and Richard Keely and Sun & Moon Vision Productions. And we came together to learn basically about inSite2000.

03:21 [Tobias Ostrander inSITE- Associate Curator, US]

Tobias: inSite2000 is a binational project between Mexico and the United States and we commission projects for the San Diego-Tijuana region. For inSite2000 we've commissioned 30 projects. InSite has happened four times in the past, it happened in 1992, 1994, and the last one was '97, so this is the fourth edition.

- 03:46 Tobias: From the beginning, inSite was very interested in working with the centro [Centro Cultural de la Raza, San Diego], specifically on an education project. Working with younger people.
- 03:56 [Anna O'Cain Project Coordinator]  
[WORKing PROCESS]  
[TRABAJANDO en PROCESO]  
Anna: InSite wanted to work with high school students and Southwestern College students in a seminar workshop fashion here at the centro, providing a studio for them.
- 04:08 Anna: We thought that could, those, that group of people could come together and learn about video production and learn about installation production.
- 04:20 [Richard Keeley Project Coordinator]  
[WORKing PROCESS]  
[TRABAJANDO en PROCESO]  
Richard: Some of them didn't even know what installation was. The first day when we showed the slides, one of the questions was; well what is installation art? So part of the workshops were to give them a better understanding of what that meant. And that is a huge spectrum, I mean, there is not any one thing. But I think that was a goal of ours, to open up an awareness of what that is.
- 04:46 Lupita: We got together and went on interviews, we interviewed Roman De Salvo, and FUSSIBLE, and then we also went on a field trip and saw some of the inSite sites in the San Diego area.

- 05:07 Lupita: The first interview that we did in Tijuana off the Revolucion at the marketplace there really impacted me, I think because it was the first one.
- 05:22 Anna: And it really was the first time everyone was just kind of chipping in together, eating tacos, and filming and asking questions. A general great time.
- 05:33 Tobias: We arranged to have FUSSIBLE, which is a DJ group who collaborated with the artist Jonathan Hernandez, who is an artist from Mexico City. Together they produced a CD-ROM and a video. Fussible, the musical component worked with the video of Jonathan Hernandez and edited with the video a track . And FUSSIBLE came and spoke to us here at the Centro and were extremely generous with describing their working process. Sort of how they got interested in nortec music, which is their whole history and they're Tijuana based musicians and artists and I think it was really exciting for all of us to know this whole movement that is going on across the border.
- 06:33 Anna: I thought it was really important to go to the info site office. Because I had been there a couple of weeks before and realized how that one station was the grounding point for all these trips and explorations that everybody is doing.
- 06:54 Tobias: Trying to connect a little bit maybe about kind of what artists are doing with inSite, and what you guys are doing. Some of the same ideas or the ways you guys are working on your projects.

- 07:07 Tobias: The process is such a big word for us with this inSite because it's really not about, necessarily, I mean what the projects here at this, in the info site are good examples of what-- you know, you're seeing the end product of the whole process, and the project is that. And what you're looking at a lot of times is sort of documentation of that, or a visual form of something that you aren't actually participating in at that--you know by watching it in some way.
- 07:40 Anna: From the info site, we boarded the van that was donated to the project and Tobias gave us a tour all the way down to the Valeska Soares' piece at the border field state park, and I think that the video coverage that I have seen of the state park was really quite beautiful.
- 08:04 Tobias:She's interested in this illusion of transparency, and so by reversing it it's almost like you're seeing, like a piece of glass like you're seeing through to the other side. Like on this one, if you're on the other side you're seeing the back of the text.
- 08:22 Anna:You are, your position in there puts it in reverse as if you are on the inside, it's like on you, you are on the other side of the page, right?
- 08:32 Jaime:I guess it's clear, you're supposed to see through it, but still it's part of the fence, it's also metal. I mean, you can still see the people, like looking at you like an animal, like you're an animal.
- 08:43 Anna: You see yourself, looking at it.

- 08:46 Jaime: Yeah, I don't know. It's kind of disturbing, all the people looking at you like it's like the promised land, and i don't know, it's kind of disturbing to me, very.
- 08:58 Anna: Interesting thing after visiting Valeska Soares' piece we went to Mark Dion's booth which was a lot of fun.
- 09:08 Tobias: And this area the Tijuana River Estuary Reserve, he selected it because it's one of the largest bird sanctuaries in this region. But also it's the end of the Tijuana river, and it's extremely polluted the water source in here. On the weekends, this is a naval training base. And during the week, every 5-10 minutes there are helicopters taking off here. And I mean, it's just endless, like these helicopters flying over the bird sanctuary. And so, he built, what we're going to go see, is he built a little bird blind.
- 10:01 Anna: The purpose of these field trips was definitely to get students out. To physically go and see and experience these various artworks.
- 10:12 Lupita: Part of this whole process was to also come up with our own projects based on what we learned and what we saw from inSite2000.
- 10:27 Speaker 1: Can you tell us about-- a little bit about your project. What are your hopes for it and what you want people to get for it?
- 10:36 Dennis:I don't know, it's an installation, so it will be a projected image on the wall, and the image has not been chosen yet.



- 10:45 Lizeth: Básicamente es, son cruces, han sido varias cruces. Y cada una representa dos indocumentados. Es básicamente algo de que cuando cruzan los Mexicanos están muy acostumbrados a poner una cruz cada vez que muere alguien, ¿no? Y hacen como una, como su funeral de cada tres años, cada año hasta tres años, poner una corona. Entonces esto es básicamente algo que representa cada indocumentado.
- Lizeth: Basically, they are crosses, they have been various crosses. Each one represents two undocumented people. It's basically something Mexicans do when they come across, they are used to leaving a cross every time someone dies, no? And they do like, like a funeral every three years, every year for three years and place a wreath. So, this is basically something that represents every undocumented person.
- 11:27 Jaime: I love doing, like, I guess human figures or body parts. Because basically that's what I see, I look at my feet every day, look at myself in the mirror. So it comes, kind of natural. Just the form I don't have to look at anything, I just start sewing.
- 11:46 Jaime: These are, or will be puppets, and there's 15 of these. These five representing society, which this is one of them. Then there's 5 representing government and 5 of religion.
- 12:00 Beatriz: Basically my project reflects a lot of the confinement and basically the restrictions that I've been getting from my parents about not exploring things that they've never explored themselves or that they don't see as a future.
- 12:20 Beatriz: Basically, what this represents it's me branching out into who I am.
- 12:29 Lupita: So why don't you tell us a little bit about your project?

- 12:32 Amanda: Well, it's an altar, this is kind of a meditation altar for me to-- I don't know. My work is more of a way for -- you may have looked at it, and it looks pretty and stuff, but it's a way for me, of confronting the past. And like, I've been through more pain than I would have liked in the past and I never talk about it , I'm not good at that. I stumble over words, that's why I'm humble on camera [chuckle] but it's a way for me to sort of confront it.
- 13:13 Vicente: I gain a lot of inspiration, stylistically and somewhat thematically from other artists, like my favorite artist is Frida Kahlo.
- 13:23 Vicente: What I'm contributing to this, to the inSite project is more "Frida" like and it's also based, heavily based upon day of the dead ceremonies.
- 13:34 Vicente: The idea of this table I'm making is somewhat an interview because it's a meeting between myself and Frida.
- 13:44 May-ling: My project, as you can see, has to do with a bed. Very personal space. That reminds me of my childhood. I had the same bed for around 20 years. It's a four post bed, it's a little bit different than this one, but I remember until today. It was a white bed, I had it all my life. But it's mine, you cannot keep it so you will have a twist on it, you will see.
- 14:18 Amelia: This piece was inspired by an exhibit that I saw at the Mingei International Museum by Jackie Matisse. She does a lot of work with kites, and from there I got the idea of doing a sort of self-portrait as Icarus, a mythological

character. And Icarus, the son of Daedalus, the inventor of the wings, kept flying higher and higher, closer and closer to the sun until the sun burnt the wax off of his wings-- off of his arms and he fell and died in the ocean. So I was sort of looking at this as a symbol of the fool. Somebody-- I don't see the fool as a negative character, I see it as more, someone who looks at the world differently, someone who is impetuous and passionate, sort of the embodiment of the artist.

- 15:08 Lupita: I started off with a completely different project. I actually work with children and I wanted to do something about the way they view life and they view their world, because they are absolutely amazing, you know? They see things in a very different way than we do. And although I am still working on that, it turned out to be you know more of I guess I can say a process than I expected it to be. I find inspiration from my memories.
- 15:45 Lupita: Attached to each object is going to be like a price tag kind of thing. It's just kind of playing with some memories, you know? And like the price of objects, you know? When the real price of them is the memories you get from them. And then the whole water thing you know, if you don't like your memories so far you can always kind of start anew and wash those out then what you do today is the memory is tomorrow.
- 16:12 Anna: Changes that took place I think are very interesting. Because you can have your many ideas and then any number of things can force you to change those ideas. Your

ideas may become somewhat different or the physical material might not lend itself to a particular idea

16:30 Lupita: Part of that process was documenting and being documented. How did you like that?

16:41 Lupita: Well, I had the opportunity of interviewing most of the people. That I enjoyed, it was a lot of fun. I learned a lot about everyone in the group. I also learned a little bit about interviewing. The other kind of turn of that, was that I also got to conduct my own interview. That was a little difficult, just because there wasn't anybody else there, you know? I had to do the question, asking and answering kind of back to back. And that took a little preparation but it looks like it's going pretty well.

17:24 Amanda: It's very interesting. I've never done anything like this. I've worked with a camera before but not to this extent. I like being behind the camera more.

17:32 Dennis: I'm not a big fan of myself being documented, but documenting other people is pretty cool so...

17:38 Lizeth: Prefiero que me tomen la cámara de sorprendida a saber como ahorita, no? Estar aquí presente y estas con los nervios de punta de que si va a salir bien si va a salir mal no sabes como salga. Y creo que sí, si me ha gustado muchísimo. A veces me han dicho, le digo, ya no tomen mas video, tomen de otra persona. Y en realidad me ha gustado muchísimo, tomar y que tomen.

Lizeth: I prefer to be surprised by the camera, instead of knowing I am being recorded. Being aware, it makes you nervous, not knowing if it will turn out good or bad, you don't know. I do think I have enjoyed it very much. Sometimes I tell them; don't record me, record someone else. But in reality, I have liked it, both recording and being recorded.

18:05 Lizeth: Quise hacer esta entrevista en español porque , digo es un proyecto que es binacional, no de este [crosstalk] bicultural, verdad. Que es en español en México, bueno lo que es aquí Tijuana y San Diego. Entonces creo que es un proyecto que es para hablar en los dos idiomas, que nos da la oportunidad en inglés y en español. Entonces dije, bueno todo mundo, todos los que los han entrevistado, los han entrevistado y en inglés. Entonces dije, bueno yo por que no? Yo siempre quiero hacer cosas fuera de lo normal entonces decidí hacer esta entrevista en español.

[English subtitles, Lizeth: I wanted to do this interview in spanish because this is a binational/bicultural project, in Tijuana and San Diego. It's a project that you can speak in both languages, and they gave us the opportunity to do it. Everyone was doing it in English, but I decided to do it in Spanish because I like to do things out of the ordinary and that's why I decided to do this interview in Spanish.]

18:43 Jaime: I really enjoyed the documentary side of it, just filming.

18:49 May-ling: No, I don't like to be docu-- you know what? I thought I don't like to be documented but now I'm feeling more comfortable and I don't really care. But probably I'm going to feel very uncomfortable when I look at it.

19:02 Vicente: Documenting is interesting because I have an interest in film. Being documented is not always comfortable because you're being put on the spot, but I guess-- I

suppose art in general is being put on the spot, you're expressing your ideas.

- 19:16 Jaime: When I first came into this, the whole process, the whole project I was very excited, because I was going to work with a whole new group of people, as a group.
- 19:29 Jaime: Coming together, that's the hard part right there, cause I think we haven't yet, and we have 10 days left and we haven't, and I think we're not going to.
- 19:41 Anna: The bottom line is that working as a collaborative team is, in my experience, always been difficult.
- 19:50 May-ling: We have to come here almost every day
- 19:53 Lupita: [off camera] Who's going to put the labels and the cards, because maybe that's all little things. What about opening day, I mean, are we going to have food, are we going to have drinks? Is that something we still need to talk about? This is something we have to organize. Is that something that inSite is going to help us with? I know that they get donations, or is that something that has to come out of our budget? We have to figure it. There's a lot of little things.
- 20:13 May-ling: Working in that group has its hardships. But it's not so much about having personal problems with people. It's that it's very difficult to get nine person getting together at the same time, because each one of them has their one life, each person is a total different world. So, it's a learning

experience, [unclear] we have to see on the 21st to see how everything's going to be. But, it'll be ready. It will be okay.

20:45 [Music]

22:07 May-ling: We are almost done. Almost. Now it's crunch time.

22:12 Off-Camera Speaker: Smells like something is burning.

23:09 Lupita: Running water like a sink.

23:23 Amelia: A sort of self-portrait as Icarus.

23:32 Jaime: There's five representing society.

23:43 May-ling: May's mine, you cannot keep it, so it will have a twist on it.

23:53 Vicente: Because it's a meeting between myself and Frida.

24:03 Amanda: It's an altar.

24:10 Beatriz: It's me branching out into, into who I am.

24:19 Dennis: A projected, like image.

24:32 [Executive Producer - Nancy Angelini Rodriguez Centro Cultural de la Raza]  
[Produced and Directed by Kathy Hines & Becky Burklee Sun & Moon Vision Productions]  
[Student Videographers - Dennis Bersales, Jaime Bravo, Lupita Guerrero, May-ling Martinez, Amanda Merrell, Vicente Quiroga Jr, Lizeth Vizcarra, Amelia Whitcomb]  
[Field Directors - Vicente Quiroga, Jr., Lizeth Vizcarra, May-ling Marlinez]  
[Audio Technician - Lizeth Vizcarra]  
[Investigative Interviewers - Lupita Guerrero, [Amelia Whitcomb]

[Editor -Becky Burklee]

[Assistant Editors - Dennis Bersales, Jaime Bravo, Lupita Guerrero, May-ling Martinez, Vicente Quiroga, Jr.

[Script Editor - Kathy Hines]

[Additional Camera Operators - Becky Burklee, Kathy Hines]

[Music Courtesy of Dukkah, Besos en la Madrugada, Transparente, FUSSIBLE/ToroLab/BOSTICH, Polaris Unicornio El Vergel Danza Coyolxauhqui]

[Student Artists]

[Dennis Bersales, "What I see"/"Lo que veo"]

[Jaime Bravo, "Untitled Tryptich:"]

[We don't tend to look up Even the Devil has wings Pick yourself up for the fall"/ "Triptico sin titulo: No tendemos de voltear para arriba Hasta el diablo tiene alas Parate para caer"]

[Lupita Guerrero, "White/Blanco"]

[May-ling Martinez, "Family (Familiar) Bed/ Cama Familiar"]

[Beatriz Medina, "Transition/Transicion"]

[Amanda Merrell, "Release/Soltar"]

[Vicente Quiroga, Jr. "The Dinner/La Cena" "Death and the Virgin Illuminated" "La muerte y la virgen iluminadas"]

[Lizeth Vizcarra "Dream/Sueno"]

[Amelia Whitcomb "Fool/La Insensata"]

[Featured iNSITE Artists]

[Mark Dion, "Bind/HIde"]

[Valeska Soares, "Picturing Paradise"]

[Roman De Salvao ,Game Station Kiosk]

[FUSSIBLE/BOSTICH, Nortec Music]

[Spanish Translation by Michelle Doty Cabrerra and Lizeth Vizcarra]

[Graphic Design and Photography, May-ling Martinez]

[WORKing PROCESS/ TRABAJANDO en PROCESO Project Coordinators, Anna O'Cain, Richard Keeley]

[Documentary Workshops Provided by Sun & Moon Vision Productions]

[Centro Staff, Michelle Doty Cabrerra]



[Administrative Assistant, Viviana Enrique Acosta]

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[Special Thanks to/ Damos las gracias]

[iNSITE 2000 - Barrio Logan College Institute - "Charlie" - San Diego High School - San Diego State University - School of Art, Design & Art History - Southwestern College - School of Arts & Communication and Moms & Dads

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