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**'Collateral' Damage Leaves Deeper Marks on Society:**

**An Interview with Adela Goldbard**

by Luis Guillermo Sánchez

The violence in Mexico has caused permanent marks, scars that will never heal, and the “collateral damage” of the fight against drug trafficking is the central theme of Adela Goldbard’s photography, in her exhibition “Collateral: An exploration around danger and control.”

Using handmade sculptural techniques and cinematographic staging, Goldbard uses the idea of the catastrophe to reflect on fragility and dominance in her exhibition at Galería Enrique Guerrero, which will be on view until March 2014.

The large-format photographs testify to some events that recreate the recent history of Mexico, where suspicion, power struggles and collateral damage converge: events like the "plane crashes" of the Secretaries of the Interior, Francisco Blake Mora (1966-2011) and Juan Camilo Mouriño (1971-2008).

To learn more about Adela Goldbard’s thoughts on these events, we interviewed her.

*-Collateral is understood as something alternate, something to which not much attention is paid. But how do you understand it and why did you choose that title?*

AG: I would add a question mark to the end of the title, to question if what is called “collateral damage” really is collateral, or is something that affects the population, that remains in our memory for a longer period of time. Particularly since these collateral casualties are minimized as a result of the official discourse.

*-You also use the concepts of fear and control. What do these refer to?*

AG: I use them to emphasize how, through these sensations, they have created this trinity of the media, the narco and the government; in a way they have all colluded to create this sense of constant danger, which is a form of control.

*-What do the pictures of the cardboard airplanes reference?*

AG: They are based on actual accidents of government officials that have occurred in recent years in Mexico; they are part of a series. There are also other smaller-scale accidents, with less media attention, but these ones reference fragility and constant suspicion, since no results from the investigations are ever made public.

*-Could it be said that we are in a state of paranoia?*

AG: I hadn't thought about it like that...but it could end up that way. It is a state of constant alert about situations that we shouldn't have to be worried about. It seems like they create this sensation in us, which comes, in part, from the media.

*-How did you make the exhibition?*

AG: For this exhibition, I used newspapers for my research. This research is also part of the exhibition, in three books that collect violent acts and images that have appeared in the media, which were the ones I decided to portray.

*-How do you perceive the violence in Mexico?*

AG: What catches my attention in other parts of the country, particularly in the north, is the feeling of people constantly being in distress, not knowing what is happening and what could happen. I feel like this is what most affects them. (...) Most worrying is that there are people who do not yet know what has happened to their family, if they are dead or alive and those are scars that will endure.

*-What other references can we find in your work?*

AG: I am interested in the Burning of Judas: creating allegorical and ephemeral figures, which are burned as a way to get rid of evil, in a purge, or an exorcism.

*-What will happen with Mexico and the violence?*

AG: Well, it seems like we should be optimistic, since the PRI is back in power; but I don't think there's any end to it. I'm very pessimistic about it, even though I hope there is some way to end it.

Source: <http://alternopolis.com/dano-colateral-deja-marcas-mas-profundas-en-la-sociedad-adela-goldbard-entrevista/>