
INFILTRADAX | Andrea Agud

In *INFILTRADAX*, **Juvenal Barría** offers a fiction that is articulated from the construction of a possible reality subjugated by technological treatment, media and advertising. Through different formats, the artist introduces us to 'the Maid,' an alter ego character in the role of a housekeeper who is part of a game about the arbitrariness of gender roles and class struggle.

Through irony, the artist invites us to think about the expansion of classification limits phenomena, using cross-dressing as a medium to criticise, subvert and deconstruct the categories of sex/gender, man/woman, and even employee/employer, with which it parodies and questions hierarchies as stable and binary categories.

The artist inserts 'the Maid' into a series of old slides that record the journey of a lonely woman through different cities of the world between the 1960s and 1970s. With this appropriation and post-production procedure, Mr Barría reveals the possibilities that photography offers, abandoning the notion of mere registration of reality and opening the way to the simulacrum, as non-reality, and to hyper-reality, as something "more real than real" (Jean Baudrillard). From this double articulation, the intervened photography finds a channel of expression that reinforces its semantic meaning.

In the photographic and video installation, the artist in drag is the support of the narrative that is built from a performative act behind the camera, developed within the sphere of the private, where there's no public or witnesses. As a result, his body is transformed into a symbolic one, revealing key themes concerning identity and political representation.

Juvenal Barría uses his own body to make us reflect, through transfigurative resources and in a satirical tone, on the possibilities of art to resist and question the prevailing social order.

Andrea Agud
April 2018

Andrea Agud | Bio

Andrea Agud is an editor and curator, Bachelor in Art Theory and History by the Universidad de Chile.

Ms Agud has done research on different projects, such as *Study on the Possibilities of Internationalization of Chilean Photography* and *Cadastral of Contemporary Photographers*, both for Chile's National Council of Culture and Arts. She is in charge of the projects *Lola Falcón (1907-2000)*, *a Chilean Photographer Looking at the World*, and *Conservation of the Photographic Collection of Paz Errázuriz*.

She has curated various exhibitions, such as *Milagreros* by photographer Mauricio Toro Goya. Ms Agud has also been co-curator of exhibitions such as *Prueba de Vida. Chile 1973-2000* and *Las Calles de las Penas* by Marcelo Montecino, and *Parque* by Javier Godoy, among others.

Ms Agud is currently Director of the Contemporary Photography Centre CENFOTO-UDP at Universidad Diego Portales, in Santiago.