



SETENTAYCINCOAÑOS

**From the sky
to the water
and what is
in the center**

Geophonics and transits

The Museum of Contemporary Art (MAC) is a university museum where the frontiers of artistic practice are met, a matter that has been broadly exposed during this year when we celebrate our 75th anniversary. It is within this context of 2022, during its last months and as a reminder of the role of experimentation and exploration of materials and supports, that we considered this proposal of addressing and reviewing the five-year cycle of Chilean art projects sent to Ars Electronica Festival as pertinent. A relevant point of view that confronts diverse relational planes in our contemporary context.

The first challenge is to gather and support five curatorial processes, each one explored annually in the festival held in Linz, Austria; in dialogue with local practises, proposing a *being in-sync* with the endeavors of the arts, science and technology from nodes that address the state of media practices across disciplines. It is about a space for a triad that emerges from different processes and questions being present in the field of the Arts for a long time, which makes us ponder the depth and diversity of the advances coming from each territory and proposal. Without a doubt, they are a space of questioning on the notion of contemporaneity within art. We could also say that it speaks of the persistence of art in questioning its modes and ways of doing, in relation to the materialities that convey thoughts and sensible practices towards its contexts; this way diverse narratives emerge, pointing out the enigma from which multiple definitions are tested. These dis/encounters are part of the exhibition being displayed in *From the sky to the water and what is in the center*, curatorship coordinated in the museum from the invitation to Valentina Montero, in cooperation with Joselyne Contreras.

Secondly, this is a moment to ask ourselves about the transversality of such an invitation, which has sustained this call for submissions; a diversity of actors in culture at a national level have assisted by means of projects, works, collective proposals and curatorship. In total, 25 proposals have been part of the exhibition in Ars Electronica, revealing that our immediate context is available to embark in such a

journey and verifying that there is already a steady field to do this.

In order to expand the field of action, from MAC we have proposed an intersection towards a narrower reading, through a regional Latin American articulation by means of the 9th International Symposium SIIMI, which gathered both physically and remotely investigators and creators from diverse areas in order to review the implications and outcomes of methodologies, applications, functionalities and devices. This junction had an emphasis on the Latin American proposals that address an axis that today summons a diversity of disciplines and indisciplines, either in academic places, independent spaces, laboratories, citizens and collective projects. This encounter was developed under the notion of *Entropy*, building the introduction to the exhibition *From the sky to the water and what is in the center*, which allowed us to welcome delegations from 12 countries from America and Europe, adding representatives of 6 regions within our country.

This narrative of intersections has been possible thanks to the collaborative work that allowed us to become in a space of suggestive dialogue and projections that we hope transcend the MAC.

We thank, from the Museum of Contemporary Art, to the Ministry of Cultures, Arts and Heritage; to the Chilean Chamber of Construction; to the Ars Electronica Festival and to MediaLab Brasil for being part of this encounter that has allowed us to transit a fundamental space for contemporary art, which delivers us into the realm of practises and its geophonics.

Five years of a fruitful relationship from the south

Celebrating five years of alliance between the Executive Secretariat of Visual Arts and the Ars Electronica Festival stems from the wish to share with both the citizenry and the artistic community the meaningful corpus of projects and investigations that were part of the celebrated Austrian event between the years 2018 and 2022. Whether exhibited in Linz, hometown of the Ars, or in digital platforms (events that were held during the pandemic) we can assure that this policy of international cooperation has achieved the purpose of making the national scene of media art an active and sustained part of one of the most relevant festivals focusing on the crossroads of art, science, society and technology.

This effort for internationalization has answered to the shared diagnosis on the richness and density of the national art production in this field, specially in its practices, as well as its relentless exploration of territories and languages.

As a matter of fact, over two decades from the configuration of a new-media local scene, the constitution of nets of collaborative work has been a constant sign of the modes of production in media art that, conversely, nests the interdisciplinary crossing between art, science, technology and society that makes it bearer of a noticeable specificity within contemporary art. The intensification of working nets on a national and latin american level were the first original pulsion, that the Ministry of Cultures, Arts and Heritage (Mincap) knew how to foster through a series of alliances sustained throughout time and to this day it has allowed us to build a stable bridge for the interchange and multiplication of similar strategies. In particular, with Ars Electronica, it has been tried to spread part of the artistic endeavor in Chile, expressed in diverse and interesting projects, individual and collective, that are conceived from the own questions coming from the local context and that were able to install themselves in the heart of the festival with their own proposals; such as the indigenous artistic production, the speculations over the limits of the human and non-human, the physical and psychic memory of territories, nature as

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strangeness and continuous habitat, and the aesthetic activism as a means of expressing a political art whose voice circulates from the desert, the wetlands, the mountains, forest, glaciers among other signifiers.

It is not casual that the retrospective exhibition *From the sky to the water and what is in the center* occurred in the Museum of Contemporary Art of University of Chile since it is a space that visionarily implemented strong developmental lines in this field through Anilla Cultural and Educamac. In this case, alongside the curators Joselyne Contreras y Valentina Montero, the exhibition addresses the conceptual relations among 15 out of more than 20 projects participating in the different versions of Ars Electronica: Nature, memory, crisis and occurrence are, in a way, frames for the local and its expansion.

After the exhibition in MAC, a second facet is implemented taking place in the Valdivian fluvial circuits in order to facilitate collective encounters towards fieldwork. Therefore, to celebrate this alliance is, on the one hand, a review of the projects that participated, and their intersubjective dialogue in order to ascribe a collective voice. On the other hand, it is also the chance to open new ways of translocal collaboration, a sort of fulcrum cycle that we hope will develop profusely.

This way, the five years of alliance with Ars Electronica, through an exclusive call to Chilean artists, has been a fruitful collaboration strategy, and it will continue provided that new dialogues between national and international media arts are opened. A key point that this instance took as its own when it was born in 1979 to discuss matters of the digital revolution. The arrival of Chile to the festival has involved not only a great number of people involved in over the 20 projects that have been presented in the past five years, it has also fostered a relationship between the festival and creators within our country that has started to trace a new cycle of cooperation.

We enthusiastically thank the Cultural Corporation of the Chilean Chamber of Construction for being part of this celebration, and to the Museum of Contemporary Art for joining this initiative and providing an impeccable job

from its direction and crew. We thank the Universidad Austral de Chile, who have been a key part in expanding the relationship of the festival with the southern lands, implementing their own initiatives, encouraging and allowing students and teachers from UACH to be part of this instance. Lastly, we want to consider the Ars Electronica team and the people in Chile who from its artistic endeavors have been part of this relationship.

From the sky to the water and what is in the center

After five years participating in the Ars Electronica Festival, we present a selection of the projects sent from Chile. Our curatorial proposal emerges and it is linked to the work already made by Ars Electronica and the Ministry of the Cultures, Arts and Heritage of Chile, which have fostered this alliance, having allowed us to identify connections, synchronicities and counterpoints among the different approaches that contemporary media art practises have taken in our country.

If we think about the speed in which scientific and technological transformations move, while at the same time environmental and political world crises abound, this cartographic exercise becomes paramount. The view that this set of works offers, operates as a cut-out that allows us to appreciate some of the exploratory lines inside the contemporary artistic labor, the ones that center on the problematization of the assumptions that sustained the technological development and our ways to know and recognize ourselves as parts of a whole.

For the artists, collective and curatorial projects gathered, to question the role and the conditions of technological development is of core significance. The projects are displayed from the resistance to the techno-scientific hegemonic mandates without naivety nor complacency. Using diverse poetics, languages and media, these works seem to invoke the mutilated future that progress has achieved in the neoliberal age, attempting against biodiversity, silencing popular wisdom, dividing knowledge, repressing the energy of the collective, imposing hierarchies among identities and a long and worrisome etc.

This is not a new concern, as some may wrongfully believe. Consequently, great care was put in this exhibition to include the works of artist Gonzalo Mezza, who manifested since the 70's, through the new media of that time, his interest to tackle critically the tense relationship between the frailty of natural ecosystems and human techno-industrial activities.

One of the most relevant characteristics of media art relies on its interdisciplinarity, and it is actually this crossing among the borders of disciplines (and indisciplines too) that each project has molded. Oral history, physical sciences, mathematics, Informatics, dance and music among others, converge in various proposals. Without hierarchies, different knowledges and practices become gears inside a “war machine” that tries to question the stagnation of current technological development. Efforts that emerge as an attempt to decolonialize the only direction that technology imposed on us from Modernity and consider, as Yuk Hui mentions in his book *Fragmentar el futuro. Ensayos sobre tecnodiversidad* (2020), that it is not about negating technology but to assimilate the possibility of a “cosmotechnique”.

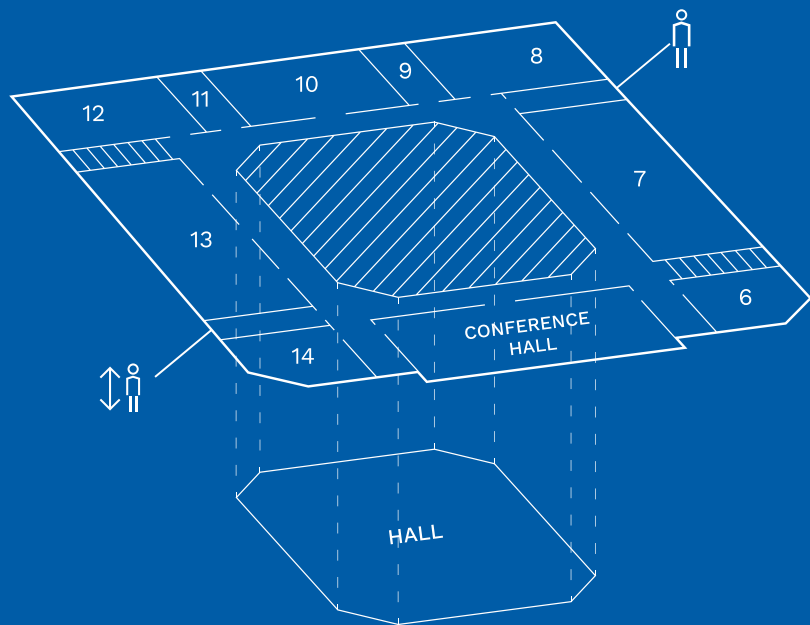
Listening to the voice of crystals and copper wires, perceiving electromagnetic phenomena, to understand the heavy materiality that technological marketing conceals under tricky metaphors as “data cloud”, these are exercises that contribute to unveil the conditions and characteristics that constitute our ways of living.

Likewise, a critical view of our recent history is addressed from the supports and formats of media, reflecting on a biopolitical level about the links between memory, the body, identity and territory, deconstructing thoroughly and carefully, news events, the role of witnesses, the functioning of security systems that regulate daily life or the processes of exploitation, depletion and devastation of natural environments.

Similarly, the objectives of many works coincide in the attempt to unveil the equivalences and networks among systems: organic, machinic, political and economical ones; biological entities, mineral, and conceptual. Proposing other narratives where technology is not an end in itself. From appropriation through the artisan creation of circuits; the experimentation with water; the observation of the kingdom fungi; the use of drones, GPS systems or sophisticated software of Artificial Intelligence. All attempts to make perceptible the threads that configure the present as a dynamic assemblage of beliefs, apparatus, fears, cables, pixels and specters.

Distributed in six exhibition halls, the projects pinpoint the different problems that, in its entirety and connections articulate concerns, poetic recurrences and common philosophical references, where emphasis is given to concepts such as: Ecosystems. Non perceptible dimensions- Materiality - Extractivism - Infrastructures - Transduction - Material poetics - National Violence - Upheaval - Uncertainty - Scale - Time- Human - Non-Human - Surroundings - Electromagnetism - Data - Body.

Each proposal approaches artistic research/practice, that implies both a constant work of conceptual and material inquiry and as a calling for the challenges and experimentation that this implies. In each piece we notice the decision to escape from the perimeter of certainty, to abandon already validated formulas, and above all, to take risks. It is precisely in this, taking risks, where we find the potential to change that each work carries within, as instances to speculate collectively on other ways of existence.



LEVEL 1 AND 2 / CONTEMPORARY ARTS MUSEUM (MAC) /
PARQUE FORESTAL

HALL

Samuel Domínguez
Bolgeri & Marín

Celeste Rojas Mugica
María Jesús Schultz
TRIMEX
Felipe Rivas San Martín
CURATORSHIP
Ivan Flores

EXHIBITION ROOM 7

Josefina Buschmann
Mauricio Lacrampette
Santiago Valdivieso
Lucas Margotta
Diego Gajardo
Sebastián De Andraca
Constanza Piña

EXHIBITION ROOM 10

Cristóbal Cea
Nani Gutiérrez
Celeste Rojas Mugica

Fungi Museum

ARTISTS

José Bidegain
Futuro Fósil
Alexandra Mabes
Ana Rosa Ibáñez
Nicolás Oyarce
Konantü
Seba Calfuqueo
Juan Ferrer
CURATORSHIP
Juan Ferrer

EXHIBITION ROOM 11

Border Podcast
DIRECTORS:
María Ignacia Court
Trinidad Piriz

EXHIBITION ROOM 12

ARTIST:
Gonzalo Mezza
CURATORSHIP
Sebastián Vidal

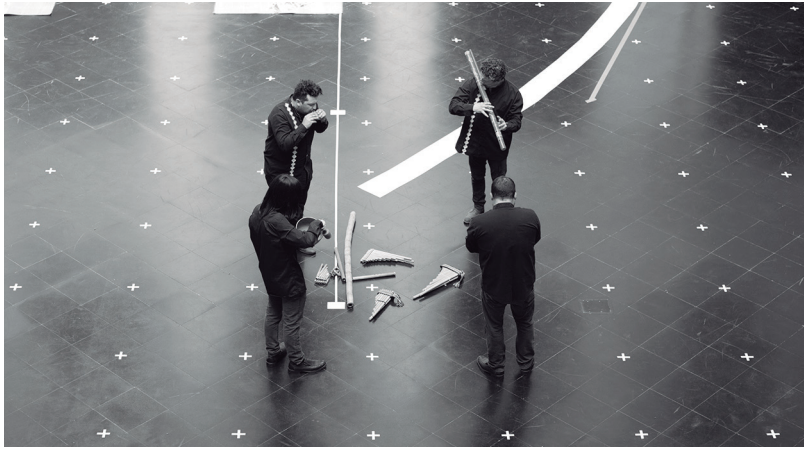
EXHIBITION ROOM 8

Mónica Bate
Claudia González

Fundación Mar Adentro
Elisa Balmaceda
Etienne de France
Gregorio Fontén
Claudia Müller
Marcos Sánchez
CURATORSHIP
Maya Errázuriz

EXHIBITION ROOM 9

Universidad Austral
de Chile
ARTISTS:
Ignacio Acosta
Martín Arboleda
Paula Baeza Pailamilla
Claudio Celis
CENEx
Claudia Pool
Regina de Miguel



Atacama Garden Unplugged

Samuel Domínguez

2022

In the context of the exhibition *From the sky to the water and what is in the center*, the artist Samuel Domínguez summoned Olaf Peña Pastene, the Yactamari Ensemble and Francisca Bascuñan to make a sound performance in the main hall of MAC Parque Forestal venue. This instance comes as an extension of the project Atacama Garden, originally presented in the Ars Electronica festival in the year 2021.

The musical piece was developed by using a translation of data obtained from the antennas of ALMA observatory into sonic waves, working on textures and atmospheres based on the computer generated sounds. These sounds intermingle with the musical interpretation of Yactamari Ensemble using Andean musical instruments performed live during the presentation.

Credits: Olaf Peña Pastene, Yactamari Ensemble, Francisca Bascuñan (collaborators); Max Donoso (photography).



Vocals

Bolgeri & Marín

2022

The collective conformed by Carla Bolgeri and Francisco Marín present a site specific extract of their Vocals performance, exhibited in the 2019 edition of Ars Electronica. The performance inquires about the sonic power of language as an acoustic and bodily practice through the amplification and modulation of voice as means of a direct sound system. The sonic power of speech is presented as a practice that uses the sounds of different languages as an attempt to transform the expressive experience operating within our communicative processes into other possible configurations of meaning.

In the use of real and made-up languages, meanings, sounds and consonants are overlapped in diverse voice forms,

interpreted by a wireless microphone amplified and real-time processed. The performer's voice and the reproduction of her voice are generated while the performance is happening.

For the intervention done in MAC, parachute fabric and a transparent plastic canvas of 9x9 meters were used, inside this material the performer amplified the sound of her voice using a lavalier mic, processed and modulated live by the sound artist.

Performance

Duration

4.1 Sound System, parachute canvas 9x9 m, lavalier microphone.

Credits: Bolgeri & Marín (creation, production and concept); Carla Bolgeri (performer); Francisco Marín (sound artist); NAVE Center (coproduction).



Liquid sky

Mauricio Lacrampette, Santiago Valdivieso, Lucas Margotta, Diego Gajardo y Sebastián De Andraca

2022

In Coyo, Atacama, a camera records into video the image of the sky reflected in a water mirror from its zenith, becoming parabolic by means of revolutions. This image was transmitted live to Linz, Austria, during the 2022 edition of Ars Electronica Festival. This gesture is a reference to an ancient technique used by several Andean Societies in order to contemplate the sky through the reflection of still water over flat sculpted stones, thus placing the body towards cosmos in a comfortable and gathering way.

During the Ars Electronica Festival, the presence of the ones contemplating the projected image was captured by a camera and processed live. The variability pattern generated

from this info was sent back to Coyo in order to affect the spinning speed of the artifact, and thus the water surface: distorting in real time the projected image. A portal is opened between two coordinates in the planet.

Liquid sky proposes a ritual where the interaction between the image of the sky perceived by the artifact, its spectators, and a series of machinery, digital entities, mechanical gestures and data flux are assembled into a trans-local feedback rhizome; where observers intermingle with the observed, arising the possibility of a collective tele-contemplation by means of a fluctuating image of the local sky. In the context of the MAC exhibition, *Liquid Sky* projected the sky from Calán Hill located in the Metropolitan Region.

Installation

55" screen to website; zenith projection over wooden circular platform of 2 meters in diameter.

Credits: Ars Electronica, Chilean Video Corporation (Bosquemuseo Calán), La Wayaka Current, MiWire Spain, Nicole Waak, Joaquin Gajardo, David Ramirez, Lucas Riveros (collaborators); Nicole Waak y Mauricio Lacrampette (on screen text).



The fallen clouds

Josefina Buschmann

2022

Selfies, memes, tweets. They all live in the data clouds, a dim metaphor of our times. Where are these clouds and what traces do they leave on earth? What are their materiality and geographies? *The fallen clouds* is a media installation that explores the socio-environmental resonances of digital structures in Chile, extended from the Pacific ocean to the Atacama Desert.

Installation

Variable Dimensions

Resonant Cluster (2022)

Sound sculpture

Speakers, transducers, material fragments of the data clouds in Chile (salt rocks from the Atacama salt flat containing lithium, a tube used for water circulation in its extraction, a submarine optical fiber cable, optical fiber, hard data disks and cellphone circuits), sound composition based on the sounds registered by direct-sound microphones, hydrophones and antenna in critical digital areas (Atacama Salt flat, Cerrillos and the Pacific Ocean).

***Translations of an artificial cloud* (2022)**

Arduino modified LED screen. Phrases created with the algorithmic model GPT-3

***Data language* (2022)**

2 obsolete server in a data center, out of use ethernet cables and sound transmitted by a bone conduction speaker

***Nebulous geographies* (2022)**

Video

3'

Credits: Josefina Buschmann (concept, research y direction); Daniela Camino (production and research); Nicole L'Huillier (Ssound composition); Poli Mujica (technical production); Francisca Sáez Agurto (photography); Jorge Acevedo y Daniela Camino (sound register); Jorge Acevedo (sound post production); Roy Macdonald (technical production for the exhibition); Josefina Buschmann y Daniela Camino (exhibition installation); Catalina Alarcón, Royerliz García, Tamara Uribe, Antonia Madrid, Nicolás Sáez, Matilde Larraín y Dominique Bradbury (exhibition installation assistants); Damián Sabatini (research assistant); Nicole Claverie (production assistant); Karenn Vera Tito, Isabel Tito, Ashley Condori, Maritza Condori, Juana Anza, Armando Condori, Andrea Vera, Gabriela Ramírez, Marisol Mora, Tania Rodríguez, Pamela Ramírez y Rodrigo Cavieres (collaborators). Acknowledgments: MOSACAT, Escuela Básica Andina G-28, Comunidad Atacameña de San Santiago de Río Grande, Comunidad Atacameña de Toconao, Museum of Natural and Cultural History of the Atacama Desert, Osvaldo Muñoz, Juan Carmelo Ramírez, Araya Soler family, Munay Studio, Empresarial Recycling, Remza Delic, GTD.

A project produced by Mimbres Films and partly financed by the CreaTures initiative - Creative Practices for Transformational Futures.

***Un jardín de hongos / A fungus garden***

Fungi Museum

Juan Ferrer (curator)

2020

This project invites us to know more about the importance of the Kingdom Fungi and the outsidership where it has been placed, mostly due to being associated with death. The Fungi Museum presents five audiovisual works that interpret the human body decay as a symbol of mystery and beauty; where multiple formats converge to make justice to the forgotten beings that are essential for human life existence as we know today, and to reflect upon the question: How would a Fungus garden look like? In the context of the 2020 Ars Electronica edition, entitled "Kepler's Gardens".

5 32" monitors

Audiovisual selection:

CALM 2: Decomposition by José Bidegain and Future Fossil (2020)

Register of performance

Surrender to your species, 2'14"/ *White Flag*, 1'44"/ *To Root*, 4'51"/ *Earth Clay*, 1'30"/ *Re-configuration*, 23'45"

Credits: Pascale Descazeaux Arze, Matilde Amigo Fernández (camera); Especie Axial, José Bidegain, Elisita Balbontín (edition).

***Rotten Body* by Alexandra Mabes, Ana Rosa Ibáñez and Nicolás Oyarce (2020)**

8'56"

Credits: Bastián Oviedo, Bruno Torres, Demian Hernández, Francisco Calbacho, José Urrera (Collaborators). Acknowledgements: Sala de máquinas.

***Sun Sun* by Konantü [Courtney Smith and Iván Navarro] (2020)**
2 players, 55'47"/ 4 players, 26'15"

Credits: Pablo Castro (graphic design).

***Mapu Kufüll* by Seba Calfuqueo (2020)**

5'26"

Credits: Seba Calfuqueo (direction and sound); Ange Valderrama Cayuman (text and voice); Valentina Riquelme (3D animation); Eli Wewentxu (trompe); Jorge Pérez (english translation); Jaqueline Caniguan (mapudungun translation) Acknowledgments: Juan Ferrer, Nicolás Oyarce, Fer Walüing, Felipe Maltés.

***Local Fungi that look like parts of the human body* by Juan Ferrer and Nicolás Oyarce (2020)**

33'40"

Credits: Sebastián Rodríguez (3D model); Juan Ferrer, Nicolás Oyarce (co-direction, art direction); Selva González (production); EQUICO, Maltrato Films, paulaESP Productions (co-production); Fernanda Acuña (make up); José Francisco Calbacho (make up assistant); paulaESP (photography direction); Alejandra Torres (gaffer); Pedro Tugas (light technician); Nino Isensee Carrión, Nico Oyarce Carrión (installation and post production); Isabel Torres (text and voice adaptation); Seba Calfuqueo, Rocío Hormazábal, Demian Sánchez, Caleb Gutrod, Gabi Superqueer, José Francisco Calbacho, Huga González Escobar, Luta Cruz, Yopo, Yermén Dinamarca, Alicia Cardona (interpreters in order of appearance) Daniel Marabolí, Futuro Fósil, Random Atlas, Roman S Persona, Andrea Paz, Alex June, Cholita Sound, Dj Haití (music). Acknowledgements: Pablo Calisto, Giuliana Furci, Fundación Fungí, Rosario Riveros, Camila Garretón.



Galena // Wearable antenna

Constanza Piña

2014

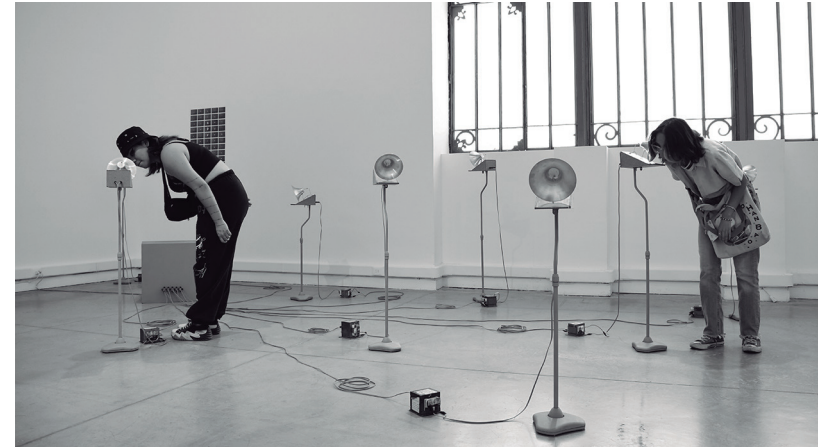
Galena is an antenna that receives electromagnetic fields, formed by a big copper wire coil over paper canvas. This antenna is handmade using traditional wire coiling and wire wrapping, similar to traditional basketry. Besides, it is a wearable antenna, being the body its support and made on a human scale.

By an amplifying circuit of electromagnetic fields, this device allows us to hear the different electromagnetic waves that surround our body daily, which constitute a soundscape inaudible within a determined space. *Galena* acts by receiving, transducing and amplifying the natural and artificial electromagnetic fields that go through our kinesphere.

Installation

Wearable antenna made of paper fabric, wooden sticks, enameled copper wire, pins; electromagnetic wave circuit receiver; stereo sound system

Credits: Corazón de Robota (concept), Luisa Bohorquez, Felipe Arenas, Paula Espinoza, Rocío Rodríguez, Constanza Piña Pardo (execution), Leonel Sánchez (photography), Paula Espinoza (performer).
Developed in Viralata Studios, October of 2014, Buenos Aires, Argentina.



The life of crystals [C][O][R][O]

Mónica Bate

2022

The life of crystals project (TLC) started about 10 years ago, out of curiosity from the phenomenon known as piezoelectricity, being profusely used in the development of electronic devices. This property, found in several organic and non-organic materials, has been deeply studied for its ability to generate electricity. The same phenomenon correlates with the mystical status that it is granted to crystals, taking in mind that during some period within the history of Science, these were considered as living beings, since besides being produced by geological processes, it is possible to cultivate them inside a laboratory, making explicit its gestation and growth process. Implicit in this process, the question arises about our domain over matter and its agency, and our own condition as animated matter.

Inside this imaginary, the TLC project in its [C][H][O][R][U][S] version proposes a series of custom-built speakers to amplify the voice of 8 crystals that reproduce brief random compositions with notes that allow them to resound in high frequencies, into devices that were specially made to make appear (amplify) the chant of piezoelectricity.

Installation

8 modules consisting of: metallic speaker ensemble, cristal, spring, wood support, electrical transformer, stand; Current amplifying system; 8 channel audio player; 8'3" screen; on-wall poster.

Credits: Antonio Galdámez PhD, Department of Chemistry, Universidad de Chile (collaborators); Claudio Muñoz (sound); Álvaro Pimentel (artist-engineer). The development of this project has been supported in various instances by the Department of Visual Arts, Universidad de Chile; Anilla MAC; Flores Foundation; The Ministry of Cultures, Arts and Heritage and the Ministry of Foreign Affairs of the Government of Chile.



Field arrangements

Claudia González

2022

Field arrangements is an on-wall sound installation composed by a textile mantle with mineral pigments from the Atacama Desert and an ensemble of knots made with copper thread wrapped around found stones, agave leaves, prickly pear leaves and fallen tree branches.

In this piece, the notions of tie, knot and connection are intertwined with the building of coils inducing an electromagnetic field. Configuring a structure that gathers and translates the electromagnetic frequencies of the environment, making the invisible and spectral architecture of the surrounding space audible. In this sense, *Field arrangements* is a project that relates and tightens the concepts of nature and Technology, through the recognition

of a popular, artisanal and local imaginary of the territory. The materials that configure the piece have been gathered from different places in the Andes mountain range: The Maule region, the city of Santiago and Calán Hill. The material arrangement of these elements forms a sensitive net, which materials breathe from the energy flux that goes through them. The bindings are organized vertically, hanging from a wooden structure similar to a scaffold, forming different groups that alternate temporarily through an electronic circuit, which orders sequentially the capture of each electric field coming from the inductors. The material gestures are accumulative and the total of electromagnetic inductors constitutes a complex network of invisible bindings; nevertheless, they are still audible.

Installation

Textile blankets; coils elaborated around stones, prickly pear leaves, agave leaves and branches; amplifier and sequencer circuit of electromagnetic signals; wooden structure; 2 mono sound systems.



Extractivisms: procedures and practices

Universidad Austral de Chile

Ivan Flores Arancibia (curator)

San Martín Studio (museography)

2021

Extractivisms: procedures and practices corresponds to an infographic device that introduces the ‘widened extractivism’ concept in order to address extractivism as a set of cross-sectional procedures and practices within the scope of contemporary capitalism. Such a staging proposal consists of lines, works and concepts outlined in space, all of which conclude in a devastated scenery. The cross-sectional nature of extractivist dynamics might be thought of as the waste enacting energy. Similarly, everything it touches becomes exploitable ‘raw material’, ranging from computer data to mineral, organic sets, including bodies, their behavior and erotic or subjective densities.

This extractivism project has found common ground among artistic and theoretical research conducted by several artists in order to carry out a political intervention in the context of a turbulent present-day context, triggered by the Chilean constituent process, plus the ever-changing world-wide extractivist processes.

Extended infographics
4 10" screens; photograph; adhesive tape; red led light.

Felipe Rivas San Martín
The neo-liberal dream. 0,1,17 (2015)
Processed image

Paula Baeza Pailamilla
My body is a museum (2019)
Video-taped performance

CENEx (Lucía Egaña, Juana Guerrero, Isabel Torres)
Porno journals and extractivism (2017-2021)
Video

Claudia Pool
Coal, dirty energy in Chile (2011)
Photograph

Celeste Rojas Mugica
Dryness exercises (2017-2021)
Route (II)
Photograph black and white, digital

Ignacio Acosta
Copper Geographies. Reconditioned computers to be delivered at the Computer Aid International – 41,536 units have been delivered to Chile. Londres, Inglaterra, 2015.
Copper Geographies. Satellite view of the mining town of Chuquicamata. Atacama Desert, Chile, c. 2011
(2010-2016)
Photograph

Regina de Miguel
A story never told from below (2016)
Video HD 3D animation.
Photogram credits: original soundtrack by Lucrecia Dalt
Claudio Celis y María Jesús Schultz
Data extractivism. Machinic imagination project. (2017-2021)

TRIMEX (Andres Terrisse, Jota Aldunce, Roy Macdonald)
Each day there will be fewer words (2020)
Video Photogram



The witnesses

Cristóbal Cea

2017

The witnesses corresponds to a 5-video playlist produced in 2017, from a selection of scenes of May 21st (a Chilean public holiday) from 2012-2016. In 2017, Eduardo Lara passed away. In addition, a pharmacy's fire, a military parade and a Congress public account in Valparaíso happened on that same day. After this date, May 21st ceased to be an unwaiverable holiday. The work puts forward a movement exercise that aims at restoring presence as a body, in anonymous witnesses. With the collaboration of a group of actors, Cristóbal Cea wonders about these witnesses' movements and emotions, using framing as a script.

The witnesses employs the matchmoving technique to recreate news media events, developing believable moments from an evident fact: the body of witnesses being reduced to a random frame. Such movement (that of framing) would represent all that is left from the body of this witness, who chose to turn into a testimony.

Video
55" monitor with a randomized playlist of the following works:

Montt on the corner of Las Heras
2'33"

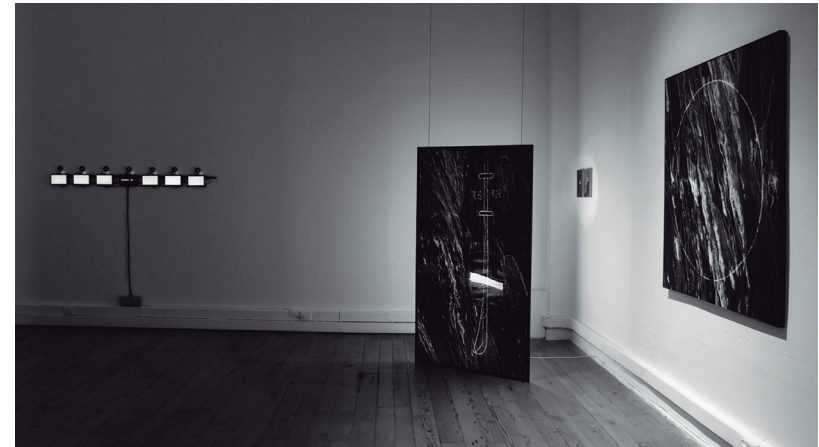
Cellphone as my axis
3'16"

Vamos hueón vamos
3'03"

Love, actually (The grass dynamics)
30"

Between soft and hard
5'21"

Acknowledgments: Iván Parra, Constanza Alarcón, Daniela Castillo, Franco Toledo.



Dryness exercises

Celeste Rojas Mugica

2021

Dryness exercises focuses on the disturbing images of a 2 km-long corvo (curved) knife, meticulously drawn using calcium oxide on the ground of the Atacama desert. Corvo is a historical emblem of the armed forces in the regions; it was incorporated by the army in the Pacific war at the end of the nineteenth century. During the latest dictatorship, this weapon was employed for executing thousands of people in the context of a systematic extermination and disappearance policy.

The drawing includes references that seem to evoke the year of the coup d'etat and of the execution and forcible disappearance project known as 'Caravana de la Muerte' (Death Caravan). It also refers to the 'Television removal' plan of disappearance assigned to the regiments in the country through an encrypted message. The objective here was to remove the dead bodies of thousands of executed political prisoners and toss them into the depths of the ocean. There is no definite answer as to who the author of this 'corvo' drawing might be, however, the image makes the gesture visible and deliberate alongside with the

perseverance of the territory in which it was made. A corvo lies etched in the driest land in the world.

The installation is composed of:

Corvo (2021)
Photograph

Soldier (2021)
Archive photograph

Emptiness (2021)
Rayograph, black and white

Dryness beats on language (2021)
Video installation, seven 7" screens

Circle (2021)
Satellite photograph



Access

Nani Gutiérrez

2018

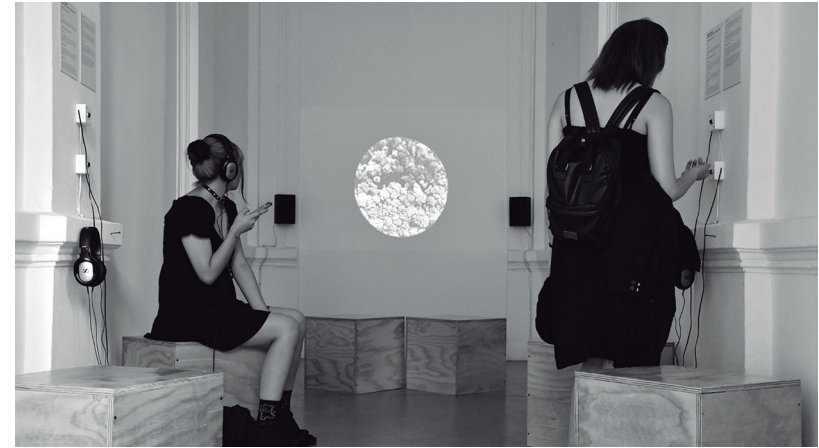
February 27th, 2010 catastrophe and subsequent tsunami in Chile represented a highly emotional and political issue. More than 500 people died and more than a million became homeless. Minutes after the earthquake, the Pacific Tsunami Warning Center (PTWC), in Hawaii, issued a tsunami warning to the emergency network for all the Pacific area. The Chilean Navy organism SHOA, which at first broadcast the alert to the emergency network, cancelled the warning about an hour later. No evacuation plan was executed.

Access illustrates the communication holding between the different Chilean authorities during the night of the earthquake. Their decisions were affected by misunderstandings, language barriers, politics, male

chauvinism and ignorance. The video is based on emergency protocols, legal reports and journalistic reports. As an animated reading or an experimental documentary, this work focuses on understanding the Navy and political authorities' reactions or negligence, rather.

Video
2D animation on a 65" monitor
2'

Credits: Hainbach (music).



The burst of things

Border Podcast
(María Ignacia Court and Trinidad Piriz)

2020

The installation presented by Border Podcasts consists of the sound series *El Estallido de las Cosas* (The burst of things) and the short piece titled *Caes tú también* (You fall too).

The burst of things corresponds to a six-chapter podcast narrating the stories of the Chilean social outburst of 2019 from the point of view of its main characters: a cooking pot accused and processed in the justice court; a subway turnstile being jumped by high school students; a reflective vest witnessing malpractice and felonies; utopian hoods becoming the leaders of a new Chile; weapons of high power and impunity; and the Chilean constitution going to therapy and looking for the source of its traumas.

Alongside the sound series, a short story video is also exhibited, called *You fall too*, an audiovisual piece that follows the last minutes of a dying constitution, fighting to survive and maintain its voice. The piece is a surreal and immersive trip taking us within our fears and beliefs, about uncertainty, loss and memory.

Installation

***The burst of things* (2020)**

Headphones, 4 audio devices playing a six-chapter series:

The innocent pot

15'

The last turnstile

16'

Cora the yellow

14'

Hood queen

14'

Impunityville:

16'

Constitution in therapy:

16'

Credits: María Ignacia Court, Trinidad Piriz (directors); Trinidad Piriz, Benjamín Villalobos, Fernando Lucero (script); María Ignacia Court (production); Francisca Miles (production assistant); Fernando Lucero (assistant director); Claudio Vargas, Carlo Sánchez, Martín Cruz (sound design and editing); Martín Pérez Roa (music); Diego Gougain, Trinidad Piriz, Victoria de Gregorio, José Ignacio de Vries, Javiera del Río, Rosemarie Lerner, Sandra Tabares-Duque, Benjamín Villalobos, Nicolás Zárate, Claudia Levine, María Ignacia Court (voices). Produced by: Mucha Media.

***You fall too* (2021)**

Short film

Projection; stereo sound system

13'

Credits: María Ignacia Court, Trinidad Piriz (directors); María Ignacia Court (production); Francisca Miles (general producer and assistant director); Trinidad Piriz, Benjamín Villalobos (writers); Nicolás Aguirre (music and sound design); Trinidad Piriz, Belén Fernández, Nicolás Aguirre (voices); Franco Sanguinetti, María Ignacia Court, Paola Olea, Javier Garay, Mauricio García (camera); Cristian Medina, Franco Sanguinetti, Leonardo Mena, Vicente Fernández, Mauricio García (drone); Jael Valdivia, María Ignacia Court (editing); Paola Olea (visuals and front end); Javier Garay (title and web design); Francisca Miles, Benjamín Villalobos, Javier Garay (post-production). Produced by: Mucha Media.

***Polygonal forest***

Mar Adentro Foundation
Maya Errázuriz (curator)

2021

For the 2021 edition of Ars Electronica Festival, Mar Adentro Foundation presented a web platform conceived as a virtual encounter inside a forest, in order to explore its multiple dimensions: audible, visual, biological, historical, cultural and conceptual ones. For this exhibit in MAC, the Path X trail is presented, it is a videoart cycle that portrays the vision of five artists, on a journey that it begins with the stars, travels downward to the mid section of a forest, penetrates into the tree bark; then it travels through its roots into the bodies of water, to finally finish with a speculating exercise on the figurative representation of our emotions upon nature.

Credits: Juan Pablo Vergara (general production), Sebastián Rodríguez B. (original web design), Diego Alarcón (web programming), Trimex (visual projection adaptation), Bernardita Pérez (exhibition coordinator).

2 Channel projection and stereo sound. Selection of five audiovisual works:

***Umbra* by Elisa Balmaceda (2021)**

6'11"

Acknowledgments: Maya Errázuriz, Madeline Hurtado, Nicolás Aracena, Carlos Mendoza, Juan Ñanculef, Conservación Cerro Guido, Nicolás Lagos, Pamela Canoles, Emilia Martín, Rodrigo R. Zunino, Pablo Stejanovic.

***Against the drought of signs* by Etienne de France (2019)**

13'31"

Credits: Pedro Olivari (co-cinematographer), Amaury Arboun (sound director), Rémi Nonne (color Correction), Leonel Lienlaf (voice), Germán Mellado (video Editing).

***Dendrophony* by Gregorio Fontén (2020)**

6'11"

Credits: Danor Quinteros (piano performer), Carlos Mendoza (scientific analysis), GEOCOM (araucaria tree image processing), Patricia Ready Gallery.

***Liquid Frontier* by Claudia Müller (2021)**

11'39"

Credits: Claudia Müller (cameraperson and director), Sebastián Rodríguez (3D animation), Tiziana Panizza (voice and text), Andrés Polonsky (sound design), Sofía Nercasseau (video editing).

***Reflection* by Marcos Sánchez (2021)**

4'22"

Credits: John Dieterich (music), Victor Leyton (video), Prelinger Archive (video), Internet Archive's 35mm Stock Footage Collection.



The Andes mountain range

Gonzalo Mezza

Sebastián Vidal (curator)

1987

The Andes mountain range was first exhibited in Arte Actual Gallery in 1987 in Santiago de Chile. It was part of the project *Mezza: Archive Liberated* presented in Ars Electronica 2019.

Neo-Installation

Polaroid, neon



Sonic electrons: a workshop for the fabrication of synthesizer using discrete components.

Matías Serrano (facilitator)

1st and 8th of July, MAC Quinta Normal

Sound electrons, a workshop held by the teacher and sound artist Matías Serrano, was an instance of meeting for the fabrication for a synthesizer made of discrete electronic components. This device has different uses, among them we can highlight its role in electronic music sts, sound performance or artistic installations.

The workshop consisted of two sessions where the following was shared: theory of design, instrument prototyping, welding and building of the synthesizer out of a plaque specially designed for this instance. The instrument allows

Extension program within the celebration of the five-year agreement between the Arts Electronica festival and the Ministry of Cultures, Arts and Heritage.

to explore the generation of sounds through square waves, vary its frequency through potentiometers and light, besides timing its operation through a sequencer synchronized by an external clock and to vary its pitch by the use of filters.

Matías Ignacio Serrano Acevedo is a sound artist and electronic designer (Santiago de Chile, 1993). Having a BA in Arts with a major in Sound (2016), he currently works as a electronics and media teacher in visual arts careers in UNIACC and UCH. Currently he is developing his thesis in the Masters program of Media Arts in U.de Chile, exploring the relations between listening, technology and neurodivergency. In its artistic practice, he uses field recording techniques, experimental microphony, electronic making, hacking and object modification to problematize listening from a multisensory perspective.

Co-creator of Colectiva 22bits (2015) and co-producer of experimental music and sound art label Archivo Veintidós (2019). He has presented his work and held workshops in several festivals and gatherings such as Tsonami (Valparaíso; 2017, 2018, 2019), Toda la Teoría del Universo (Concepción; 2017, 2021), Festival internacional de la Imagen de Manizales (Manizales, 2021), Festival Espacios Resonantes (Santiago, 2022), and participated in Residencias en Platóhedro (Medellín, 2019), and the antarctic territory in the project Utopia and Dystopia of Modernity of the Chilean artist Ingrid Wildli (2023). He has published three albums under the pseudonym misaa under the labels Archivo Veintidós (2019), Pueblo Nuevo (2020) y Medio Oriente (2021).



Introduction to sound experimentation

Colectivo Machina (facilitator)

15th and 22nd of July, MAC Parque Forestal

The workshop held by Ahilyn Ojeda, Paola Villalobos and Yosi Freire, members of Colectivo Machina (Machina Collective), proposes a first approach for women and non-conforming individuals interested in the artistic dimension of sound experimentation. Through a theory-into-practice methodology seen in two sessions, sound exploration was fostered, and the development of skills into the creation and manipulation of sound devices related to piezoelectric microphony. Facing digital and analog processes with the objective of acquiring a deeper appreciation of the artistic potential of sound.

Machina Collective is a group founded in the year 2018, integrated by Paola Villalobos, Ahilyn Ojeda, Yosi Freire and Francisca Eló, coming from the Maule region, they are interested in electronic practices developed by women; through their individual knowledge related to sound art, musical composition, the intertwines between music, science and technology, has generated a visual/sound proposal, by means of the creation of audiovisual, photographic, written and sound content of artist coming from different locations within the country.



Geo/Tukulpan/Fagia

Paula Coñoepan

13th of July of 2023, MAC Parque Forestal

In the context of the second period opening of MAC 2023, Paula Coñoepan showed *Geo/Tukulpan/Fagia*, a never before seen performance and the first live act of the artist.

Through the act of ruminating and eating dirt, Coñoepan reflects upon the stagnation of the Agrarian Reform process after the Chilean coup in 1973. Inspired by her grandparents labor field in the IXth region, the artist raises the incorporation and the disposal of the territory into the body, in an action that connects the different political violences exercised on indigenous people.

Paula Coñoepan (Santiago de Chile, 1993) is a visual artist, teacher and candidate to the Masters degree in Universidad de Chile, she is working as a teacher in the Visual Arts career within the same institution. Her work tackles topics such as genre identity and its relation with mapuche worldview. She has received numerous recognitions to her artistic labor, such as first prize in the Municipal Awards *Arte Joven* of the Santiago commune in the areas of printing (2023) and performance (2021), obtained first prize in Artespacio Contest (2022), and Apech Award (2022). Her work has been exhibited in distinguished institutions within the country, such as: Museo Nacional de Bellas Artes, Museo de Arte Contemporáneo de la Universidad de Chile, Museo de la Memoria y Derechos Humanos, Palacio Pereira, Galería Metropolitana, among others.



Pasado/Futura

Seba Calfuqueo

12th of August, MAC Parque Forestal.

As the closing highlight of the program of activities made in MAC under the celebration of the 5 year agreement between Mincap and Ars Electronica, Seba Calfuqueo presented an adaptation of her performance *Pasado/Futura* (2023), especially designed to be performed at the museum.

Seba Calfuqueo (Santiago de Chile, 1991) lives and works in Santiago de Chile. Visual Artist, curator of Espacio218. She is part of the mapuche collective Rangifitulewfü and Yene magazine. A Mapuche artist, her work resorts to her cultural inheritance as a starting point to propose a critical reflection on the social, cultural and political status of the Mapuche subject within the current Chilean society. Her work includes installation, ceramics, performance and video, with the aim to explore both cultural similarities and differences, such as stereotypes created in the crossing of the indigenous thinking when they are westernized, and also to visualize the problems surrounding feminism and sexual dissidence.

Her work is part of the collection of Centre Pompidou (FR), Denver Art Museum (EEUU) MALBA Museum (ARG), Thyssen-Bornemisza museum (ESP), KADIST collection (FR), Museu de Arte Contemporânea do Rio Grande do Sul – MAC RS (BR), Museo Nacional de Bellas Artes (CH) y MAC (CH). She has participated in the 34th Sao Paulo Art Biennial, 12th Mercosur Biennial and 22nd Paiz Biennial. Winner of the Municipality of Santiago award in 2017, and the FAVA foundation award in 2018. In 2021, she has been recognized by Eyebeam, NY, FAARA Artist, and Ama Amoedo Foundation (2023).

Costume design: Lupe Abaca.



From nature: art and science with the Fungi Museum and Mar Adentro Foundation

Chapter #40 of Irrupciones en el MAC

Irrupciones en el MAC, is the podcast of the Museum of Contemporary Art (MAC) dedicated to talk about art, science, technology and society. In the context of this platform, we invited Juan Ferrer, curator and director of the Museum of Fungus, and Maya Errazuriz, project coordinator and director of Art and Publications in Mar Adentro Foundation. From the study of fungi to nature as heritage, both Maya and Juan have lead artistic initiatives that aim to introduce nature into cultural spaces, in order to give room for experimentation and the development of initiatives that put into tension the category of “art and science”.

This chapter included sound fragments from the works “Sonorización Fermentiva” by María Landeta and Ximena Sánchez and “Dendrofonía” by Gregorio Fonten.

Juan Ferrer (Santiago de Chile, 1991) Designer. In 2016 co-founds Museo del Hongo (Fungi Museum), where he works as director and curator. Through his curatorial work, he questions the limits of its discipline, proposing intersectional narratives in scientific dissemination through artistic and interactive experiences in a traveling museum space. His work has been shown in Telluride Mushroom Festival, Ars Electronica, Science week Berlín, Bienal de Artes Mediales de Santiago, Sundance Film Festival, CPH:DOX, NYU Bobst Gallery, Centro de Cultura Contemporánea de Barcelona, among others. Currently, he is a student in the Masters program of Interdisciplinary Studies and Social Engagement in New York University.

Maya Errázuriz (Santiago de Chile, 1990) Curator and editor, she has participated as a guest writer for several publications. From her most recent curatorships, it can be noted “Árboles torcidos” (Galería UC Temuco y CENTEX Valparaíso), “Vegetation under power” (Bauhaus Dessau Foundation, co-curated among her colleagues at Bauhaus Lab 2021) and “Naturaleza expandida” (CCLM) in the company of Carlo Rizzo. Having a BA in Art and Architecture History with a major in Visual Arts from Boston University, Massachusetts, United States. Her work focuses on art and ecology applied to nature conservation strategies. Currently she works as Director of Art and Publication in Mar Adentro foundation.



Sónicas

Agnes Paz, Memoria Flux, Colectivo Machina

22nd of July, MAC Parque Forestal

Three sound projects were summoned to play in the hall of MAC Parque Forestal venue; Agnes Paz presented her project *Sin epitafio (without an epitaph)*, work that is born in the year 2013 as an exercise of active memory for the Detenidos Desparecidos (missing detainees). The piece is a coral composition for theremin and electronica, concerning the use of recordings of over 50 women, related to missing detainees, who were invited by the artist to read the name of their relatives.

Memoria Flux presented the sound piece *Fe203* that aims to imitate, from a sound support (magnetic tapes), the functioning of individual memory related to its historical context. This artifact aims to reflect the way in which experience reveals and transforms memories, as well as distort them and petrify them.

Colectivo Machina and its project of sound experimentation called *Exploraciones Sonoras Mau Leuvu (sound explorations Mau Leuvu)*, made from the rivers found in the outskirts of Linares Mountain range. These were registered, manipulated and accompanied by software, instruments and machines.

The proposal aims to generate reflections related to the changes in natural spaces and its modifications due to the apparent and irreparable disruption of the contemporary city.

Agnes Paz (Moscow, 1974) is a sound explorer, musician, thereminist, free improviser, "deep listener," and cultural manager. In her solo work, she combines listening practices, field recordings, theremin, voice, and improvisation. She has collaborated with Electrodomésticos, Vincenzo Vasi, Bárbara González and Isidora Edwards, Valentina Maza, Columpios al Suelo, Amanda Irrarázabal, Nori Ubukata, Wolfgang Spahn, among others. She has performed on stages in Chile, Peru, Argentina, Uruguay, Russia, Switzerland, and Japan.

She is a member of the feminist sound-walking collective "Sonoras" and the "Colectivo No" –a collective for free improvisation of fluctuating sounds and composition. She is the founder and director of Electromagnética - International Theremin Festival, and currently serves as the head of the editorial department and co-editor at Tsonami Arte Sonoro.

Camilo Vergara (Santiago, Chile, 1995) is a composer and producer. He studied Composition at the National University of Córdoba and the University of Chile. In 2022, he released his debut album "Trascendental Express" under the name Cigomático, which encompasses and blends genres such as electronic, ambient, and alternative rock.

Camila Farías (Santiago, Chile, 1994) is a sound technician. She has devoted herself to the development of sound artifacts and experimental music using analog and digital technologies. She has participated in collectives focusing on improvised music, crossovers between image, optical sound, and unconventional sound instruments, performing in events like the Soundtiago Festival and the Residencias de Ciclo Nieve & Smog de Músicas Libres y Jazz.

Colectivo Machina is a group founded in 2018, its members are Paola Villalobos, Ahilyn Ojeda, Yosi Freire, and Francisca Eló. Coming from the Maule Region, they share a keen interest in electronic practices developed by women. Taking their individual expertise in sound art, musical composition, music mixing, science, and technology, they have crafted a unique audio/visual proposal. Their work involves manipulating sounds sourced from synthesizers, software, traditional instruments, effects, field recordings, among others.

In parallel, they have given life to the dissemination platform www.sesionesmachina.cl (funded by FONDART) contributing to the visibility of women and non-conforming individuals in the Chilean electronic music and sound art scene. Additionally, they work towards decentralizing the scene by creating audiovisual, photographic, written, and sonic content featuring artists from different regions across the country.

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From the sky to the water
and what is in the center
December 6th 2023 - January
21st 2023

EXTENSION PROGRAM
JUNE - AUGUST 2023

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