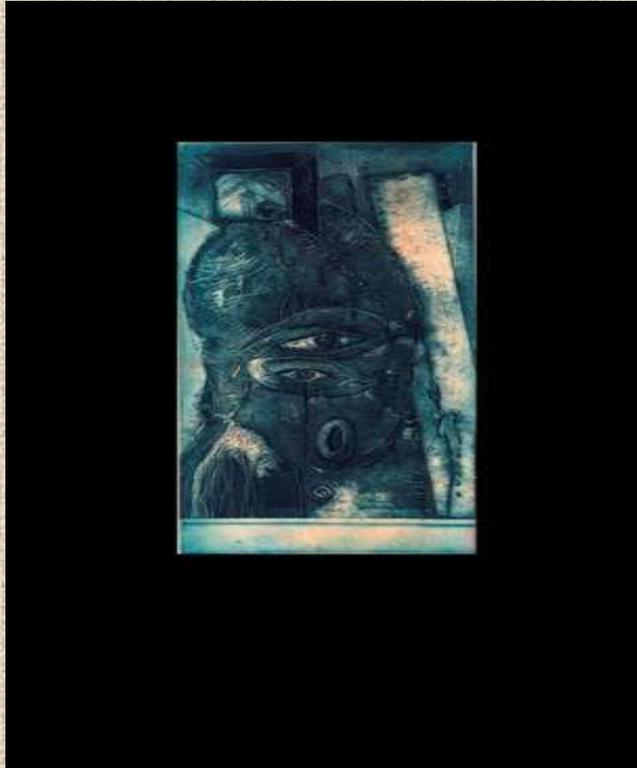


# ***ConceptSur***

Visual Artwork Exhibited at the Nuffield Theatre in Southampton UK  
Catalogue 1: Prints by the Guatemalan/Canadian Artist Roberto Godoy

1



**No.1 Kirpan or not Kirpan1 £90**

**Image size 8"x 16" and paper size 10"x 18"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

The right to display religious symbols in public space is a debate common in secular society however it is only recently, that it has acquired the kind of momentum seen today. Lately, in Canada, the issue was discussed in terms of human and citizen's rights. The Sikh Kirpan, the cross or Jewish Kippa, the burka or chador. All symbols with religious significance, diacritical cultural objects representing socio-cultural identity which have the potential of transforming and redefining space. However, at one level these are highly personal expressions of one aspect of one's identity. Within the context of public space these symbols can promote debate and even incite strong reaction around notions of democracy versus religious freedom, authoritarianism, fundamentalism and social value. As the public display of religious symbolism is now a much more plural expression of identity in multi-ethnic and transnational society, the debate around secularism becomes even more prominent. The issues go beyond all boundaries of emotional anger and seminal mistrust between human beings, ethnic groups and cultures and reflect combined histories and visions of reality and the world.



**No.2 Clothesline £75**

**Image size 8"x 16" and paper size the same as image.**

**TECHNIQUE: DIGITAL OR NUMERIC PRINT, Somerset Paper 250mm**

A clothesline if viewed as a collage gives us the context of metaphorical language which can be used to perhaps express the problems of society aired in public forums. The different articles of clothing are strung out on a line moving in one direction. The clothes are removed when appropriate and the action is repeated in the days to come. The purpose is ritualistic. The public sees what has been 'cleansed', what is now absent of the experience that was a part of its existence not too long ago. The public also knows what one has in one's possession, what the labels might say. Religious manifesto is used to spread violence to justify the 'goodness of humanity'. Looking at history, there has been no exception but more of the same example of aggression and outrage expressed through discourse around belief, the lines which define and proliferate our existence. Because we fear life itself, we have a daily practice, thanking a specific saint or God for another day of life.



**No.3 The Child Soldiers £80**

**Image size 9"x 6" and paper size 11.5"x 11.5"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

In our world, children are now soldiers. The child soldier has fought wars in Uganda, Sri-Lanka, Guatemala and East Timor among other places around the world. The wars may have many causes but where there is a child who is a soldier, the war is undoubtedly against the child, the future of his/her generation, society and country. The horror and climax of human decay, and total devastation have not prompted enough countries into effectively protecting the rights of children. This print represents a personal concern, and is a recurring feature in my work. I am reminded how some young Canadians at age 20 possess the minds and hearts of children, taking a tour in Afghanistan, with the curiosity and wonder of child's mind, without having a real sense of war and the harsh reality it encompasses.



**No. 4 The Three Faces of Horror £90**

**Image size 8"x 12.50" and paper size 12"x 19.75"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON ZINC PLATE EMBOSSED, Somerset Paper  
250mm**

The faces of horror are the same everywhere, from Palestine, Libya and Sudan to cities like San Salvador, Islamabad and Ciudad Juárez. The questions are: Is violence an intrinsic feature in the human condition? Would you agree that there are no limits? Who promotes it and for what? As a continuing concern around the issue of violence, I have produced work for several years using different techniques to pinpoint the horror of violence as a feeling, a sensation, a trauma, flesh, mind and scars of the soul. These images are intended to be installed in the collective memory of the observers of my work, so that they are not repeated however I am mindful that stopping the violence is an ideal in a distant future, perhaps a utopian thought of humankind finally coexisting in harmony.



**No.5 In the Burning Jungle £60**

**Image size 6" x 6" and paper size 7.35" x 11.25"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

In this engraving I wanted to represent the struggle of David versus Goliath. It is a metaphorical representation of the struggle to save Latin America's virgin forests from the depredations of the hunger for natural resources by transnationals. In Guatemala, Brazil, Colombia, and Mexico hundreds of mahogany trees have been chopped down and toucans have been dying and disappearing from the planet. During my sabbatical year in 2003, I worked to preserve and protect species of bird and vegetation by raising awareness and appealing to the collective memory of humanity to not forget where we come from. The recent history in the land of the Mayas in Mesoamerica and other ethnic groups around the world tell us that we cannot neglect the consequences of ecological disaster and human social collapse. The response from humanity must always be to try and reduce the devastating impacts of natural and human-made catastrophe on nature and society and finally stop this kind of violence.



**No.6 The Last Patriots £100**

**Image size 13.75" x 13.75" and paper size 14.75"x 22.40"**

**TECHNIQUE: COLOGRAPHY ON CARD BOARD, Somerset Paper 250mm**

In Quebec there is the movement of Patriots. The Patriots resemble the heroes of independence of the past who resisted the Loyalist forces in the United States during the revolution of 1776. The Loyalist wanted to remain part of England. In the Canadian context, the Patriots represent a radical vanguard against Canadian federalism. The movement is inspiring loyalty to a cause, a dream, and an aspiration. In terms of real politics, the movement is politically fragile because of its romanticism which will weaken the idea of strong nationhood. Its ideological ambivalence can develop in two directions, both negative: the first can blur the line between radical nationalism and risk becoming culturally essentialist, racism and ethnocentric compromising multiculturalism and multiethnicism, which are important for global society. The second can go further creating a violent xenophobic nationalism, which can alienate its population from the rest of Canada and the world. Wanting a homeland based on colonial roots is not the best option, history cannot be forgotten and repeat the same violence. This is happening at a time when Indigenous populations in Quebec are still struggling for better conditions in terms of participation and decision-making within Canadian society.



**No.7 03:00 Hours £60**  
**Image size 4.30"x 5.50" and paper size 7"x 10.50"**  
**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

This print was inspired by Goya's painting called 'The Sleep of Reason Produces Monsters'. As part of the Dementia Series, I thought that the right time for a monstrous hallucination is at three in the morning hence, the title of print here. You can have a lot of hallucinations for the rest of your life if you suffer Post Traumatic Stress Syndrome in an acute form. Sometimes, people are not entirely aware of what they are suffering, how to explain the situation, the distress and the fear of the constant nightmares but they usually know they are aware of the relationship between the nightmares and something negative, overwhelming and dreadful. Events or a chain of them which have struck their lives, changing them forever; at the end the hope is the coping and the process of resilience, the endurance of a trip to normality to continue daily life and business as usual.

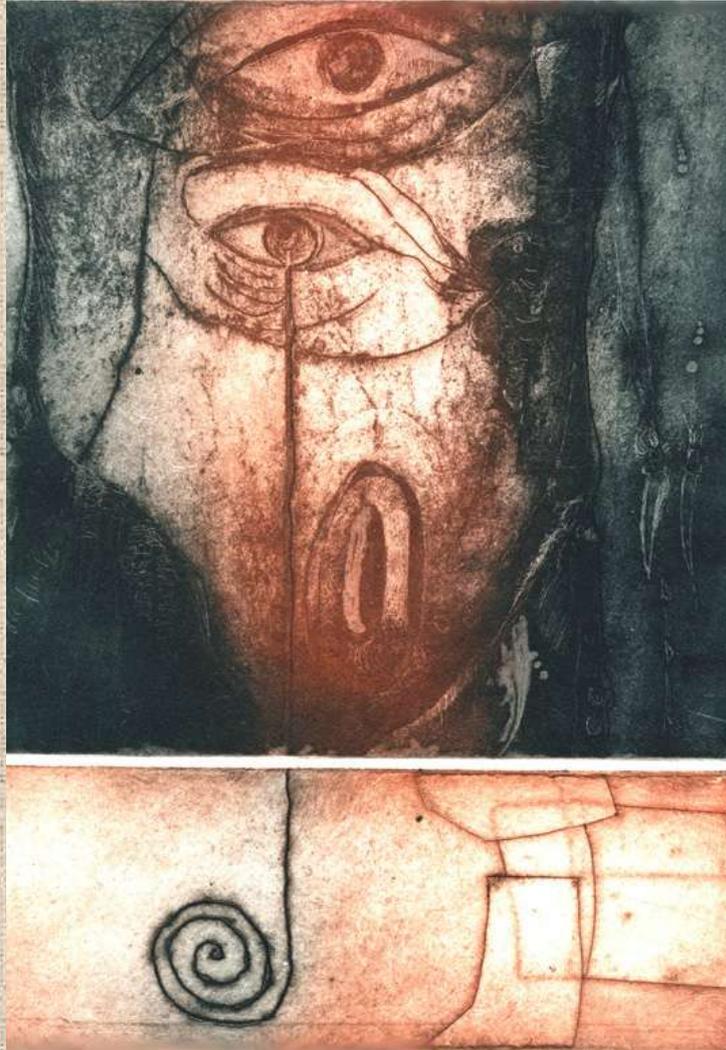


**No.8 The Pains £60**

**Image size 5.30" (including base) x 4.75" and paper size 5.30"x 8.15"**

**TECHNIQUE: MIXED; COLOGRAPHY ON CARD BOARD, PRINT ON COPPER PLATE  
AND FINISHED WITH WATER COLOURS, Somerset Paper 250mm**

This artwork was produced in the days following the earthquake in Haiti 2010 hence, the title of the print. It is a collage. The object is a candle nested in a brick. We make offerings in the Catholic and Protestant churches in Guatemala and Latin America to show how grateful we are for the miracles bestowed upon us that enable us to obtain material assets: a cow or a car. And we say thank you for being alive despite the violence that surrounds us and the deaths, too numerous to count, that have been caused. We thank God when we kill to protect our lives or when someone else is killed in the rancour of self defence or merely out of vengeance. We say thank you because we prevailed in the existential and socio-cultural endeavour of living even though our purpose is to produce or suffer more violence.



**No.9 Kirpan or not Kirpan2 £80**

**Image size 7.50"x 11" and paper size 11"x 15"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

On the basis of the principle of 'reasonable accommodation' it is said that every society must make room for people coming from other societies. In a globalised world with a constantly mobile population, the space that is made must be defined in relation to a people's ethnicity, culture, and beliefs making its' very existence fluid and transformational. However, the principle is often ignored or manipulated politically where the settling population is viewed as an exaggerated threat and potential menace to society. Sometimes, being discriminated and other times being trivialised by policies of counter-terrorism. May God saves us from anti-immigration xenophobic ideological statements and harmful government practices and policies, which cause further psychological and social violence, and trauma resulting in outcomes that are sociopathic leading to conflict and war at the end.



No.10 Chasing the Wind £75 **(Sold)**

Image size 7.40" x 8.90" and paper size 11.25" x 12"

TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm

This image is inspired by the wait. In the solitude of waiting for our lives to pass by or the expectation it sometimes brings. In all circumstances, especially if you are a refugee or an exile, the question of memory (some good and some bad), will, hope and desire are mixed in an ambivalent manner and produce a feeling of emptiness, relieved only after the wind in the shelter of positive expectations or achievements in the new place in which you reside; in the sunlight being filtered through the invisible curtain that passes. The print displays depth of feeling and evokes the bitter fruit that is life.



**No.11 Without the Twitter Heart £350**  
**Image size 22"x 29.10" and paper size 22"x 29.10"**  
**TECHNIQUE: COLOGRAPHY OVER METAL, Somerset Paper 250mm**

In this current age of internet communication the importance of information and its effect on public opinion is a matter of debate from different points of view. What is floating in the air is that on the one hand, twitter exchange can be useful for noble purposes; for instance, constructive criticism and discussion, socialisation, entertainment and fun. On the other hand, twitter exchange can also be used for arguable purposes; for instance, disinformation, defamation, hatred, bigotry, racism and discrimination among other expressions. So, it is important to keep the democracy and openness alive in cyberspace. It represents the topical struggle for human and citizen rights. But it is also important to be aware of its use and control and manipulation from different social sectors, groups and some leaders with hidden agendas to play the mind's game through the creation and promotion of ideological and psychological violence.

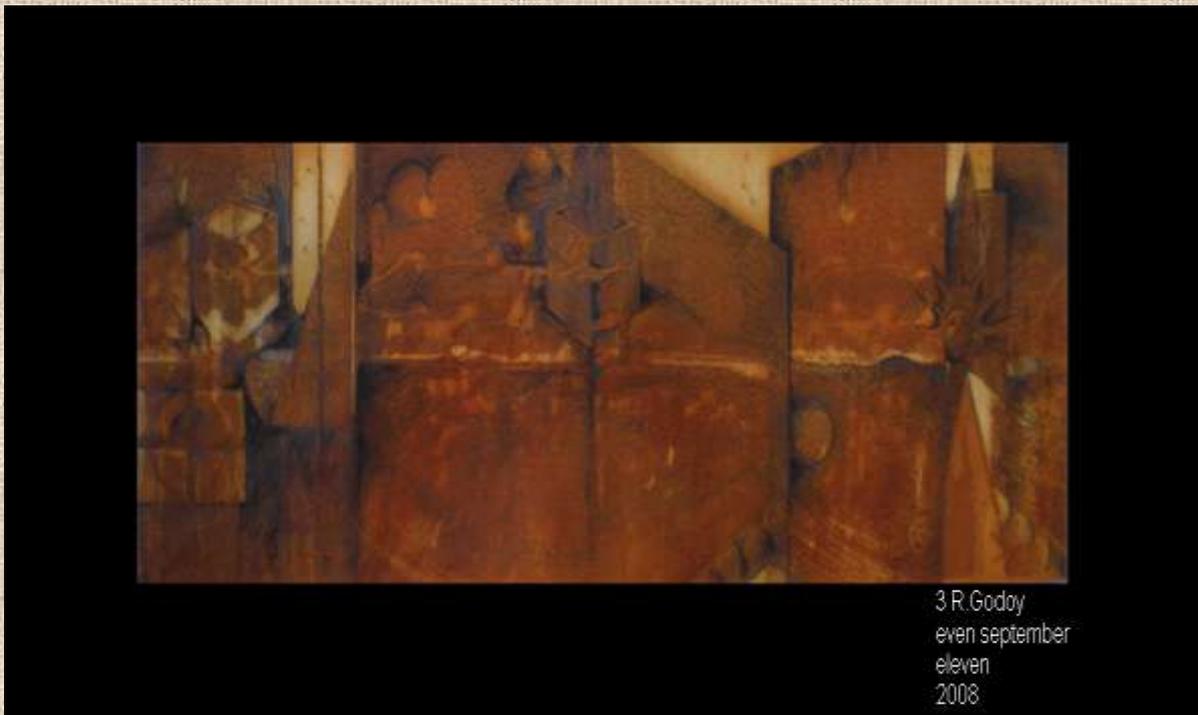


**No.12 The Child Soldiers, The Return £300**

**Image size 17.10"x 26.1" and paper size 20.10"x 29.1"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

It is so complex to understand the depth of a child's trauma, who has been forced by the circumstances and by other human beings (older or younger) to commit a despicable monstrosity or a war crime. Afterwards, the mind is disturbed affected by the overwhelming experience of witnessing and/or participating in war crimes and their sequels of violence. These horrific events may have the outcome of destroying the perpetrators' and the victims' lives at such young ages. We all know there are so many examples in situations of war of the child soldier particularly in the last century and at the beginning of this century. It is becoming a more common feature of civil wars today. The demobilisation of ex-child soldiers and their reinsertion into civil life, in societies that are already torn apart is not at all an easy task. There are so many questions not yet answered: how will young people cope and build resilience in order to move on with their lives and to reach "normality" and how will society accept them back after what has happened? How will they contribute in the future once they become adults in their countries, which are usually in shambles and going through a long and complicated process of reconstruction and uncertainty in all the realms of life?



**No13. September 11th £250**

**Image size 17.11" x 23.8" and paper size 11.2" x 26.5"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

Seeing the images on TV, how many people initially thought it was a fiction? The extreme act of terrorism World Trade Towers in New York happened and went beyond the perception of reality that was known until that time. That day all sense of security and continuity was trashed. The impact of violence in the collective psyche around the planet was characterised as deep shock. Since that date we live in another world where trust amongst groups, societies and markets hardly exist. Old atavisms have awoken afresh creating foes between cultures, visions and religions. What has been the price for humanity using wars to combat wars for a decade until now? Unfortunately, the numerous casualties and victims have been innocent civilians. Fear is winning our minds, paranoia is blocking our thoughts, and different forms of violence are becoming more and more a part of our daily lives. It is time to critically assess what might be the effective resolutions for the old and new conflicts no matter how difficult they are. The challenge seems immense, immensurable and unachievable because human nature is predictable, but we need to end the terrorising of ourselves and tirelessly pursue peaceful solutions for coexistence.



**No.14 Balzac's Labyrinth £250**

**Image size 17.7" x 17.7" and paper size 28.4" x 22.3"**

**TECHNIQUE: PRESSED IN MENTAL, Somerset Paper 250mm**

Balzac's labyrinthine city provided a literary model used later by English novelist Charles Dickens and Russian author Fyodor Dostoevsky in their work. Balzac said, "Realism is nothing if not urban", for instance, a young man coming into the city to find his fortune is ubiquitous in the realist novel, and he repeatedly wrote about it. Lost illusions, disenchantment and frustration produced by the hard conditions, lack of options and expectations of many new generations coming with their families to the cities, fleeing the countryside from civil or interethnic conflicts, or being neglected by social policies, has created the conditions for delinquency and crime and society has become more sociopathic. Today extreme gangs formed by very young people are growing in many neighbourhoods in Latin American cities and other parts of the world. How can we raise awareness of the problems and the causal relationships between them in order to work towards resolution before it is too late? Criminalisation, social cleansing and rehabilitation are not the best ways to tackle the problem because these responses only exacerbate it. We have to go roots and consider the importance of community values as well as promote effective and appropriate programmes as solutions.

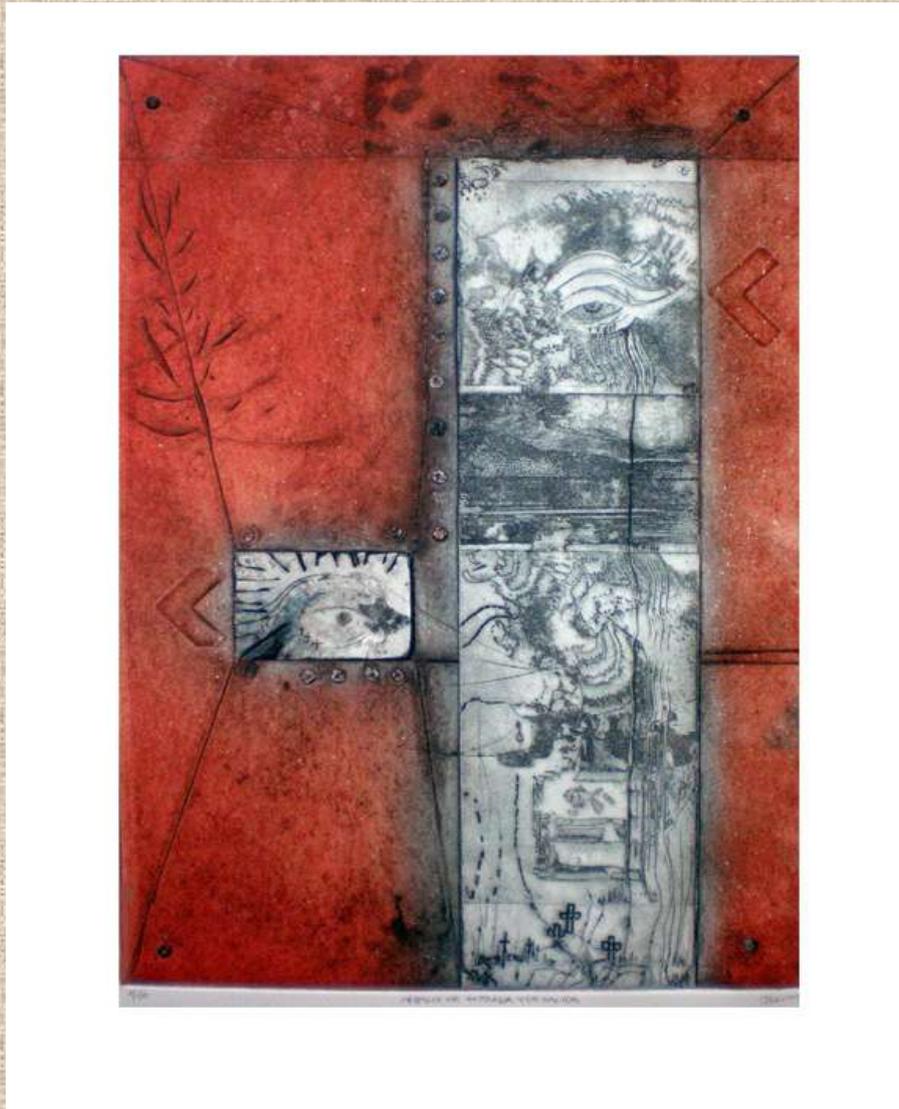


**No.15 1360 Years of Solitude £200**

**Image size 23.8" x 5.9" and paper size 27.2" x 11.3"**

**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

Flemish prosperity in Flanders waned in the 14th century because of the decline of the European population following the Black Death of 1348, and the disruption of trade during the Anglo-French Hundred Years' War (1337–1453) which itself was briefly disrupted for nine years by the signing of the Brittany Treaty in 1360. Wars and disasters bring changes in geopolitical terms including the creation of alliances and splits, production and trade expansion or stagnation, technological development, social change, cultural diffusion and adoption including ideology, religion and population. Critical history, psychology as well as socio-anthropological studies have focused more on the human mind, its organisational tendency to reproduce normality and madness and characteristics of post-traumatic syndromes and patterns of resilience throughout time. History shows the difficult path towards civilisation, stability and wealth. Humankind has not yet learned to live in peace. We need to address more fundamental problems related to our own existence because we are the most intelligent living beings dominating and simultaneously destroying our home/planet.



**No.16 Entrance Orifice and Exit Orifice £250**  
**Image size 19.3" x 13.0" and paper size 26.0" x 18.6"**  
**TECHNIQUE: L'EAU FORT & DRY POINT ON COPPER, Somerset Paper 250mm**

As with all instances of a firearms offence that results in an injury, measurements are taken along with photographs to aid in the identification of the weapon used. Powder residue samples are taken and where possible, if the victim dies as a result of their gunshot wound the round is removed from the corpse for ballistic analysis at the autopsy stage. A detailed ballistics examination can build up a history of a weapon and the crimes it has been used for as many weapons have passed from one individual to another during their life cycle. But what happens when integrity, fairness and truthfulness is compromised in the investigation of violent actions/crimes like shooting, stabbing and so on. The physical, psychological and legal issues when unresolved or neglected by corruption, impunity and lack of due process generates more violence, damage and antagonisms between the parties involved, their families and the rest of society. General violence with impunity is quite common in countries like Mexico, Guatemala and Colombia which are amongst the most violent in Latin America. The crime rate will not be reduced if there are no changes in due process which are the systems established to reinforce justice.