



saco7

festival de arte contemporáneo
contemporary art festival
antofagasta / chile

Origin and myth Origen y mito

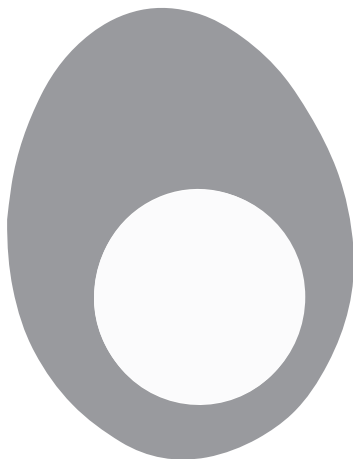




saco7

festival de arte contemporáneo
contemporary art festival
antofagasta / chile

Origin and myth Origen y mito



Seventh Version of SACO Contemporary Art Festival

July - September 2018

ARTISTS

Felix Kiessling (Germany), Rainer Krause (Germany-Chile), Alejandra Delgado, Alejandra Dorado, Andrés Bedoya, Claudia Joskowicz and Jorge de la Reza (Bolivia), Ayron Heráclito, Bárbara Schall and Thiago Guedes (Brazil), Gergana Elenkova (Bulgaria), Cristóbal Cea, Diego Santa María, Paula Salas, Paulina Silva, Rodrigo Toro, Rosario Montero, Sebastián Melo, Soledad Pinto, León & Cociña with artists participating in the workshop *Curadores Nepotistas* (Nepotistic Curators) in Antofagasta: Agustín Lobos, Carolina Castañeda, Catalina Lobos, Fabián Lavín, Fernanda Fábrega, Jordán Plaza, Patricia Díaz (Chile) and Stephanie Montes (Colombia); Gonzalo Reyes, Teobaldo Lagos and Valeria Fahrenkrog (Chile-Germany), Chan Sook Choi (Korea), Juan José Alfaro (Costa Rica), Carlos Martiel, Jeanette Chávez, Marta María Pérez, Susana Pilar Delahante (Cuba), Shingo Yoshida (Japan), Tomasz Matuszak (Poland), Jacqueline Lacasa and Luis Camnitzer (Uruguay)

TEAM

direction | Dagmara Wyskiel

general production | Christian Núñez

management and linking | Fernanda Fábrega

communications | Ivonne Morales *journalist*

specialized in art | Carolina Martínez *journalist*

assistant | Carlos Rendón

web and digital support | Juan Troncoso

mediations with schools and communes | Carmen América Núñez

management | Catalina Lobos

mediation coordination | Gabriel Navia

logistic production | Lilyan Pizarro

host and in the field production | Esteban Pinto

audiovisual register and edition | André Salva

photographic register | Sebastián Rojas

additional photographic register | Pedro Pablo Fuentealba, Luis Marín, Bruno Roman, Gabriel Navia, Dagmara Wyskiel, Carmen Núñez, Jordán Plaza, Fernanda Santana, Ivonne Morales

local media management | Christian Godoy

translation | Kevin Hagen and Eliana Olivares

assembly officer | Héctor Valdebenito and Carlos Cruz

JURY

Dagmara Wyskiel | Poland - Chile

Gloria Cortés Aliaga | Chile

Inés R. Artola | Spain - Poland

Lola Malavasi | Costa Rica

Sebastian Cichocki | Poland

CURATORS

Carolina Contreras | Chile

Gonzalo Reyes | Chile - Germany

Juan Fabbri | Bolivia

Margarita Sánchez | Cuba

Montserrat Rojas | Chile

Ximena Moreno | Chile

MEDIATORS

Antica Petricio, Camila Rojas, Elena Varas, Elga Pargas, Enzo Lanzarini, Fabiola Gómez, Javier Araya, Javiera Flores, Jordán Plaza, Josseline Alfaro, Macarena Laborie, Michelle Bravo, Mourin Andrade, Priscila Casanova, Silvana Pedrera, Tomás Binvignat

SACO7 Festival is organized by the SE VENDE Collective, Mobile Contemporary Art Platform. It is presented by Minera Escondida, operated by BHP. It is financed by the Antofagasta Regional Government with resources from the National Fund for Regional Development F.N.D.R, 2% Culture, 2018. ISLA Latin American Superior Art Institute is supported by the Program Other Collaborating Institutions from the Ministry of Cultures, Arts and Heritage.

We are grateful for the support from: Minera Escondida Foundation, Artequin-INACAP Museum, Antofagasta Station Cultural Center, Antofagasta Regional Library, Goethe-Institut, Embassy of the Republic of Poland in Santiago, National Art Museum of Bolivia, Matucana 100 Cultural Center, Asia Contemporary Art Platform NON Berlin, Contemporary Art Center Wilfredo Lam, School of Art of the Pontifical Catholic University of Chile, Viceregency of Research and Development of the University of Chile, Catholic University of the North with Chela Lira Art Gallery, Institute of Archeological Research in San Pedro de Atacama and Gustavo Le Paige Museum, AIEP Professional Institute, MAVI Visual Arts Museum, El Mostrador, Artishock, Rotunda Magazine, Antofagasta TV, El Mercurio de Antofagasta, mor.bo, r2tv, CP Communications, Boulevard and CNC Media.

Project under the Law of Cultural Donations.

editorial direction | Dagmara Wyskiel

edition | Fernanda Fábrega, Carolina Martínez

management and administration | Ivonne Morales y Fernanda Fábrega

diagramming | Christian Núñez

Created and produced by SE VENDE Collective, Mobile Contemporary Art Platform.

Antofagasta, November 2018

www.proyectosaco.cl

www.colectivosevende.cl

ISBN: 978-956-398-332-6

bacterias merodean p

imagina una sogá de terciopelo d

Por favor
liendo mi territorio.

tan la s

delante de ti.

, mira hac

Tus heridas inv

ro lado! Estás ;

La individualidad es un espejismo.

La inc

're

ORIGIN AND MYTH	9
<i>We are all quiltros. SACO7 curatorial text</i> Dagmara Wyskiel	11
<i>Another country</i> Luis Camnitzer	13
<i>Moving through the tracks, consider other steps</i> Lola Malavasi	20
<i>Projections from the origin</i> Patricio Vilaplana	24
MUSEUM WITHOUT A MUSEUM	27
<i>A walk (imaginary) around the pier</i> Inés R. Artola	29
Montserrat Rojas:	
<i>From where we think the origin and myth?</i>	43
<i>Frictions, Juan Fabbri's curatorship</i>	52
<i>Heritage, Margarita Sánchez's curatorship</i>	57
<i>Beyond the "2 works by Luis Camnitzer", Montserrat Rojas curatorship</i>	60
<i>Hawker Haunted, Cristóbal Cea's exhibition</i>	64
<i>H0</i> Gonzalo Reyes	66
<i>An explosion</i> Agencia de borde	69
<i>Interferometries</i> Ximena Moreno	71
<i>The island [reconognition]</i> Rainer Krause	77
<i>Of how souls travel to the stars: this is not a desert</i> Jacqueline Lacasa	78
<i>Auditorium</i> Teobaldo Lagos	81
<i>Breaking spaces from the origin: creative experiences in young artists</i> Carolina Contreras	83
SCHOOL WITHOUT A SCHOOL	87
<i>School – dialogue space</i> Tiago Pinto de Carvalho	89
Carolina Martínez:	
<i>The museum is a school: reflections by Luis Camnitzer from art to education when the museum does not exist</i>	93
<i>Art Education Week</i>	95
<i>Artequin-INACAP Workshop and Process in SACO</i>	100
<i>Sharing migrant experiences - Teobaldo Lagos in the most international high school in Chile</i>	103
<i>Volcanoes and roots – young atacameños in autobiographic exercises</i>	104
<i>H Project in Calama: a multicultural crew from Berlin</i>	106
<i>Nepotistic Curators – workshop</i>	108
<i>International Art between breaks</i>	110
<i>A small great school challenges The driest place on earth</i>	112
<i>Transmission of knowledge: Luis Camnitzer and museum without a museum mediators</i>	114

<i>Experiences and appreciations on mediation in museum without a museum exhibition circuit</i> Jordán Plaza	117
<i>The formative odyssey</i> Gabriel Navia	118
<i>Sound Art Clinic with Rainer Krause</i> Fernanda Fábrega	121
<i>The own thing in others eyes: Juan Castillo in the classroom</i> Fernanda Fábrega	123

RESIDENCES / TERRITORY **125**

<i>Space-time-context</i> Fernanda Fábrega	127
<i>Auditorium: route report</i> Teobaldo Lagos Preller	132
<i>Of how the souls and then the pipe in the desert</i> Fernanda Fábrega	136
<i>This is not a desert</i> Jaqueline Lacasa	139
<i>Constellations in a foreign sky</i> Gonzalo Reyes	140
<i>Origin and myth residence: an introduction to the desert</i> Fernanda Fábrega	144
<i>Mineral Immersion</i> Thiago Guedes	147

INTERVENED DESERTS II **151**

<i>On the edge of the invisible</i> Dagmara Wyskiel	153
<i>Red Cracks</i> Alejandra Prieto	156
<i>The symbol of Taltal</i> Tania Gutiérrez	165
<i>Emotional geographies</i> Juan Castillo	168
<i>Other steps / Other lines</i> Catalina González	175

SE VENDE COLLECTIVE: A MEMORY **187**



ORIGIN AND MYTH

WE ARE ALL QUILTROS

SACO7 CURATORIAL TEXT

| Dagmara Wyskiel

We all need to take a look back in order to answer the most common existential questions. “Who am I?” depends in large part on “where do I come from?”, although the relationship between the two questions turns out to be much more complex than simple cause and effect. How much influence does the past, the genealogy, knowing who my grandfather is have on what I plan to be? There are backpacks with heroes, patriots, founders and illustrious sons, and there are also sacks with thieves, traitors, rapists and murderers. We don’t decide what suitcase we receive when we are born. We didn’t do anything, either good or bad, to be part of this cast of the next chapter of a family novel. And nevertheless, we have to carry this history as part of our identity our whole life... And that is where we start to edit and make the story our own. We cut out a great-grandfather, leaving certain elements of his environment and letting others fade away. We leave out that aunt, raising the other for representing values with which we identify. Nationalities or senses of ethnic as well as ideological, economic and religious belonging, illnesses, characters, emotional relationships, tastes and vices can make up key elements in the construction of our own self-definition, and can also become a scar, generating rejection and shame. We select pieces of this puzzle and build up our own story, in our way. We need our ancestors just like our children; we want to be proud of them, even though we aren’t proud of all of them and we can’t always be. We need to feel that we are part of a much broader process, a link in the road that has meaning, a mark and a core concept.

We are all *quiltros*¹, and the more quiltro, the more origins. How good for the few who are pure, especially if they are indigenous. They are like the native trees – beautiful and ever scarcer. To hope that they maintain the purity of their ethnicity would be to question their freedom. It is natural for them to de-purify their DNA – all our grandfathers and grandmothers did it, thereby strengthening our immune systems and intellectual capacities, but above all contributing to the diversity of cultures, ethnicities, religions and convictions of which each one of us is now composed.

This crucible is not based on an objective investigation but rather is woven by innumerable threads with faded photos, a view through a window that no longer exists, an unresolved affection, an absolute conviction and an unreachable challenge, nevertheless achieved. Trips without return, fights to the death, places that we cannot find on the map, eternal loves and hates, words of other

¹ A colloquial word used in Chile to denominate a mixed breed dog; that is, one that comes from the mixture of two or more races.



origin present in our vocabulary, a hat that is always hanging there, music from childhood, a book signed by someone important, an incomplete set of silverware, adornments and utensils that hold faded memories, domestic legends about a cradle, inconclusive stories of a suicide, characters from a single scene.

Each generation progressively fictionalizes the story received, such that we have a process of collective creation, usually shared most intensely with the grandmother and mother, where each one contributes her dreams. The farther apart the generations, the more freely the scripts flow. Distant places and characters seem to belong more to the cinematographic world than to everyday life. And if the movie is the dream about an actual life, where we don't have to waste time and energy with nonsense, our grandparents come ready for the big screen.

It is right that now, we as people, families, neighborhoods, cities, ethnicities and nations can influence our origin and not just receive it. We were taught that we are an active part of the present and a passive part of the past. Nothing could be further from the truth. There is no area more propitious for creativity than history.

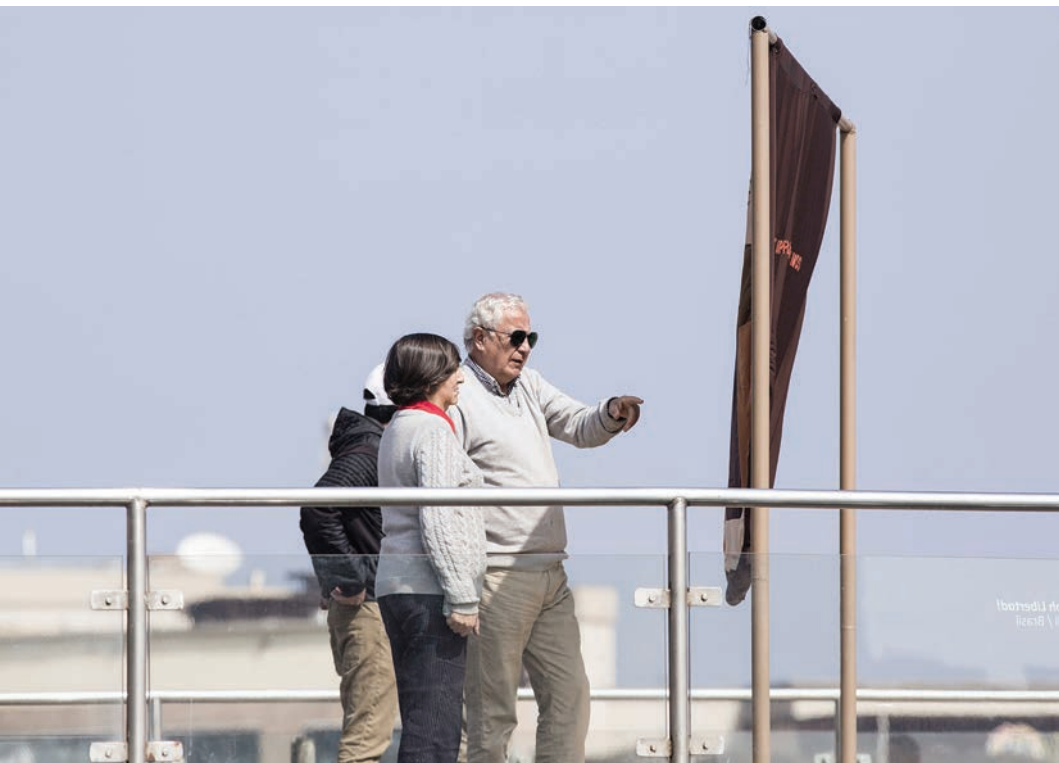


This is the context in which SACO Contemporary Art Festival was born and survives. There is a particularly emblematic image in SACO7, this year's version, and it is a work by Cuban artist Carlos Martiel. This one, naked, works as the fourth leg of a table full of sandwiches for visitors to an art exhibition opening. When Martiel, already exhausted, collapses, the table falls. Food spreads across the floor, most of the guests discreetly leave to look at works, as if they could be accused. The few that remain take pictures of the spread food. Martiel's work speaks of the subaltern, of otherness, of exploitation, although without being able to have predicted the accuracy of the application of metaphor in this particular place.

SACO tries to occupy the city with international art, art made by invited artists in residences, and art made by high school students. It is not about filling the gap of the lack of an art school or offering a fourth leg to the table. The activation sought is much more ambitious than bringing art to the public or producing professional artists. There is art to see, hear or remember, in the form of more or less public art installations, and for this there is the place to walk that is the Historical Pier. But in a crossing of disciplines, SACO seeks to focus on the particularities of a wider geographical environment, one that includes San Pedro de Atacama with its antipersonnel mines in unpredictable places (rains and earthquakes invalidated army maps), Quillagua, *The driest place on earth* (a strange feature to claim pride),

copper mining and immigration in border areas. Artistic production, then, is not chosen as something related to art, but rather tries to elucidate the local from all possible perspectives. It is about covering the points of view from within, from the national and international, but also using art as a place that must be seen from all points of view. Using general topics (this year is *Origin and myth*) the optics is interdisciplinary and engages with as much as possible of the fields of politics and Humanities. A topic as broad as what “Chilenidad” really is, both from inside and outside, had already been analyzed in SACO3. The identity of a population that without changing had rotated by different nationalities and adopted the corresponding xenophobia was questioned.

Then inevitably, this panorama also includes pedagogy, which, when applied well, transcends even more the conventional work of art and turns it into an instrument of cognitive development. SACO4 had been dedicated to artistic pedagogy with an emphasis on the work, but today the intention is broader. In the present version 7, the Library was one of the appropriate spaces, where works were combined with shelves of books referring to their subjects. The library was formulated as a space for mediation, expanding the work towards study and decreasing the distance that usually exists between vision and reading.



Other contributions sacrificed authorship in favor of the expression of non-artists. On one hand, Agencia de Borda and the *Curadores Nepotistas* (Nepotistic Curators) workshop, on the other Artequin. Using a drone, the Agency relocated a number of mines that have been changing places in the desert, escaping from all cartographic predictions and waiting for unwarned victims. The inhabitants illustrated the different possibilities of place and effect with drawings on the same millimeter paper of the army, mixing data with terror. In the projects of *Curadores Nepotistas* (Nepotistic Curators), a family member collects a “memorable” object from the family history and organizes an exhibition around it, giving an aesthetic aspect and increasing an intimate story up to then.

Artequin is a public-private institution designed to bring art to the school audience through faithful reproductions of hegemonic works of art. Normally the process goes from the “motivational” appreciation and a “reflexive” discussion of contemporary art problems, to end up in practical “creation”. On this occasion, the educational team of Antofagasta changed the rules of the game and worked to get the students to define what they wanted to express, put it in the context of contemporary art and execute their works in public spaces.

These are the activities that lead SACO to give priority to the pedagogical aspects of art. With the perspective of integrating artistic methodologies into all fields of





knowledge and of erasing the border that separates the artist producer from a potentially creative audience, SACO prepares to be biennial and to work on these topics in greater depth. The day that the institutions decide to have an art school, it will have a much more demanding and fertile context than what could be expected before the appearance of SACO, which is building from the bottom up. It will be “another country” with a solid foundation.





MOVING THROUGH THE TRACKS, CONSIDERING OTHER STEPS

| Lola Malavasi Lachner

“In the desert nothing is erased”, Christian repeated several times, “you can leave your footprints, come back years later, and they will still be there”. In all the surroundings you constantly experience evidence of that: in abandoned places that a hundred years later are still standing, in naturally mummified bodies that conserve their traits, in ancient geoglyphs that are observed in the distance. The tracks not only remain on the land; they are also visible in the social fabric, beyond the natural and industrial landscape. This only makes more evident the irony that the passage of various civilizations and moments in history are conserved in the desert sand, only more evident the irony of a present in which the memory of that sustained local existence is imposed, forgotten, denied or erased.

Therefore, the theme that SAC07 proposed became evidently urgent. It is necessary to understand the *origins* and imagine *myths* in order to build possible futures beyond the immediate realities. For that, art can be like those traces that do not allow forgetting, propitiating new routes that help to return to a mark in time, to a memory or to a moment in a space, considering them from other perspectives. Moreover, artistic production has the potential to imagine what could be the next step to take, without forgetting the road already travelled.



That possibility of conceiving other futures responds to understanding the origins and deconstructing myths. Origins as well as myths do not respond only to an obsolete past, to a fantasy, or as many people think, to spreading fiction. They are the result of a desire to understand and believe in things that surpass us, that go beyond our immediate reality and what that fosters in a current state, all in order to seek new spaces of action, communities, encounters and options, perhaps fairer and better.

On the pier, the works reflected worlds past and present. But perhaps what was most meaningful occurred in the direct exchange between artists and the public. A moment of work between the artist Valeria Fahrenkrog and young students from the Educational Center of Mejillones was actually an invitation to think about the problems of this community and to propose solutions by means of role playing and the pretext of art. The artists are thereby agents of new possibilities and catalysts for other ideas, offering a view of a possible horizon that is not the same as the one seen in everyday life.

As platforms, the institutions and projects that support artistic experimentation should ideally construct those temporal spaces for encounter that open dialogues, invite and bring together those who otherwise could not have that exchange. From Central America to northern Chile and beyond, the ways of operating should take into account this type of urgencies. It is not about imposing works or ways of working, but rather constructing together, understanding that landscape and that social fabric in a deeper way so that the communities themselves that are affected by the art and by its discourse see their desire for change or to watch other possibilities move toward reality. Because it is only by considering the ways in which it is possible to “do art” that solutions and integral ideas can be proposed for learning and building in the future.

LIKE MY FATHER



LIKE MY SON



PROJECTIONS FROM THE ORIGIN

| Patricio Vilaplana Barberis

Corporate Affairs Vicepresident Minera Escondida / BHP


Five years ago the strategic alliance between Minera Escondida / BHP and SE VENDE Collective was originated and we have been progressing, step by step, to position Contemporary Art in the regional scene. While it has not been an easy job, it has been a constant effort, a daily questioning, learning and many times, stopping on the road to continue with more challenges.

Today we see how SACO7 was an event of national and international impact that allows us to open spaces for dialogue and reflection, valuable spaces for artists and non-artists, creators, students, academics ... a whole community spinning around Contemporary Art and its expressions.

With 12 exhibitions, 42 artists, curators from different countries and 24 thousand visits, this initiative closed its seventh edition with the conviction that it is necessary to think about projections from the beginning.

After seven years of execution, the former Week of Contemporary Art, becomes a Festival. It is a gesture of prediction for what only seemed a utopia: to create in the





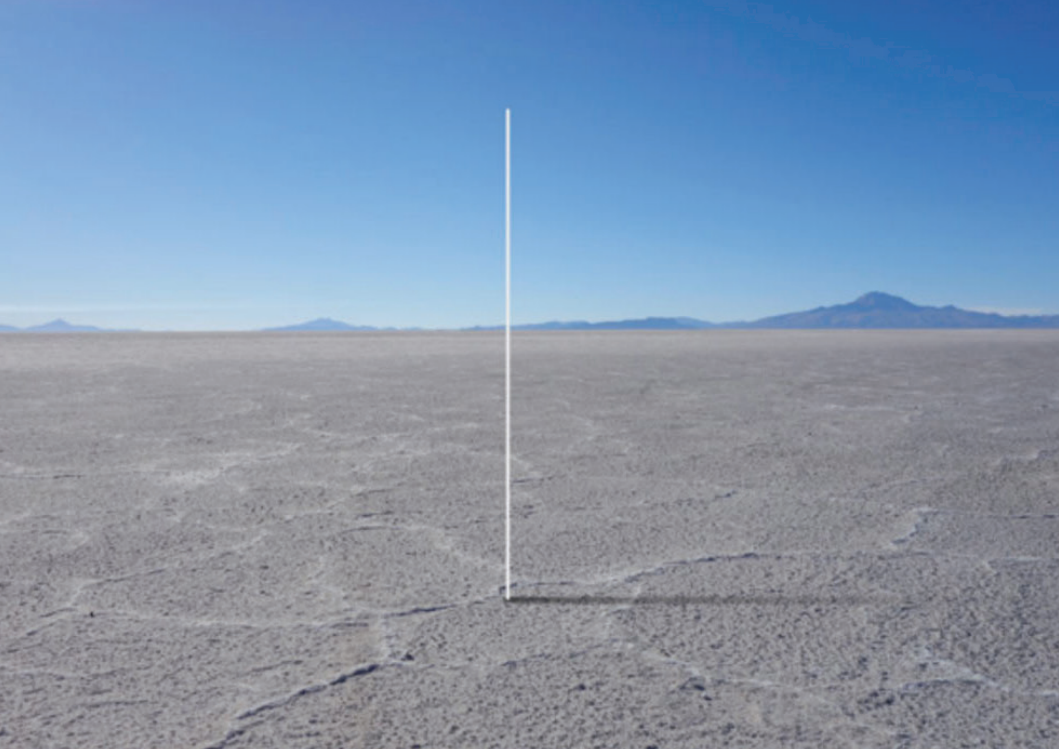
EXISTIMOS PORQUE RESISTIMOS

Antofagasta Region an event that would awake the need for initiatives in training, exhibition and research in visual arts.

For all the above is that our cultural plan is strengthened and complemented with these alliances, convincing us that access to culture is a factor of social transformation, generating capabilities, opening opportunities for the development and improvement of the quality of life of the community.

Our purpose as a Company is to support the generation of instances and spaces that aim at reflection, the visualization of diverse interests and the debate of new paradigms. In this way, the new generations will be a consequence of the opening of ideas and thought.

We invite you to meet around the Contemporary Art Festival next year and be seduced, expand our view and enjoy artistic expressions of the highest level.



MUSEUM WITHOUT A MUSEUM

A WALK (IMAGINARY) AROUND THE PIER

Melbourne Clark Pier, Antofagasta historic center

| Inés R. Artola

It's funny that times separate us, don't you think? As I write these lines I am more than twelve thousand kilometers away from Antofagasta and I am alone in the living room of my house, writing and remembering as I listen to the hustle and bustle of the Warsaw city center. Today, also, I see in the news that the pier exhibition closes. Just the day I decided to write about it.

But that is (or rather, it was) my time. However, now, while you are reading about me, I must be doing something else, it is possible that I am not even where I told you. The safe pier must be empty and will not be filled with art until the next edition of SACO. Or maybe it's the next edition already, or even more.

Maybe you saw the exhibition, maybe we even crossed each other at the pier, knowing each other or not knowing who we were, or maybe you could not go because you were far away, in another city or country. It is even possible that years have passed and now you are looking at the SACO files for some reason, just curiosity, or nostalgia.

Also, while artists produced their works on the pier, each of us would be anywhere else, but not there. And when we saw the works, they could be present or not. For certain now, they are all far from Antofagasta, in their countries of residence or in some residence (please excuse any repetition) artistic. But the important thing is that they left their works and that they looked at us and we looked at them. And they remained in our memory.

From all these times (those of all of us: you, artists, me) if you think about it, you win with all certainty that of the works. All of them agreed with us. Even if you were not present, in the lines that follow they will look at us again. It is a truism, but it is beautiful to think so: people come and go while the art remains (physically or spiritually); people have a limit of looks (our own life) while the look of art extends throughout history, looking generation after generation. It's beautiful, don't you think?

In brief, the times. Great inspiration if we think about all of these our temporal and spatial perceptions, but that's something that we cannot all agree together! Fortunately, there is memory. Fortunately also, there is writing. So, in order we can all meet again (you, me, artists, works) I propose we take a walk. Fortunately (and there are already three) there is imagination. So, let's go to the pier, yes?

Let's think it's a winter day, although warm and sunny. But without trusting: we all know that the sea breeze always gives a bit of cool, more if the sun wants to play



hide and seek among the clouds in complicity with the wind. It is midmorning and we are approaching the pier from the left to the sea.

In the distance we see some forms: white letters above, at the start of the pier. Below we seem to see a sculpture, all white too. We also see how geometric shapes of mirrors reflect light in the middle of the pier and a structure that seems to be gravitating at the end. We keep on approaching and we see some hanging objects, they are many and dark, what could they be? And like a fabric of brown, beige and brown tones, moved by the wind. It also seems that there is a kind of gramophone around, a little strange, right? It is best go closer.

We went inside and the first thing we clearly see before us - standing, proud, looking at a horizon that is not the sea, but Antofagasta - is Juan "Chango" López, the monument of the first inhabitant of Antofagasta, made by Osvaldo Ventura back in 1974. White, clean and pure, rescued from his destiny that seemed to have no solution: during the transfer in 2008, the original sculpture was damaged and the city was left without it, apparently, forever.

Valeria Fahrenkrog, knowing the facts, wanted to recover it for the city and tells us that she opens "the question about the memory and urban identity and the cultural legacy of the city of Antofagasta". An open question, like Antofagasta, is open to the sea, and it may well cross borders and make us reflect on that memory in the imprint of all the cities, on its permanence, demolition or manipulation to speculate about what they call the identity of a place. A gift, yes, for Antofagasta. And a reflection for all of us. Possibly everyone remembered and recognized the monument as soon as they saw it, and then they smiled. And the one who did not, asked for it and refreshed the memory, or completed it to realize some fundamental things. Some stylized forms of anonymous figure that tell us about times, origins and myths. The gesture of this Chilean artist living in Berlin who, not in vain, has an artistic career in which the urban gesture, reflection and questioning of the environment that surrounds us is one of her most essential characteristics. Along with good work. In sight is, in *Fragments of memory*.

We continue. Now the letters we saw in the distance from the top fall on us. Now no longer they introduce the pier in its aesthetic and light weightlessness. Now, rather, they fall on our heads. And they almost weigh. Great truths, hurtful. Tomasz Matuszak placed that "small variant of the English proverb that says that things will always go the same from one generation to another," he tells us. Like *my father - Like my son* ("Como mi padre - como mi hijo"). They weigh because one realizes its irremediable certainty, not only in the course of history (political, social, aesthetic, no matter what prism we look at it) and observes its surprisingly pendular swinging. But they weigh even more when we see it in our own life. And the most terrible or hallucinatory is that (not to get dramatic) we always realize after, never before.



A reflection that is its simplicity touches the target of us: present and past come together, in that moment when the person, when maturing, breaks with the umbilical cord and at the same time realizes how difficult it is to achieve that surrealists aspired: “stop dragging the body of the father eternally.” More violent than that phrase is the knowledge that is an unreachable ideal. Popular wisdom that taps us on the head when we least expect it. That will be given to our children. And the same one that was given to our parents.

We then look at the other side of the pier. There is the gramophone. No, wait, it does not work like a normal one. Let’s hit the crank. Let’s see, let’s listen from the other end, what does it sound? Distorted noises, a poetic fragmented and distorted with use. It is beautiful, the sound, the noise, the object itself. It can be moved, as if you could take it for a walk. But what is there in that record that scratches that needle so fragile that even the wind can move it? It is music and local stories, tells us its author, Rodrigo Toro: “The machine is opposed to the technical means that preserve information because it is an instrument that destroys it, facilitating forgetfulness, but giving it materiality and voice”. *Hummingbird #3* is a sonorous, interactive, mobile object. And it is not only its external appeal but what it houses and, above all, how it does it. “Facilitate forgetfulness, but granting materiality and voice.” We taste those words and again we get closer to listen to that distorted message, which hypnotizes, to think about forgetting and memory.

We see someone on the other side of the pier moving a rope and operating a lot of bells. That was the hanging and dark structure that we could not see in the distance. Now it is clear. And it can be heard. We stand below it and the shape of the bronze bells blend into the sun's rays, its circular arrangement creates a homogeneous composition that, in detail, discovers different universes in the profiles of each of them. Gergana Elenkova, its author tells us of his work *Chánove*: "the harmony of the sound of the copper bells, which travels through time and space eliminating all defined cultural borders". Eliminating borders ... another present to Antofagasta, a lesson that all countries, especially now, should learn, because sometimes borders do nothing but increase pride and unleash dangers. Gergana opens them, makes them breathe, talk, tell, sound. Everything the wind wants them to tell. Everything we ask them to tell us, or whisper actioning them ourselves. We stayed a few minutes under its sound and we looked at the sea, there where the border does not exist because there is no view but the horizon.

We are lucky, it is almost the end of the exhibition and the day arrived when, finally, the bells were installed in full. Gergana could only put some of them in her suitcase. They are Bulgarian bells. Those that were sent by mail were blocked by customs with that irrationality that only the bureaucratic systems have that think they are sensible and they do not do more than to behave like a handful of









hysterical (I stress, in masculine). Excuse my indignation, but I say that governments could already worry about detaining dangerous individuals (including politicians, or rather, to begin with) instead of something as beautiful and harmless as a set of bells that, in addition, have been collected with care and time by this artist. But well, we are lucky and we already see the entire installation, free. And that is how we feel.

The mirrors, the geometric shapes that we already saw in the distance, are before our eyes. We keep going and we are inside of them. The walk around the pier breaks and we are inundated with geometries and mirrors. We see ourselves, but we distrust. The forms are deformed and we deny the evidence. But we look again, we cannot avoid the gesture. We go back again and again and we ask ourselves a lot of questions.

Who sometimes has not questioned if it is true what the mirror presents us? The artist, Thiago Guedes, tells us: "This mythical object that fascinates humanity since ancient times, which made Narciso think that he was 'another me' in the reflection of water, still intrigues us and puts us on alert. Jorge Luis Borges said: 'only two opposite mirrors are enough to create a labyrinth'. The truth of the mirror is the enigma. "*Mineralogía del Ser*" (Mineralogy of Being), that is, finding with oneself and the mineral origin, a questioning until the last atom, from all perspectives and prisms. A look in the mirror and want to know more, sometimes also, want to run away from it. That enigma that the author tells us and that the work itself contains, with forms that despite their acute vertices push us to perpetrate a winding, endless path, as if we were caught by the very symbol of infinity. A labyrinth, in short, to find ourselves. And it is not paradox.

Now we are on the right side of the pier, a little further of the Rodrigo Toro's work. There is the fabric that blows the wind. We hold it. There are embroidered phrases. We read. They are very violent. Phrases of women thrown to the wind that give us on the face, to men and women. Testimonies that the author embroiders with embellishment to embroider to us that pain that should not be forgotten, that should not be allowed anymore. But getting impossible is almost a chimera, and we are sad to know that those stories keep repeating now that we read those phrases and the rest of the days that, certainly, we will remember them.

Bárbara Shall, *¡En tu seno, oh Libertad!* (In your bosom, oh Freedom!) title of the work. In your bosom (feminine), freedom (feminine term also), but when? A contribution that explains once again that little handbook so well titled "We should all be feminists" and that so many works throughout the world is not that they tell us, but rather they shout at us. As the creator tells us: "On the pieces of the fabric, sewn the phrases of women, extracted from testimonies of violence, characteristics in the formations of their families, from the colonial era until today". Domination of past and present. Fight against it in the future. Not to be

LA VERGÜENZA, EL MIEDO, LA RABIA,
MI MUNDO SE DESMORONÓ,
SE HIZO PEDAZOS, QUERÍA MORIRME

DESDE A IDADE DE 12 ANOS
EU ENTREGUE A VIDA
DA PROSTITUIÇÃO
PELA MINHA
SENHORA.

ME SINTO SUJIA Y MUCHAS VECES
LORO PARA DESAHOGARME

NO ESTAMOS SOLAS

PARECIA UM SUERO
UMA PESSOALHA

SO PENSAVA EM FICAR VIVA PARA TI MAS...

AHORA

SUS DÍAS

SON

MÁS LARGOS

QUE ANTES

ERA COMO VERA LA
MUERTE EMPERSONA

TIVE VONTADE
DE ENGOLIR
MINHAS FILHAS
PARA MEU VENTRE
E NUNCA MAIS
TIRÁ-LAS DE LÁ

TE SANGRO,
Y COMO NO
ME SANGRO
SE HABÍA
ENOJADO
Y ME DIJO
QUE NO ERA
VIRGEN

FUI CRIANDO FORÇA
PARA CONSEGUIR
ANDAR E ME ARRANJAR

HOJE AINDA ESTOU VIOLENTADA É DOR QUE NÃO PASSA

QUEDE COMO MUERTA EN VIDA

ME FALTABA? QUERIAS PARA LLEGAR A CASA?

É COMO SE SÓ SOBRIASSE

TODA A FORÇA
QUE EU FIZ
PARA ESCAPAR

NÃO SERVIA

SU CORAÇÃO SE ACELEROU, SUS OJOS
SU CUERPO SE TENSÓ Y SUS PEN
EN SU CABEZA SOLO EXI

QUANDO VOCÊ VIVE COM MEDO VOCÊ NÃO VIVE

RESISTE, RESISTE, TODAVIA DESE QUEDAR UNA MANERA DE ES

EL MIEDO
SIGUE A MI LADO
TODOS LOS DÍAS

DOE LADO, PERO DE MEU CORPO

LOS RECUERDOS

EL PÁNICO LLEGA

SÓ TENHO UNS CURTOS
FLASHBACKS

DO MOMENTO,

DA DOR,

DO DESESPERO,

DE NÃO CONSEGUIR ME MEXER,

DE NÃO CONSEGUIR GRITAR,

DE NÃO CONSEGUIR FALAR,

DE NÃO CONSEGUIR

MAIS ENXERGAR.

DE ESTO HACE 4 MESES, Y
ESTOY EMBARAZADA. ESTO
ME ESTÁ CONSUMIENDO EN VIDA

AO MEU REDOR ERA UM

MAR DE SILÊNCIO

SOBRE ISSO

VI PEDI DE MIL FORMAS PERO N



silent but to raise the flag of protest. The shapes of the fabric, hanging as if they were an urban clothesline, take us back to the feminine, not because I want to, but because the domestic chores (let's not fool ourselves) are still associated with us. A gesture that denounces with the same language, which comes directly from the directness of its form and content.

We ascended the pier and arrived at that object that hung and that we did not understand from afar but that attracts us, that forces us to get closer, that does not allow us to leave without first seeing it, touching it, checking it. Some cones stand up like marine seashells of minimalist design. Together in the center, they make up a curious shape from which some tubes emerge, and now what? Do we speak for them or do we listen to them? Finally we decided to listen to them, and we are surprised that the sounds of *Topófono* become so surprisingly subjective, "Towards the sea an original environment, towards the pier the human circumstances, the architecture of the site", says Juan José Alfaro. Two directions and two worlds. Thousands of sounds that, depending on their orientation, speak to us of depths or realities on the street. An object that lifts the pier like a lighthouse, that ends the journey or that rather makes us retrace our steps. But first, we stop again to listen, looking at the sea and land. And it does not stop surprising us.

A lighthouse that lights with sounds. Synesthesia in perception and shapes calculated millimeter-wise. We smell the architectonic formation of its author, we observe conformations that invite to participate, to stay, to be in them, to listen. As architecture does. We become, suddenly, the testers of the acoustic phenomenon through the ludic to reach transcendental reflections. Sounds that carry stories, stories that are trapped by those funnels at the precise moment we access them. Or that follow their course, without us noticing. So important is walking with open eyes and ears. Sometimes a difficult task.

We're leaving the pier. We say goodbye to their works and think about the title that brings them together, *Origin and myth* and that each of them interprets in a different way, all of them very accurate. Concepts that are now ours and touch us to make us think about our own origins and myths.

Works that came from different parts of the world as messages in bottles. But, attention, glass bottles, nothing plastic. You already know that plastic takes about 600 years to degrade, so we better be ecological, that it's very necessary, in Antofagasta and around the world that claims to be "civilized". No, it would be better to think that they came to us in glass bottles and that their message will never disappear. That the works, although they are no longer there, will not





degrade, even if 600 years or more go by. Be these words for their preservation in the memory and that this walk is done whenever we want, in spite of those diverse times that separate us all. Thank you, it was a pleasure to walk with you. Whenever you want, we can repeat it.

FROM WHERE DO WE THINK ON THE ORIGIN AND THE MYTH?

| Montserrat Rojas Corradi

Myth comes from the Greek word *mythos* which means, roughly speaking, an enigmatic story of a fabulous component that influences the lives of people. In its beginnings, the word also implied a sacred use that explained everything related to the universe, men and nature. Myth and origin work as obverses of the same face; they need each other to exist and understand each other. The myth carries with it the elements to understand the origin. The Bulgarian author Tzvetan Todorov, states that, in the time of Socrates, he used to ask the audience what was their preferred mode of expression or genre, the myth - that is, the story - or rather the argument? Telling a story is closer to the myth (Todorov). Based on this idea, I will think on contemporary art told from territorial histories.

This writing is inspired and comes from an experience that appears in Antofagasta, a city that I had not visited for more than 20 years. The concepts with which I was invited to be part of the northern city are “origin and myth”, those that accompanied my walks, observations and reflections.

Antofagasta is located in the north of Chile, in a territory that has been historically in dispute, both from the geographical and from the past that continues to interrogate





us in the present, invisible to many of us. The coastal city belonged to Bolivia before the Pacific War, also called “Guerra del guano” (Guano War) or “saltpeter”. There is still an invisible limit made up of architectural and cultural testimonies that account for the spaces that existed before the war and how, in a radical way, the borders between Peru, Chile and Bolivia were transformed. However, the customs and cultures that live in the social imaginary, remain spectrally present, without being able to speak of a multicultural identity in the strict sense, that is to say: that different cultures coexist in a space free of harassments and essentialisms. This is despite the fact that there is a strong migration in the city, with a growing presence and cultural diversity of Andean indigenous communities, mestizo cultures, afro-descendants, Colombians and Venezuelans. The same geography, urban and natural, sedimentary of these processes of cultural hybridization has its own origins and myths, they crystallize in its aura, projecting a multifaceted portrait.

At present, and in the context of political and social problems in which we are, both in the country and in the world, this question becomes vital to define and project our perspectives and visions about the future and to better understand where we are heading to. But, certainly, it is necessary to ask again: Do we know from where we are thinking about the origin and the myth? Will it depend on cultures, politics or religion? A first way of thinking introduced by the colonial ideology, which was naturalized in a period of Spanish conquest in the history of Chile and Latin America, is part only of a myth of origin. The other way of thinking about the origin is from the biological (as in the case of the phenotypic reading that corresponds to a cultural construct such as *race* or in the assignment of physical faculties to a body from another culture). This reading completely ignores the cultural aspects of societies.

As the human being develops, traditions are established, which are transmitted from generation to generation and, of course, flow into society, and, therefore, are forming some pillars that sustain the nation culturally and, they produce, at the same time, a sort of non-fixed identity, which is constantly changing. This characteristic is reflected and projected from the personal to the collective, that is, understanding culture as a space of memory and history. Here the origin and myth come together becoming a single ideal construct, which is driven by the changes of societies, migrations, politics and economy.

In America, the myth seems to be a constant struggle to define, according to who holds the power and how the identity (s) is defined. These issues condition, form and give basis to our own stories that, in turn, are intertwined with an awareness of time and life in common to societies and communities. Currently, American myths are directly or indirectly related to the struggle against colonial origin. The Argentine theorist Walter Mignolo already said it that thanks to the *discovery* of Latin America there is modernity and economic traffic in Europe, a continent from which a significant part obtains the wealth thanks to colonization in Latin America.







The difference lies in who exercised power: Europeans who looked with surprise at the American continent, thus giving rise to an institution of the view that conceives us as inferior beings. In Latin America we found an idea of origin in historical terms that implied the struggle against the Spanish and Portuguese colonial power. This reality still persists and that hinders the more independent development of Latin American societies.

Artists, as a matter of principle, question history and wonder about its roots; whether from the biographical, from the official accounts and their deconstruction or from their insertion in the world. This is how works that question the viewer arise under the guiding concepts of SACO7, such as the case of the works that revisit the past of slavery in Brazil of Ayrson Heráclito or in the research and medial work of Rainer Krause, who, from the capture of the sea sound, manages to generate a sensory and mnemonic territory beyond the terrestrial.

In projects of artists such as Agencia de Borde and Teobaldo Lagos, the origin of the territory and the relationship with migration are questioned, as socio-cultural phenomena. On the one hand, Agencia de Borde questions the viewer about the production processes and from the artistic fact, integrating children in the recreation of imaginary territories, in scenarios that produce danger. The fictions with which we are there are based on facts such as the use of antipersonnel mines to draw boundaries between Chile and Bolivia, national spaces that are always reformulated in terms of identities, origins and destinies in the post-coloniality context. On the other hand, the work of Lagos appeals to the impossibility of retaining time and the transformations around the environment in the globalized world, issues that attempt against the official narrative of homogeneous and isolated constitutions that, presumably, own the identities of nation-states in the Latin American region.

LIKE MY FATHER



LIKE MY SON



FRICCTIONS

Art Room of Minera Escondida Foundation in Antofagasta

Juan Fabbri Curatorship

The arrival of Christopher Columbus to America in 1492 marked a decades-long record, along which the ancestral myths of the pre-Columbian and their importance in cultural identities were systematically rendered invisible. The theorist Walter Mignolo postulates that the power of the colony is invisible (Mignolo 2005), to the extent it is veiled by the effects subsequent to the exercise of violence and silent in discursive and narrative terms - as happens when it is impossible for a victim narrate the traumatic event and identify the victimizer. An example of this may be found in the curatorship of *Fricciones* (Frictions) of Juan Fabbri (Bolivia), who questions a country traversed by a colonial past, and whose result in the present is the radical division between colonizers and colonized who each one carries within, paradoxically in a post-domination context. According to Fabbri, this division is incorporated in such a way that duality becomes ambivalence in the individual experience of life, perception and the possibilities of transforming the world. Not only the subject is violated, but on the surface and the whole, their concrete and palpable form of being in the world is also threatened.





una vida tan larga en la que yo apenas soy media respiración.

Bolivia is still deeply marked by this duality that, at another time, exploded in various forms of indigenous uprisings involving the direct intervention of bodies and their cultures, as if to attack the evils from attacking the flesh. In the words of the curator, “the indigenous populations carried out uprisings that caused the assassination of several leaders, as was the dismemberment of Tupac Katari and the (consequent) control of their territories.”

Today it is possible to reconstruct these harsh memories from contemporary art, also making it possible to imagine new futures. The artists of *Fricciones* (Frictions) work from photography, video art, performance and painting, exposing the complex problems of coloniality and thus determining places of enunciation of difference, which could be defined as characteristic of a current and emerging scene of art in the neighboring country that seeks the decolonization of the view. As an example of this, the artist Claudia Joskowicz, who works from video performance with the death of Tupac Katari. He, leader of the Aymaras, led an army of 40,000 men, surrounding the city of La Paz to rebel against the Spaniards. The result of this confrontation was the death of this leader, caused by the dismemberment with the help of four horses galloping in different directions and pulling their limbs with ropes. This brutal execution that sought to intimidate any uprising of the people, was in the imagination and memory of Bolivians as a historical fact that marked

a before and after. The artist refers to the way of his cruel death, to reveal that there is still a division between colonizers and colonized; in his performance, a naked man is carried by four motorcycles, alluding to the atrocities of the violence experienced since 1781.

Andrés Bedoya, works the *performance* and photography. They are four images in which the public faces long, loose hair - usually associated with the feminine and with an idea of freedom in the West - of indigenous Andean women, cholas, who traditionally wear them tied or braided. The author calls an action to these Bolivians in which they settle horizontally in a structure and release their hair, giving the impression of a cascade of human fiber. As the artist says, "all this in a complex context in historical, social, economic and political terms". The title *Ultramadre* evokes his personal and family memory.

Alejandra Delgado questions the emergence of the monoliths of the prehispanic culture of Tiwanaku. Likewise, she wonders why the feminine presence is not visible in the photographs, as if women were not part of the story, as if the masculine image regulated and occupied the entire route of our vision.

Alejandra Dorado, in her work *Coyote*, makes a topic of the denial of the female image in family albums that standardize power relations in the feminine-masculine





unit, which could be associated with the origin and myth of the establishment of roles in a traditional family unit in visual terms, beyond its legitimacy in practical terms. They are patriarchal relations, they are albums that perpetuate the *duty to be*. The name of the work refers to a saying in Bolivia, as the curator explains: “*Coyote* was called the person born of an Indian woman with a mestizo, the mixture of the mixture”. In a few words, we are confronted here with mestizo Latin America, denied by the view of the official stories around our real relations of kinship and origin.

Fabbri, an anthropologist, manages to dialogue the traditional, ancestral and colonial with the world of contemporary art: in his exhibition includes a painting made in 1932 by the author Jorge de la Reza, one of the main representatives of indigenous art in Bolivia of the first half of the twentieth century, who represents the power of the conquerors over the indigenous. The exhibition contextualizes two important areas: on the one hand, the origin, its relations with the colony and the destruction of the Andean, the culture and its myths; and at the same time, the role of women is very present, creating a view from the colonial perspective and from a gender perspective.



HERITAGE (HERENCIA)

Art Room of Minera Escondida Foundation in Antofagasta

Margarita Sánchez Curatorship

Margarita Sánchez (Cuba), in her *Herencia* (Heritage) curatorship, reveals several points that encompass the Latin American reality, related to the origin, migratory movements, identity, and religious and social myths through African descent in Cuba and Brazil, as well extended to other countries of the continent, including Chile - a country that denies an 8% of African blood present in each Chilean and, of which 3% is concentrated in Antofagasta. The African-American descent of our population, although it only recently appeared in the Chilean discussion, has always existed. In the historical context, it was the Portuguese who began the trade of African slaves to Latin America, being perpetuated later by English and Spanish ships that moved working prisoners from Africa to different parts of the continent, generating a transatlantic trade space of human beings and accelerated and multifocal oppression.

Herencia can contribute to the discussion of migration in Chile today, giving insights on the common features of this cultural, social, economic and genetic condition of post-slavery in the continental, insular and transatlantic space. Sanchez's exhibition takes us to the legacy of Africa that passed from generation to generation with its beliefs, myths and customs. History reminds us that the presence of "Afro" in America comes from the forced and cruel migration produced by colonial processes, generators of social inequality and cultural and racial stereotypes; problems that today are part of the experiences, stories and discourses of artists to their contexts of origin and to those who choose to reside in the (unequal) map of global art.

The work of the Brazilian artist Ayrson Heráclito contextualizes us in the origin of slavery, taking as a scenario the places that led the Atlantic traffic of African slaves: the Gore Island in Senegal, from where was their departure, and the coast of San Salvador de Bahia in Brazil, its final destination. The performances carried out on both sides of the ocean are rituals of cleansing the pain and damage caused by the colonization of the former inhabitants of Senegal who were enslaved, and their descendants. The photographic images of these actions produce a feeling of deep sadness. In the words of the curator "they tell us about the uprooting and the non-return experienced by those inhabitants of the black continent in the colonial past".

At the same time, the Cuban Marta María Pérez, who has a prominent place in photography, explores the imprint of African culture and its syncretism with the Catholic religion, and the extent to which these substrates were decisive in shaping the identity of the Cuban and his religious beliefs. To allegorize them she uses their face and body, which also serve as an object of reflection of the mythological.

Susana Pilar Delahante recreates in the performance *El Tanque* (The Tank) a current tradition in black skinned people: that of straightening hair with a hot comb in order to approach the canon of beauty of the white woman, although this aesthetic treatment is painful and goes against of its own nature. In a second performance, also reproduced in video, she insists on its origin and identity: she drags a boat tied to her body to indicate that she carries with her the cultural load of ancestors from other continents, wherever she goes. For Margarita Sánchez, Delahante's actions constitute a critique of the myths that the West created around the physical characteristics of the white man, and in them she interweaves the questions of gender, race and the colonial.

Jeanette Chávez, on the other hand, activates in her work a ritual space of *Yoruba* cleansing, of the same cultural origin as those of Heraclito, but on images recorded in video of protest marches in Germany against immigration. Inspired by the myth of Oshún, the *Yoruba* deity of love that balances passions in society, Chávez pours honey on the protesters in order to neutralize their xenophobia and sweeten them. Once the jícaras of honey are emptied, she breaks them against the floor for ending the evil that results from the intolerance and the rejection of the other.

In his performance, Carlos Martiel presents us how black is suppressed, but from a very particular proposal: serving as a leg or supporting a table with food so that





the audience of the exhibition, blind before the art, taste the buffet. The guests, mostly whites, eat without looking, walking through space without noticing that it is in fact a work that is part of the exhibition. Unconsciously they contribute to the notion of servitude and invisibility that the Negro has historically suffered. A second performance brings us closer to the isolation and segregation suffered by the *Garifunas*, an Afro-Caribbean group that immigrated to Central America with the hope of improving their living situation, but which could not to integrate. The right of every human being is to be respected; however, Martiel's actions tell us that the subaltern condition suffered by the black subject has not yet been eradicated.

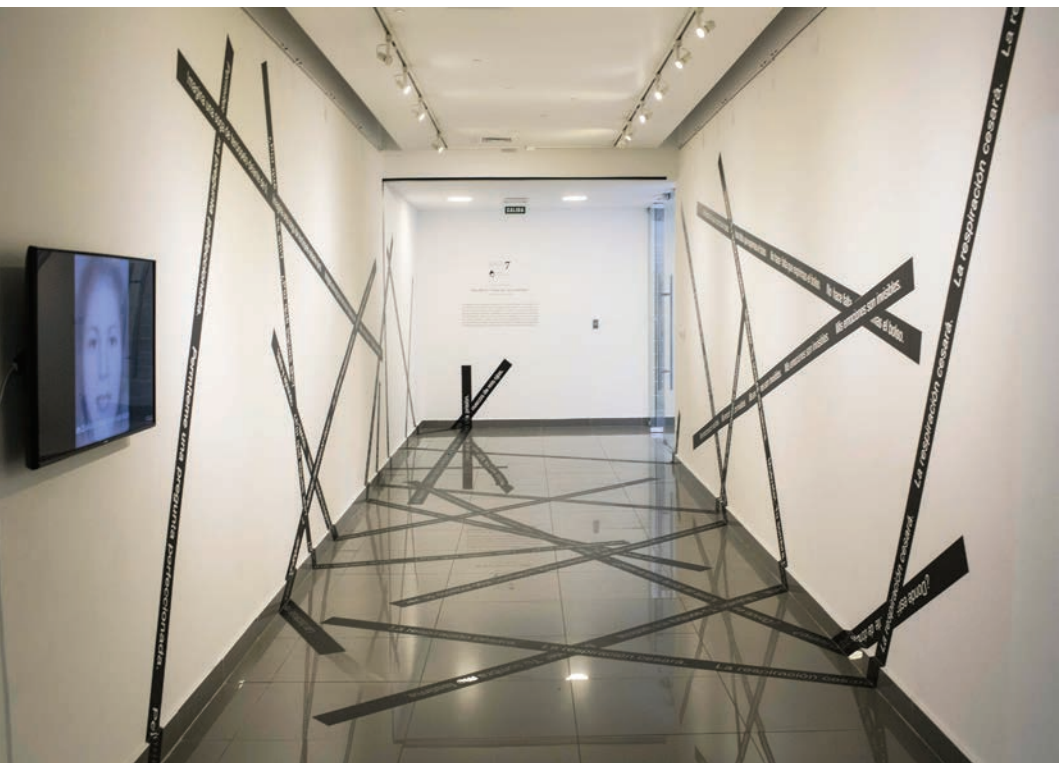
BEYOND THE “2 WORKS BY LUIS CAMNITZER”

Art Room of Minera Escondida Foundation in Antofagasta

Montserrat Rojas curatorship

The exhibit by Luis Camnitzer is in the entrance hallway of the expositions hall as a prelude to the exhibitions commissioned by Margarita Sánchez and Juan Fabbri. Almost the entire space is occupied by his work *Please Look Away*, conformed by tapes pasted on the walls and the floor of the access. His proposal generates a sensation of negation and impossibility of entering to see the rest of the works that address post-colonial topics, forced migration, and problems of gender, race and feminism. That is, a type of visual invasion was generated that gives space to reflect on the issues that art is addressing today in Latin America.

The density of stimuli in *Please Look Away* appeals to a complex of imperatives and prohibitions that are superimposed and overlap each other, alluding to processes of imposition and translation characteristic of migration and the relationship of the body with bio-politically controlled environments. A look at the artist's biography enables envisaging these spaces of superposition and transference of the individual experience in relation to different contexts that accommodate and at the same time oppress.





Camnitzer is a Uruguayan artist, thinker and curator, born in Lübeck, Germany. His family, of Jewish origin took refuge in Uruguay in 1939, fleeing Nazism. Luis was one year old when he arrived in Montevideo, where he settled and studied Fine Arts. The turn in his work occurred when he left, thanks to a scholarship, to live in New York. There he encountered the surge of pop art and the happenings and is where he would finally (re) settle. Camnitzer confronted himself in these journeys, as an artist who engraves and modulates inscription for its perpetuation and reproduction, reflecting, “I am an artist who does engraving, not an engraver who does art”.

That reflection enabled him to understand that what was important was what he generated based on his practice, taking away from the craft as the main objective and relegating it to an exercise of reflection closer to conceptual art, a path that was consolidated in different crises. It was not just about a shift in style and language restricted to the practice and the work in the studio, but rather was a transformation that responded to the social, cultural and political changes that would condition his life: living in New York, the Uruguayan civilian-military dictatorship (1973-1985) produced by Juan María Bordaberry, prevented him from returning to the South American country. There is something about Camnitzer that does not leave us indifferent, which is that it is impossible to review



We could say that the result of this coupling is that of a beautiful woman. An aspect that circles Camnitzer's work is when it represents the unknown subject, the silent migrant who is forced to leave or move, the detained and disappeared of the world, and the inexplicable violence in which we live. So it makes us think that beauty distracts the true difficulty, transporting us to the diverse layers of anonymity and mistrust, a sensation enhanced by the communications media, currently present transversally in every sphere of our lives. Both works, *Please Look Away* and *Jane Doe* speak to us of a type of accepted social norm that we live with without meditating on its implications and consequences.

In his works, the narrations intertwine, allowing the blossoming of origins many times hidden in the progression of history or the myths that echo in his work. This connection based on minimum histories, silently configures a part of the Latin American history that has been cut short. What could we interpret from Camnitzer's work in a context where migration, the exploitation of resources and history generate constant conflicts, and their effects of prolonging violence and distancing? We could think that there are various generations of people, daughters and sons of dictatorships, wars, social problems or inhabitants of Latin America who will identify with the work of this artist.

HAWKER HAUNTED

Antofagasta Regional Library, Central Hall
Cristóbal Cea exhibition

In the case of several Chilean artists, it would seem that origin is mythicized in a traumatic figure, common to collective and individual histories: the Military Coup on September 11, 1973. This is reflected, for example, in the work by Cristóbal Cea and by the group Agencia de Borde. The first addresses it from a personal history when during childhood his brother told him about the bombing of the Government Palace during the Coup in Chile. The title of his work is short and direct: *Hawker Haunted*, alluding to a play on words. The model of the airplanes used by the Chilean Air Force to destroy La Moneda, bombard the presidential palace and various radio stations was called “Hawker Hunter”. Cea alters the second part of the pairing with a similarly sounding word: “Haunted”. The silent gliding through the air is represented in the digital animation in a way similar to a painting that depicts a flying machine, an anonymous and ghostly body that plows through space, perhaps in search of its own destination, with the cabin covered with a black plastic fabric that makes it impossible to see any pilot. If there is one, he wouldn’t see anything either.

Violence in terms of war has become normalized (it’s enough to think about Syria and every other warlike event that despite its over-representation in the media seems to be totally absent from our lives). The words of Walter Benjamin reflect it well: “The soldiers came back silent from the battlefield”, a quote comparable to an exhaustion or saturation of images of tragedies. The cabin hidden by throwaway material, the rust on the fuselage of the fighter jet, the engines off and the noise of the wind appeal to that scenario known by all those who have witnessed violence or the places afterward: the landscape of ruin, where words, images and sounds are not enough to describe the loss. In the ruin, the impact of the bullets and the marks of the flames hide the event of violence in the present, and at the same time are testimony of its appearance and disappearance, in a way similar to what occurs in individual psychology after a traumatic event, when the victims cannot describe nor date back to the act of violence. Nor can they identify the aggressor or simply remember that something happened that affected them. The enchanted and blind fighter jet is the attacker that does not find its direction nor remember its function.

A work of art can have various layers of interpretation, versions and shifts. Cea, with *Hawker Haunted* plays with the notion of confusion of what we think we know. The end of the Second World War and the Holocaust marked a before and after in the history of humanity. The war devastated and struck down societies, architectonically as well as politically and economically, and socially in the middle of the soul. Afterward, there was significant growth in the industrial post-war era, a time when the “Hawker Hunter” jets were designed and built in England, used for the Royal Air Force and later exported to various countries of the world.



In this regard, just as there were ships for the commerce of goods and slaves, made and provided by colonial powers such as the British, there are currently arms of mass destruction offered by companies and transferred to countries that were formerly colonies. Those transfers today are not mere innocent deals but rather consolidations of domination through the rules of the liberal economy and international cooperation in the post-war world of globalization.

The Cuban Revolution in Latin America (1959) was a difficult attempt to change the course of the history of domination. Here, a new ideology was trying to be raised. But the attempt did not last long. In reaction, president John F. Kennedy created the "Alliance for Progress", which meant financing some Latin American countries that were in the OAS in areas of health, economics and education, in order to block Cuba and its possible projections beyond its borders. This was accepted in 1961 in the conference of Punta del Este. Under the government of Alessandri it arrived in Chile, in part to slightly support the agrarian reform and other areas (there were also scholarships for art). I mention this historical background to understand the complexity of the work of Cristóbal Cea.

The jets arrived in Chile under the government of Eduardo Frei Montalva in 1967, some of which were used on September 11, 1973 to bomb La Moneda, giving rise to the darkest history of our country - the dictatorship of Augusto Pinochet Ugarte. 45 years after that event, Chile is still not capable of discerning nor coming to an understanding on everything that the civilian military coup meant, even though it was and is part of our history.

The piece represents not only Chile and the cold war. It also appeals to the criticism of military use, such as the jets and the territories over which they fly in surveillance, the wars and the normalization of violence. The artist questions in quite a subtle manner the story he was told about the dictatorship when he was young, that left out the rupture of democracy and the start of genocide.

HO

Chela Lira Art Gallery, Catholic University of the North

| Gonzalo Reyes

HO is the exhibition that ended *H* residence and was inaugurated in the Chela Lira Art Gallery, of the Catholic University of the North in Antofagasta. In this exhibition, works that depict part of the processes of production and reflection around different ways of contemplating human displacements and their relation to the planet were exhibited. The works were a set of research that was sometimes shown in the process of development, as well as others made in the past.

The upper room introduces us to the exhibition, which proposes two positions against migratory experiences through works of Chan Sook Choi and my own authorship. The first of the works is a game of words that can be translated as *FOR GOTT EN*, a series of nine photographs framed in acrylic boxes, in which portraits of women partially vanished by the water contained in these boxes are presented. The Korean artist interviewed these women, mostly widows, migrants displaced in the Korean War in the 1950s, to which the popular democratic government of North Korea gives them demilitarized territories to settle; today these women are expropriated from their lands by the same government.





Leaning on a white plinth we find *Mother PNG*, a work I made in Berlin; a 440-page book whose content is the transcription of the code that a computer must read to reproduce the image of its cover, which is a screenshot of a conversation by videoconference with my mother, who lives in Calama. Skype has been the most direct way to keep in touch with my family, from whom I only receive signals decoded by algorithms that reproduce their presence from the distance.

In a small photograph we see *Looking to the South*, a device similar to a cell phone, which, when exposing to the light, reveals holes that indicate the Southern Cross constellation, which is only visible from the southern hemisphere of the planet. This object was sent to Berlin obeying the spirit of symbolically maintain communication with the place of my origin. The third work of my authorship is *Dawn eye*, a follow up of different skies where it is dawning in different places of the planet, this transmitted in real time thanks to webcams setup in those places. The image on the monitor represents a circle, where the color of the sky can be seen, a *zoom* made in these cameras lets us see the pixels of natural images transmitted by contemporary media such as the Internet. This work, proposing the idea of a globalized world where migratory borders are broken thanks to technology, is a bridge to the second part of the exhibition.

Downstairs we find the works of Felix Kiessling and Shingo Yoshida, both focused on singular ways of measuring the planet. The German artist presents two works in the development process. In a wall whose color reminds us of the earth, hangs a frame with two small photographs of metal objects in the shape of a “T” on the surface of the desert. One of these same metal objects is found on the floor of the room resting on a rock. It is his *Tangent (Atacama)* project. These elements were located in the desert more than 6 kilometers away, forming between them an imaginary line, a tangent that touches on a central point the curvature of the earth.

Erddurchstechung Chile / China is a large-format photographic diptych in which only one of the images is printed with a vertical landscape. It is a work in the development process, in which Kiessling sets up an “axis”, a metal bar, which should cross the earth to its antipode, located in China. Thus, the work will be completed once the artist travels to the mentioned country to install the second end of the bar.

Behind a wall located on the same floor, Shingo Yoshida presents us *From stones to the stars*, a selection of four photographs that reveal their first impressions when arriving in the desert. In this space we also find the video presentation *The end of the day and the beginning of the world*, an experimental documentary in which the artist, through a performance act, embarks on a journey through the white deserts of Siberia, up to the Bering Strait, in search of the point where the “world” begins.



AN EXPLOSION

Chela Lira Art Gallery, Catholic University of the North
| Agencia de borde

The exhibition *Una explosión* (An explosion) is based on a series of artistic operations carried out between 2015 and 2018. One question that has guided all of them is: what role does technology play in mediating an experience in the landscape? In our proposal for SAC07 we inquire about the possibility of editing the landscape, both in material terms -interrupt, veto, fracture the territory- as symbolic -to appropriate, rewrite, resignify the common space. *Una explosión* interpellates the audience to visualize ways in which the Atacama minefields modify the territory in a subjective manner. The risk of visiting it with the potential to blow up beneath the feet is both real and invisible at the same time. In this way, the exhibition presents different ways in which travelers and inhabitants of Atacama adapt their forms of circulation according to the potential presence of the mines, editing the territory, more or less explicitly, in terms of this presence. In this sense, the exhibition explores how Chile's war history impacts the way the territory is experienced today.

The work is an installation of new media specific to SAC07 *Origin and myth*, in which the public is invited to visit "a minefield", making the audience relate the geographical reality of those fields with the subjective experiences of the local

Inhabitants through technology, rendering an account of the multiple dimensions that constitute this landscape.

The exhibition receives the visitor with a small painting of a desert mined landscape in a realistic language that is directly connected with the tradition of 19th-century traveling painters, which marked the imaginary territorial of Chile. Following this, a mural installation was created consisting of a set of 18 subjective maps of the territory made by visitors and residents such as shepherds, travelers, tour guides, teachers, students and army people. These representations contrast with the *in situ* mural of a scale map of the geographic military institute of the Antofagasta Region where the studied minefields are located. A series of three large-format photographs of the landscapes that contain anti-personnel mines are also presented. These images express the imminence of the danger from its most disastrous manifestation -the explosion-, to its more discrete version as a camouflaged weapon in the ground. In one corner of the room there is a diptych video that combines, on one side, the recording of a *drone* that travels the minefields from the subjective perspective of a walk. And, on the other side, the file video of “camera traps” used by biologists from the Atacameño area to record the presence of animals that are difficult to observe. In this way, the video uses different forms of mediated landscape through which the desert territory appears. The audio of the video, on the other hand, translates the key concepts of the demining process, such as the idea of tension and instability that it provokes. This is generated through a sound construction that mixes synthetic sounds and *in situ* recordings that overlap and mix with each other. Finally, an incisive element of the proposal is the 3D animation in which an antipersonnel mine revolves on a placid background of sky and clouds. The work is shown in a small screen at a high level, looking to surprise the unwarned spectator. In this way, the exhibition aims to create a journey that interrogates the subject-space-technology relationships that emerge from the contemporary landscape experience.

INTERFEROMETRIES

Antofagasta Station Cultural Center, Main Room

| Ximena Moreno

Doing this curatorship for SACO involved reviewing different aspects of how to dialogue with the curatorial script of this seventh version of the Festival, *Origen and Myth*. What ideas could come from that matrix that uses the genealogical story, the family tree, reflections that tend to cite possible relationships of an individual to their ancestors, their history.

Without being restricted, curiosity arises to examine the Antofagasta Region territory. Thus, from the observation of certain phenomena given in the science field in Region II, the desire to propose a bifurcation is born taking aspects of local geography in connection with the observation and study of the sky, of phenomena linked to astronomy and technologies used for that purpose.

There were two relevant data that derive the curatorial tone of this exhibition: the proximity of the city to the Tropic of Capricorn (located 28 km north of Antofagasta), which corresponds to the southernmost parallel of the planet where the Sun is located locates in a zenith way above ground in what is called the



Summer Solstice (southern hemisphere) and, with greater force, the attention on the so-called “delay lines”. Technology -and essential characteristic- of the Paranal Observatory (ESO) in which, through underground tunnels, the four telescopes (VLT) are interconnected, significantly increasing their capacity to track the sky, in a remarkable maneuver that increases their reach over an extraterrestrial surface through what is called interferometry.

Although each one of the telescopes of the Observatory is designed so that, from its characteristics, which fall mainly in the diameter and purity of its mirrors, operate independently, the technology of the underground tunnels allows to connect and multiply its observation capacity through a system that challenges a defect: the different distances that each one of the telescopes has with respect to the computer system. The dynamics of this technology must ensure that the light beams to be combined have traveled the same distance, and to achieve this, the delay lines are used, thus ensuring that the light trajectories remain the same after a simultaneity effect as a condition to carry out the objective, in a strategy of collective collaboration and synchrony.

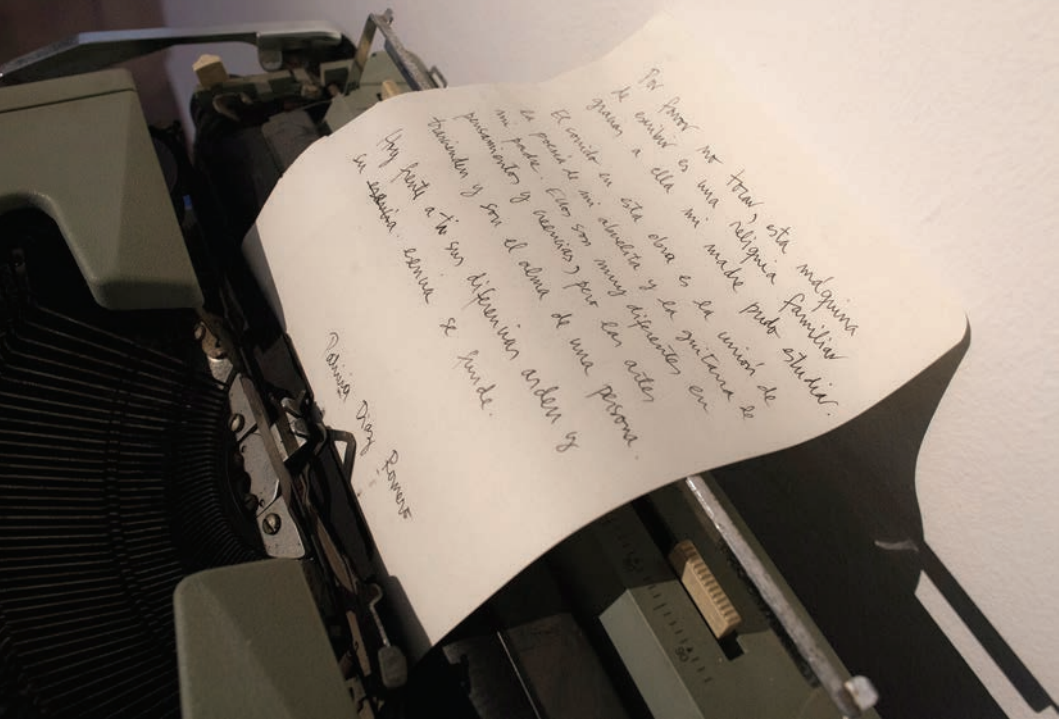
From this quote to astronomy, or rather to technology, the desire to invite artists who work under the idea of linking bodies, elements or objects with each other





is born, in some cases, moving away from the clear relationship between human beings. Specifically, Paulina Silva, Soledad Pinto and Diego Santa María were invited to create a new work for the exhibition, and Joaquín Cocifña and Cristóbal León to carry out the *Curadores Nepotistas* (Nepotist Curators) workshop in Antofagasta, in order to exhibit their results in the exhibition. Although Paulina and Diego conducted an investigation closely related to the territory, both Soledad Pinto and León & Cocifña paid attention to the genealogical links. In the case of the workshop, displaying different possibilities as to how to talk about the family, in what Joaquín stands out as “being an administrator of another person’s symbols”, ended with a micro exhibition within a collective exhibition.

En el origen sigue intacto (In the origin is still intact), Paulina Silva makes an installation that reflects from a reading of the Antofagasta astral chart, based on two historical dates of the city, while Diego Santa María develops the work *Usa la pala para desenterrar palas (y con esa pala, otras palas)* [I Use the shovel to dig up shovels (and with that shovel, other shovels)], an installation of greater scale made up by a large canvas from which different objects found with a metal detector in the desert are hanging, in a field research that he made weeks before in the city. In the meantime, *Matilde Ventura* from Soledad Pinto proposes a kind of timeline of women in her family represented by an object, with the idea of establishing relationships between them, opening possible meanings and affections after them.



En front me trozo esta melguira
de curules es una reliquia familiar.
El curule en esta obra es la union de
la madre. Ellos son muy diferentes en
pensamientos y acciones por las actas
de curules y son el alma de una persona.
Hay front a tu sus diferentes orden y
su curules. curules se funde.
Poesia Day Poesia

The *Curadores Nepotistas* (Nepotistic Curators) workshop given by Cociña, had been done previously. Its format arises from the Caval case and from a wink at the privileged relationships given by family ties in the field of politics. Its objective is for the participants to investigate a relative (their objects, visual or written records) and perform a curatorial process, moving the material found towards the category of work. In Cociña words, to encourage “being an administrator of another person’s symbols”, thus generating a micro-exhibition within another that contains it.

This is how this exhibition seeks to gather different artistic proposals and experiments that make reference to the linking of bodies, to the relation of objects or elements belonging to small, medium or large grouped systems based on a notion of clan, constellation or family. Elements that suggest or appeal directly to the collective, from a strategy of reinforcement, of alliance, of working together, as well as of analysis of the plots and problems that are generated in the same group, putting into tension the genetics and autonomy of the elements based on the relationship with another, against which a certain kinship is established and a certain intimacy is recognized.





THE ISLAND [RECOGNITION]

Antofagasta Station Cultural Centre, Trocha 1 Room

| Rainer Krause

La isla [reconocimiento] (The island [recognition]) is a medial art project, which proposes communicational uses of everyday devices (cell phones and web pages) and perceptual activities (listening to the environment) for artistic purposes. Both factors give “origin” to a collaborative cartography, where the results of multiple listening and its cellular registers, the recognition of the geographical locations of the devices and the submission of data and sounds to a web page define the contour of the cartographic object: the island.

Understanding South America as an island and not as a continent means a change in the way of thinking. The continent is dialectically related to its content; it is a recipient of what is really important; the content that is unified by being in the same recipient. In contrast, the island is defined by its location in a different environment, in its proximity with the water and in its separation with other islands. The island is recognized by its coastline.

In nautical, the recognition of a coastline is made from a maritime vehicle, from a point outside the island. The border between water and land is identified, but not the internal characteristic. As the interior is still unknown, it is filled with assumptions, hypotheses and mythologies. While the recognition, with the help of optical nautical instruments, allows and requires a distance between the observer subject and the observed object, on *The island [recognition]* the auditory recognition is made from the coastal edge itself, without distance. The point of recognition is the point of experience itself, that is, recognition is body experience.

The scenario of the project, its exhibition, is an instance of its socialization. The aesthetic forms used (the sounds reproduced spatially, the linear graph of the map, the diagram, the drawing), the possibility of intervention by the public (with the mouse of the computer) and its sound-visual articulation make the proposal of thinking South America as an island. The assembling shows the unfinished map, the need to progress in the recognition through participation with sound registers. Only through the contribution of other listening points, South America will little by little resemble itself and the map will correspond to the thought island.

OF HOW SOULS TRAVEL TO THE STARS: THIS IS NOT A DESERT

Art Room of Minera Escondida Foundation, San Pedro de Atacama

| Jacqueline Lacasa

The exhibition *This is not a desert* (Esto no es un desierto), developed in the project *Of how souls travel to the stars*, is made up of a set of works that moves through the roads visited in the residence carried out in the IIAM. *Knowledge*, the trilogy *This is not a pipe / I am not an easy daughter, he was not an easy father / This is not a tablet, Offering, Anu and On the smoke*, are part of an intense learning moved among the most diverse knowledge and its transversalities.

Conocimiento (Knowledge), is the trilogy that gives rise to the exhibition. They are books that conceptualize in their materiality an assembly of the discourses that are perpetuated in their origin and in their story, being suppliers of the construction of our diverse cosmovisions. The work of the well-known artist René Magritte, highlights a radical cut between the similarity in the painting and the representative image, when he states: "This is not a pipe". The contradiction of this painting is arbitrarily staged and it dialogues with the current research on the styles of the aspiratory tablets in the Atacama Circumpuneña area, corresponding to the art of prehispanic hallucinogenic paraphernalia.





The stories of the local community and the studies of the Archaeologists Agustín Llagostera, Manuel Torres, Helena Horta, the Artist and Conservator Francisca Gilli and the many researches that precede them, are the gateway to these ceremonies. *Knowledge* allowed visualizing the acts and the way in which knowledge has been transmitted by an aesthetic and patriarchal discourse, which is reproduced in the structural contents of the language.

The Hallucinate is one of the emblematic tablets of the hallucinatory complex. This is made up of tablets carved in wood, wooden or bone tubes and spatulas with which the dust of the cebil was consumed for certain sacrificial or transformation ceremonies, in order to reach states that raise conscience. In *This is not a tablet* the centerpiece is a photograph of the Hallucinate that is part of the photographic file of the Archaeological Research Institute. The layers are superimposed, one by one, understanding that the knowledge structures are dynamic and inhabit multiple transversalities, rituals, which turned into myths and stories that must be reconfigured in a new transformation. The discursive forms of knowledge have the potential to be reedited in the political acts of each community and this will occur if each part of the whole allows the recognition of new models of community action and confluent aesthetics.



The work *Ofrenda* (Offering) evokes the radical and powerful silence of the All as Desert, of the daily encounter in this process of contacting San Pedro de Atacama again, with its gestures and its poetics, its vindicating crosses and the impressing Nature.

Anu in the *Kunza* language means “today”. It is also the title of a photograph that was made in the room given to me by the Archaeological Research Institute to work during the residency. The Lickancabur with its absolute immensity is intercepted by the rhythm generated by the barbed wire. Boundary, border, territoriality, a position taken as Didi Huberman affirmed, the symbolic of a territory exceeds the internalized concept of desert. The optimal distancing of a Brechtian assembly that reinsures the conditions of existence of the same fold, the inside is also the outside.

Sahumar as an act that elevates, that evokes uncertainty, the limit of the doxa and the beginning of the ancestral ceremonial. In *Sobre el Humo* (On the Smoke), Marosa Di Giorgio, one of the most important Uruguayan poets, accompanies with her prose the act of returning to the origin.

AUDITORIUM

Antofagasta Regional Library, Mezanina Room
| Teobaldo Lagos

Auditorium consists of a work table in which the viewer is confronted with photographs of the urban landscape of Antofagasta, where the visual and haptic elements are concentrated, both of the self-construction and of the functional architecture of temporary sites in the city, alluding to relations of similarity with topography and landscape in terms of texture, composition and color. On the table there are different elements that appeal to the transitory condition of a work desk where future prospects for housing and life in the environment are designed.

A desk lamp enlightens the surface in a similar way to how the Melbourne Clark Historic Pier cranes define the visual identity from the coastal edge, thus making reference to an imaginary space of an unrealized utopia: an auditorium where migrants speak loudly with a loudspeaker in front of the natural steps of a city of stone and sand that is embedded in the sea. The ideal image is regenerated in a process of going back several steps to the procedural dimension of a myth of origin and coming to a provisional workshop. An MP3 player and headphones allow hearing the travels around the city and listening stories of origin and destination





of migrants in Antofagasta, who also answer basic questions for the generation of urban communities: What would the ideal city be like? What would the ideal Antofagasta look like?

BREAKING SPACES FROM THE ORIGIN: CREATIVE EXPERIENCES IN YOUNG ARTISTS

Artequin-INACAP Museum

| Carolina Contreras Munizaga

To be an artist, is necessary to have a good technique, for example, draw? This was the question made to students amazed and puzzled by such a singular but not so obvious question. And that was the first myth that we had to pull down: Contemporary art is nourished by an idea and a concept of what we want to transmit through an “object”.

It was three months of work with students from the Liceo la Chimba and Liceo Artístico Armando Gómez with a total of 16 young people. The objective of the project was innovative and started from the idea that an Art Museum enter the classroom and generate a project of contemporary art co-creation with the students in order to carry out an urban intervention in the public space of the city of Antofagasta.

During the work sessions, the Museum mediators, together with the students, entered into a process of discovery and recognition of elements of their territoriality and context, reflecting critically on their environment, this being the key to contemporary art. The mediators were suggesting artistic movements, new languages, currents, national and international references of contemporary art, at the same time that they started debates about what would be art or not in order to build a theoretical framework where to be able to sustain the artistic projects of young people.

The day of the intervention there was uncertainty in the air. With the theme of *Origin and myth* proposed by the seventh version of the SACO Contemporary Art Festival, the 6 projects of the young people from the Liceos were very different from one another. They took as their central axis the indigenous culture, industrialization versus nature, feminism and popular culture. Like all processes of urban intervention, planning was not always completely executed, leaving some aspects to improvisation and constant interaction with the public, generating a unique synergy.

The visual and photographic register of the intervention that goes through the process of the students in the artistic experience and in their own classroom, it is possible to see it in the exhibition in Artequin-INACAP Museum in Antofagasta. There is a significant experience in allowing high school students of the commune to participate in a contemporary artistic project and expose it in an art Museum with a curatorship specially dedicated to each of their projects. What makes us think of other potentialities of the Museum as an open space for the community, opening paths for new artistic experiences and creative processes.



The exhibition has an interactive area based on pedagogy for discovery, inviting the audience to interact with different devices related to the topics addressed by the students in each project. Questions such as who am I? invite visitors to rethink their own identity within the territory, configuring questions that are not presented on a daily basis. The *Entretejiendo Historias* (Weaving stories) activity takes up the idea of wool as a typical material of the northern zone and the pristine product of the indigenous communities in the area and invites visitors to weave different experiences relating emotions, places, people, etc.

The invitation is to the collaboration in the Museum exhibition, for this a wall of collective work was made where the visitors could leave some memorabilia creating a great collection of microidentities expressed in different formats (including a sport shoe).

The general objective of all this work is to be able to bring the public closer to the artistic experience lived by the young people and to generate questions about the topics that they address from a participatory and active perspective, typical of Artequin.

Liceo La Chimba Students:

Scarlett Aravena Tillería, Yohany Montenegro Muñoz, Fernanda Rojas Montiel, Javiera Saavedra Rojas, Nicolas Saavedra Tello, Paloma Sánchez Farías, Camila Calle Holguín, Darlin, Monsalve Aguirre, Camila Valladares Morales.

Liceo Artístico Armando Carrera Gonzáles, F60 Students:

Samantha Bown Saavedra, Jessica Arismendi Castro, Ginna Céspedes Beltrán, Luisa Ortiz Giraldo, Rodrigo Ruiz Fernández, Belén Briceño Correa, Marcela Caipa Morán.

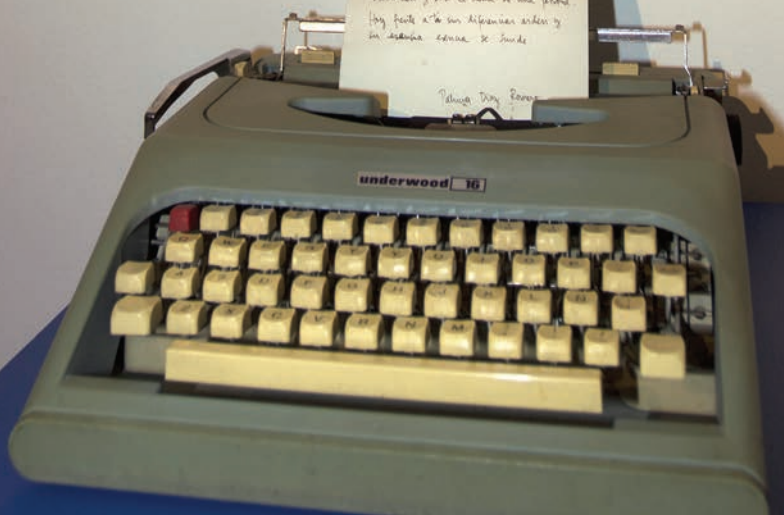




Por favor no tener más diligencia
de enviar en una sola vez
gastos a ella con un solo cheque
El envío en esta forma es la causa de
la pérdida de los cheques y la pérdida de
los gastos. Esto son cosas que se
pueden evitar y por lo tanto
deben ser el objeto de una persona
que trata a los negocios con
su familia como se debe

Por favor, muy pronto

underwood 16



SCHOOL WITHOUT A SCHOOL

SCHOOL – DIALOGUE SPACE

| Tiago Pinto de Carvalho

Within the framework of the Contemporary Art Festival - SACO7, in Antofagasta, *school without a school* was discussed, trying to understand how independent experimental artistic institutions offer possibilities and opportunities to carry out actions that generate training materials, with prospects that allow the exchange of knowledge that is not obtained in schools, understood as the institutions we know. These actions are also intended for educators, teachers, trainers and mediators who can use these exercises and learnings to implement in their educational methodologies, in their work spaces.

This play of words becomes a concept and acquires a verbal meaning, that is, it leads us to question what is oriented and how it is applied. Understanding the act of educating must be seen in a three-dimensional panorama, with volume and depth, and different vanishing points.

The act cannot be maintained on a two-dimensional, rigid plane that does not allow the generation of wider mental spaces and that opens new cognitive windows. That is why it is important to understand the function of institutions -not





institutional- that function as learning spaces that are not schools, that is, that are not part of the rigid system, of formative packages that lead to forming people in the same way, formatted, without questioning whether a quality and creative learning will be more valid than an archaic, premeditated and predefined learning.

Once again, SACO7 invites us to think about education, training, mediation, through contemporary art, its practices and methodologies.

Being part, and working in non-profit projects, with determined visions and with the desire to promote new forms of understanding and discovery, we have the duty to promote new learning systems that are alternative to government, instituted formats. We have to expand the range of images and perceptions that are understood as experimental systems that value creativity, spontaneity and experimentalism, according to the geographic, political and social contexts in which we move.

*Times are changed, wills are changed,
The being is changed, the trust is changed:
Everyone is made up of change,
Always taking new qualities.*

Luiz Vaz de Camoes (Portuguese poet / 1524 or 1525 – 1580)

We live in heterogeneous worlds that cohabit in a globalizing system and for that reason we understand that schools should be spaces for dialogues that allow participants to feel identified with local problems. Each person must create their own package with the possibility of seeking their training, according to their interests, understanding their environment through their own eyes. Education should not be a closed system of transmission of knowledge (which is also a studied knowledge, already recognized, static). Rather it should be a space for recreation and questioning. It should support the formation of beings that develop a critical thinking, that can choose what they want to learn, with what information they want to fill their brain, and that they look for new answers to new questions, beyond what is already an acquired object.

The school is a participatory space, of personal and intellectual relationships. We must continue providing situations where the actors are directly involved in the actions and exercises, generate formats and methods to cause new educational and teaching systems.

Tell me and I forget, teach me and I may remember, involve me and I learn.

Benjamin Franklin (American politician / 1706 – 1790)



THE MUSEUM IS A SCHOOL: REFLECTIONS BY LUIS CAMNITZER FROM ART TO EDUCATION WHEN THE MUSEUM DOES NOT EXIST

| Carolina Martínez

Not accepting limits between one discipline and another, between a word and the media, between concepts and their prejudices.

Luis Camnitzer is a visual artist. Conceptual and Latin American. From Uruguay, specifically Montevideo. His birthplace, Germany. Currently based in New York. He is also a theoretician, academic, curator, and today above all, dedicated to his pedagogical interests rather than to the fascination to discover a new formula in artistic practice or to be inscribed in history. Challenging the socially stipulated, and even more within the academy, is because he worked between 2009 and 2014 in the project *El museo es una escuela: el artista aprende a comunicarse, el público aprende a hacer conexiones* (The museum is a school: the artist learns to communicate, the public learns to make connections), an installation that has been in more of fifteen museums, where by means of certain rules or demands, Camnitzer questions the roles between two institutions -the school and the museum- who should work together, but it seems that in practice there is no dialogue at all in this relationship between art or museum space and education, represented by the school, and hence its criticism that makes it possible to visualize this fracture.

The Uruguayan visited Chile for his exhibition *Más allá de "2 obras de Luis Camnitzer"* (Beyond "2 works of Luis Camnitzer") in SACO7 *Origin and myth*, being exhibited in the *museum without a museum* exhibition circuit, with the installation *Please Look Away* and screening *Jane Doe*. Within this context is that on August 22, 2018 gave a single conference, *The museum is a school*, at the Catholic University of the North, with a call as diverse as the topics that he transited.

The starting point for the conference was undoubtedly the assembly instructions of the installation. *The museum is a school* where by means of the postulates or sentences that the work itself manifests, puts in crisis fields where the discussion or the encounter between different perspectives always emerges, as is the topic of authorship by who executes the work. When demanding, among other things, that the typography for the installation was the official one of the institutions involved at that moment, it puts on the map the question about the authorship and its excessive value, or the possible distancing that for some should have of the work itself, detaching itself from any autobiographical contamination.

And it is that for Camnitzer, the museum would put or would attribute the importance to the work in something else or efforts, which is not what a sensible and congruent space should do, as are to promote prefabricated values and

commercialized art. The artist in this case could only propose and not force the situation.

In this sense, in order for the museum space to carry out its program in the best possible way, and be able to promote itself as a connected and responsible institution, its three categories should be related and do not work as isolated entities. Among the management and curators, and the administrative sector or other jobs, the educational team is noted that often is not prepared to face programs with other sectors, such as an artistic director, for example. They should work inseparably to contextualize, manifest and communicate the artistic value of the practice and its production, where variations or doubts influence whether all art should be accessible or for whom that art is being made. Unfortunately many times these answers and that value are given by a sort of demagogic populism.

It is true that for the philosopher Immanuel Kant what would define art is its uselessness: the work has no function other than to teach something that we have not experienced before, and for that the question is what is looked at, where lies that possible antithetical mystery that can take the spectator out of passivity to turn him into a spectator who literally ends up executing the piece. Each artistic proposal and its execution will be different, responding to the heterogeneity of the audience, and that if common denominators were available, it would impoverish the effects of the work by eliminating its subtleties and dealing with general topics.

On the other hand, imperialism, now considered extinct, hides in the universality of the hegemonic vision, where the mainstream has built a unidirectional flow with the periphery, easily predicting what the meaning is. Today, because of the paradigm change and communication and transfer structures, the issue is no longer based on the geographical, but rather on the distribution of knowledge, where the what and how to include and exclude are “suggested” by the dominant axis. Important is then that, in artistic practice and its domains, the museum adopts a position and policy to generate real feeding and dialogue between the different flows. So the museum can work as a school and the artist as a communicator, where both confirm a responsibility.

This kind of commitment of both parties to the audience must be completed or sealed with the spectator's initiative, which through the projections made by the artist of the work in him, is able to complete the artistic piece, becoming that co-author that can reflect critically on their time and society.

ART EDUCATION WEEK

Experiences of knowledge transfer and creative programs for education

The activities outside the classroom that took place at the Contemporary Art Festival, have been key points of mediation and expansion to complete what this year was configured as the exhibition circuit *museum without a museum*, where the premise is to bring art to new exhibition places or whose function is not to be an exhibition center. From these innovative meetings in the northern city, new connections and forms of learning are generated, to understand the environment, art and culture, with a base of proposals for activities that transcend the contemplative action and call for coercion and to inquire personal or group concerns.

From there, SACO7 developed Art Education Week in July 2018, contemplating dialogues, conversations, portfolio reviews and, in short, all kinds of exchanges of knowledge and artistic experience that lead to a fruitful dialogue, to which the art can lead if it is understood as a catalyst of the state of the society and culture of a country.

Art Education Week (SEA in Spanish) began with the *Art and Education Colloquium* with Jorge Padilla, director of the Art School of the Pontifical Catholic University





of Chile, and Pablo Rojas, Head of the Education Department of the Ministry of Education of the Cultures, Arts and Heritage, being the conversation moderated by Dagmara Wyskiel, director of the Festival.

Padilla presented artistic projects that incorporate education in their program, or that they are from the beginning intended for that purpose, and thus potentially be able to establish them as models of artistic education to understand how to approach from other edges the delivery of knowledge and learning, understanding art and education as a binomial, that is, a relationship that works in both directions. Experiences such as the *Taller de Cine para Niños* (Film Workshop for Children) by Alicia Vega, started in 1985 by the professor and researcher in cinema, an instance sustained for several years and that allowed children from working class populations to approach the cinematographic language thanks to interactive methodologies of education, or residences of the MICH Collective, a group of visual artists gathered under the name of the *International Museum of Chile* who have carried out artistic and residency projects that seek the linking with the environment, were exposed by the director of the School of Art as cases and projects in Chile, which through learning by experience, they generate other levels of participation, aiming at sustainability over time. Pablo Rojas, on behalf of the institution, took this as a starting point to reflect on how education is art, and art

is education, that is, they are two fields that in our context it is urgent that they work hand in hand to achieve the challenges that Chile has today, and also put on the map the way in which these two fields should represent a continuum and have the capacity to generate programs, actions and projects that promote art and education both particularly and as a whole.

Another activity developed during the week was the review of portfolios of local artists under the experienced eye and knowledge of Margarita Sánchez, curator of La Bienal de La Habana (Cuba), and for SACO7, curator of the *Herencias* (Heritages) collective exhibition. For Sanchez, the importance and enriching of these experiences is in the fact that they must be horizontal exchange moments, where in this case she also is able to know and understand more closely the concerns and perspectives of artistic work in the north of Chile. The attendees to the review received comments about their work and a guide to better understand and focus their practice and growth.

FIFV, Festival Internacional de Fotografía de Valparaíso (Valparaíso International Photography Festival) was also present during the week with two activities carried out by its director Rodrigo Gómez Rovira: an encounter with artists and photographers to tell and talk about the Festival's experience, or how photography has been linked to the venue of the festival, Valparaíso, from the territorial and the aesthetic or experimental. Gómez also showed records of the previous versions, the work of renowned photographers invited and referents for the scene, the printed editions that the encounter has had and other activations that have been made around the FIFV. The director also made available a portfolio review, where attendees could have an expert feedback from the V region of Valparaíso, who through a speech and clear examples, tried to give the impulse to those who are making art from photography.

Sound art was also present and again from Valparaíso through TSONAMI, Festival de Arte Sonoro (Sonorous Art Festival) that also has not long ago a space for research and exhibition, allowing the realization of artists' residences that are inserted in the margins of these practices.

In the conference "*Prácticas sonoras locales y globales, la experiencia de Tsonami Arte Sonoro*" (Local and global sound practices, the experience of Tsonami Arte Sonoro), offered by Fernando Godoy, director of the Festival, the uses and relations of sound with experimental art, territory, landscape, installation, and intervention and the same performativity of sound were discussed, and how all this can have a high degree of affection and impact in a community, being often unnoticed. Simón Pérez Wilson, coordinator of the New Media Area of the Visual Arts Macro Area of the Ministry of Culture, Arts and Heritage, introduced the activity, highlighting the work of TSONAMI in the fifth region as well as in





the country. The last activity within the week was the workshop *Soundwalk*: expanded listening, conducted by Godoy, who invited the participants to take the public space as a place for performance actions. From the execution of simple scores the group undertook a sound walk through different parts of the city, activating amplified/attenuated/filtered listening of the Antofagasta landscape.

ARTEQUIN-INACAP WORKSHOP AND PROCESS IN SACO

The activity carried out together with the Artequin-INACAP Museum of Antofagasta embodies the main motivations and impulse of the SACO Contemporary Art Festival, this being the approach of contemporary art and its practices to the community where it is developed, understanding that in this way changes can be achieved in a society through the educational enrichment of people and the demonstration of the extension of possibilities that art is able of generating as a catalyst for individual and group transformations.

Along with the director of the space, and who for the occasion served as curator, creativity and artistic practice workshops were held in two high schools in the city, the Liceo La Chimba and the Armando Carrera González Liceo, a project that took almost three months, in which the plastic arts teachers guided the process that was carried out within the high schools, from the most basic concepts of contemporary





art, through drawing, what is land art, conceptual art or a ready-made. The initial proposal of the workshop was to work on a final project to be set up in the public space of Antofagasta.

Thus, students of 3rd and 4th year of secondary education formed groups, what in art could be called collectives, to carry out this journey that combined learning, experimentation, creativity and work together. Being mostly ephemeral works because they are located in Antofagasta, the results were shown in the exhibition *Quebrando espacios desde el origen: experiencias creativas en jóvenes artistas* (Breaking spaces from the origin: creative experiences in young artists), concept that meets the postulate that the art faced from a conscious education can cause deep changes in a group or society and even more so if it is made at more permeable ages, enthusiastic and willing to change and new experiences. The exhibition was held at the Artequin-INACAP Museum, a pioneering space in understanding this model of an alliance between art and education, in what is the territory of northern Chile.



SHARING MIGRANT EXPERIENCES - TEOBALDO LAGOS IN THE MOST INTERNATIONAL HIGH SCHOOL IN CHILE

The Chilean Teobaldo Lagos Preller based in Berlin, writer, curator and researcher in contemporary art, was the awarded of the call *Inmigración: Origen y mito* (Immigration: Origin and myth), result of the alliance between the Goethe-Institut and SACO, which seeks the exchange of projects and thinking between the old continent and Latin America. The project, with which he was awarded, consisted of a residency at ISLA Latin American Superior Art Institute, for which he prepared a workshop for children from the Liceo Mario Bahamondes of Antofagasta, being the school with the largest number of nationalities nationwide. Lagos met them in three sessions of an hour and a half with eleven children and adolescents of 7th and 8th grade and 3rd grade of secondary education, where nine of them have a migratory history, mostly from Venezuela and Colombia.

The work to be developed was based on two audiovisual works that were exhibited and discussed together with the curator: the first one is the video *Six Acts: An Experiment in Narrative Justice* (2010) by the Colombian artist Carlos Motta, where professional actors reinterpret key discourses for the history of the country, declared by leaders who were killed for their political ideology.



The second one is *Yamaikaleter* (2011) by the Venezuelan Alexander Apóstol, piece in which the *Carta de Jamaica* (Letter from Jamaica), written in original in English by Simón Bolívar, in which he proposes the foundational idea of Latin America, is read aloud by union and neighborhood leaders .

With these starting points, Lagos together with the students called for reflection and critical dialogue with respect to their own life stories, discourses and ideas when thinking about what happens when these narratives can be represented and taken by others. The invitation was also to think about the context in which they live daily, and from there to dream about projects, possible utopias, in freedom and empathy in order to generate ties with the other, and have the ability to develop speeches able of identifying to each one of them and their community.

VOLCANOES AND ROOTS - YOUNG ATACAMEÑOS IN AUTOBIOGRAPHIC EXERCISES

Workshop in San Pedro de Atacama / Jacqueline Lacasa

In the context of the interdisciplinary residency between art and science with a consequent exhibition in San Pedro de Atacama within SACO7 *Origin and myth*, the Uruguayan visual artist Jacqueline Lacasa held two workshops for schoolchildren: a first group with basic education students and another with high school adolescents.





The slogan for the activity was to bring, either in thought or materially, an object that belonged to the ancestors of each of the students, so as to be able to create a new story that would refer to the place that these elements are given in the life of the participants of the activity.

The children of the San Pedro de Atacama School in the earliest stage of school, worked in groups, displacing creativity from imagination to flipcharts, building a continent with all the stories interconnected to finally build a story together.

Lacasa wanted with this, to make the children think of an origin that could potentially have to do with everyone; a beginning and a place that make up stories through personal stories and that are able to shape the construction of how and what is named, experiences that often become in myths that can be part of an oral tradition, which implies a knowledge and awareness of the other, of a history and a community.

The other workshop developed with high school students had the same assignment: to think of an object that would connect them with their roots and past, only by changing the internalization dynamics for being a smaller group, and also by a matter of age, adolescents were better able to penetrate into their ancestors, traditions, culture and the world of affection.

This narrative methodology that the artist built started without a doubt from the curatorial concept of SACO7, understanding that the origin is in a certain degree a type of immeasurably valuable information for each one of us and that makes people discover new things, sensations or antecedents, and which is the place where the feeling of belonging exists.

The myth lies in the origin, being revealed through it and its transmission, origin and myth that become in discourses edited and reconstructed again and again, which is precisely what makes the boundary between imagination and reality a diffuse encounter, where individual or common experiences can pass from one world to the other. From myth to origin, from origin to a shared and imagined belief.

H PROJECT IN CALAMA: A MULTICULTURAL CREW FROM BERLIN

Project *H* consists of four artists based in Berlin: Gonzalo Reyes (Chile), Felix Kiessling (Germany), Chan Sook Choi (North Korea) and Shingo Yoshida (Japan). It is a project of residence in the Atacama Desert, with the objective of establishing an international artistic research center focused on a work of territory.

To carry out their collective exhibition within a *museum without a museum* in SACO7, the group had a residency in Calama, a city located in the Antofagasta region, between June and July of this year, where in addition to doing their own research and artistic methodologies to carry out their works, gave lectures in two schools in the same city. The first meeting was at the Leonardo Da Vinci School, thanks to the management of art teacher Felipe Caglieri, who organized two lectures involving around two hundred students. In the first lecture, Felix Kiessling and Chan Sook Choi presented part of their work in a playful and creative way where the children felt much identified and expressed their questions. For the second part, Gonzalo Reyes and Shingo Yoshida did the same on their own, telling about their processes, motivations, and that they are struck by the desert to produce, raising the student's interest or question about the transfer and leaving the own territory. After these sessions, they went to the school engraving workshop, where around thirty students showed the artists their creations, sharing with them, along with teachers and parents.

The second meeting of *H* Project was held at the Liceo Jorge Alessandri Rodríguez, where they were welcomed by Professor Cristián Morales in the school's library. In the activity the artists also referred to their work, processes and inspirations for the praxis of their work and what brought them from Berlin to the north of Chile. Daniela Pino, a former student of the Leonardo Da Vinci School and today an art student in the United States, joined the activity - as well as in her former school - to help with translation and conversation.



The twenty students who participated in the encounter were especially moved by the sensitivity of Chan Sook Choi's work, who works with video, installation and performance, addressing the notion of the inherent energy of each human memory within the limits of space and time, and diverse social, political and cultural contexts.

The encounters of the artists from Berlin with the students of the northern city were conceived and developed following the academic and transformation motivations of the Festival del Norte, where these activities are catalysts of the program promoted by SACO, seeking the transfer of knowledge and exchanges of experiences in order to enable transformations in new generations that will lead to the metamorphosis of an entire society.



CURADORES NEPOTISTAS (NEPOTISTIC CURATORS) – WORKSHOP

A curatorship within another curatorship. An action that someone would say should be inserted into a *school without a school*, but executed and devised from certain premises makes it possible for it to be inserted within a *museum without a museum*.

This and more was the workshop *Nepotistic Curators* given by Joaquín Cociña from the artistic duo León & Cociña, authors, among other works, of the stop motion film winner of a Bear at the Berlin Film Festival - Berlinale, *The Wolf House* (La Casa Lobo).

The invitation to the potential participants of the workshop was to cure a work of a relative, being able to be an artistic piece as such, or to convert a chosen object into a work of art, assigning that treatment. The commission or proposal of León & Cociña was to play with the role and place that is given to a curator, since, in this case, the artists are the curators, and those in charge of the workshop, the guides or facilitators to make the exhibition.

The workshop had two stages, the first one was the work and reflection on what each nepotistic curator had chosen, and then continuing with the assembly

a month after the workshop was done. In that time the bond and continuity of the work was maintained through the production of a fanzine, which could be something like the catalog of the exhibition, where these curators and artists wrote about their works and the exhibition. Undoubtedly, the creative concern was an anchor point for the fruitful creative action of the participants, but another notion or concept that emerged spontaneously, was the territory and the desert, since it would be unquestionably related to the family and a story to be told. And from here what for León & Cociña is important to express, deliver and communicate can be taken. Working with the family curatorship leads to other places of exploration and imagination very quickly, where it is possible to work with humor and the idea of setting up your own work and at the same time, with the intimacy and very personal places of each story, where the abstractions of artistic discourses become more concrete, by bringing closer nearest and daily experiences to problems that often remain in the field of discourse.

Thus *Nepotistic Curators* was a workshop and at the same time the result was an exhibition within the *Interferometrías* (Interferometries) collective exhibition, curated by Ximena Moreno, coordinator of Visual Arts of the Matucana 100.



INTERNATIONAL ART BETWEEN BREAKS

Cycle of encounters of winning artists in the Antofagasta and Mejillones high schools

The winning artists of the 2018 call of SACO7 who displayed their works at the *Origin and myth* international exhibition at the Melbourne Clark Historic Pier, made a residence several days before the inauguration, both to finish producing their pieces and to carry out pedagogical activities in the region that were related in some way to the works installed in the Pier. Thus, three of these artists held workshops and lectures in two cities in northern Chile, Antofagasta and Mejillones. For this edition the emphasis was placed on the type of dynamics of the encounters, inviting their participants to have an active role and to be involved with the instance and the group.

In the city of Antofagasta, two encounters were held. In *Proceso y Origen* (Process and Origin), the first of them, the Costa Rican Juan José Alfaro met with second-year students of the Higher Institute of Commerce Jerardo Muñoz Campos, who faced what is the contextualized sound art within contemporary art. For Alfaro the most important thing was that this instance was a transversal conversation and an experimental exercise where students could know the processes involved in this type of project.





In a second instance, the Brazilian Thiago Guedes was with art students of the Antofagasta British School, a place where he spoke about his work and creative processes, moment through which the students understood how certain objects or materials can reveal an origin, then through a workshop to encourage students to create their own utopian worlds by making models and drawings where freedom seemed to be the most desired and sought. Guedes divided the group in two, seeking to express the difference between the practical and the conceptual, but thanks to proactivity and joint work, dialectical conciliation was achieved to express their ideas and creations.

A little further, in Mejillones, a city located 65 kilometers north of Antofagasta, the Chilean-German artist Valeria Fahrenkrog held the third encounter called *Intercambio sobre el proyecto SPIELCLUB* (Exchange on the SPIELCLUB) project, inviting high school students from the Juan José Latorre Benavente Educational Complex to a transversal and interactive activity through a case applied in the Germany of the seventies, where children and adolescents in *SPIELCLUB* were able to create their own city on a small scale, understanding the roles and responsibilities that each entity and person have in a society. The students from Mejillones built a city through cards that represent their environment and community.



These three instances, which occurred as an irruption in the daily space and the regular forms of education that the country has, seek in these breaks of the school routine to make the most of the moment to deliver experiences from the artistic practice and creation that can be inspiration and impulse for our younger generations to expand the horizons beyond the North and what is known to them until now. Encounters that from horizontality and transversality want to propose new perspectives and invite dialogue, information and experimentation exchange.

A SMALL GREAT SCHOOL CHALLENGES THE DRIEST PLACE ON EARTH

Encounter in Quillagua with Ignacio Carrera Pinto G-15 School

SACO for all its versions visit the Ignacio Carrera Pinto G-15 School, within what is the journey of contextualization to Quillagua, known as *The driest place on earth*. This school is very important because its changes have been modifying or establishing certain behaviors in its inhabitants.

With a multigrade course of twenty students between six and twelve years old led by Professor Manuel Cortés, this time the school time welcomed the Festival team together with the participating artists of the international exhibition *Origin and myth* and members of the jury, as well as curators and other guests such as

Tiago Pinto de Carvalho, director of the Mexican foundation Alumnos, or the Polish curator Marianna Dobkowska of the CSW Zamek Ujazdowski (Contemporary Art Center in Warsaw).

The school, having only elementary education, caused families to migrate to Iquique, Alto Hospicio or Calama, the nearest towns to continue with education, and thus the small population of Quillagua was getting older and older, where the percentage of adults seniors was at a time to 65% of the city. But thanks to the financing of a transport for the students, they travel only about an hour to María Elena to finish their school education, making the families stay in the town. María Elena is another city in the middle of the desert that was forgotten by the rest of the country and that ratifies our extreme difference of realities and contexts. Located in the region of Antofagasta, belonging to the province of Tocopilla, had an extractivist past, being one of the largest saltpeter offices built, next to the extinct Pedro de Valdivia.

The students of this small and recondite school in addition to receiving the books of the previous editions of SACO, raised their voices to ask questions to the visitors, trying to capture what is happening beyond the desert, in places that in childhood sound like other galaxies.



TRANSMISSION OF KNOWLEDGE: LUIS CAMNITZER AND *MUSEUM WITHOUT A MUSEUM* MEDIATORS

The figure of Luis Camnitzer could not be more suitable to embody the conciliation between art and education in the Contemporary Art Festival of Antofagasta, SACO7 *Origin and myth*, where the pedagogical vocation and activation in the community and public space is essential.

For this version of the Festival, collaborative work was carried out with Public Relations students of the AIEP Institute, who were in charge of the mediation in each of the *museum without a museum* exhibitions. The students decided to be part of this team motivated by personal interests and by wanting to discover and understand new forms of communication that art is able of triggering. However, sometimes the artistic practice does not have a single answer or reading, feeling the viewer confusion on many occasions. This is why the students in their role as mediators wanted to achieve their task in the most faithful way to what each of the artists or curators expected to reduce that distance.

With this information, the Uruguayan teacher curator held a meeting with the mediation team and persons in charge of the room to, from their experience and knowledge, question their roles, call the reflection of why they are there and how





they can help an audience not linked regularly to art and culture, to approach the production of artists, their themes, aesthetics and see and understand what is working from contemporary art. Camnitzer was quite clear in saying that there cannot and should not be linking formulas, but that one should have the ability and acuity to detect the sensibility of a spectator and know how and when this interaction is necessary. That is why he called on the mediators to develop their own strategies, to go hand in hand with an educational team and work hard together with the people in charge and directors of the spaces.



EXPERIENCES AND APPRECIATIONS ON MEDIATION IN *MUSEUM WITHOUT A MUSEUM* EXPOSITION CIRCUIT

| Jordán Plaza

One of the tasks included in the SACO exhibitions is that of the mediator, a figure considered key in the local context, where the exhibitions take place in institutions far away from the museographic nature of the establishments usually responsible for disseminating contemporary art.

SACO bursts into the city through the exhibition circuit *museum without a museum*, title that gives to understand the particularities of the project in a city like Antofagasta. Of great industrial development, mainly mining, the city lives in an environment that regularly neglects the culture and spaces dedicated to its dissemination, so that, once the festival of contemporary art SACO started, there are situations in which the ignorance of the spectator regarding this type of cultural events is perceived.

The approach of the public to the exhibitions reveals a problem that persists in the locality: the conflict created from the face-to-face encounter between the work and the spectator. Some of them stop and look, others show no particular interest in the objects around them, and the boldest make questions. Faced with this scenario, mediation appears as a key point of union in the work-artist-audience relationship, allowing communication, interaction flow and feedback channeled through the figure of the mediator.

It is necessary that the public understands the purpose of those facilities located inside and outside the exhibition spaces, reserving an instance during the visit that allows the transmission of said objective. Mediation establishes a dialogue between the artist's message, the work, and the appreciation of it by the public, which, when put into practice, creates circumstances that deepen the experience and role of the mediator.

In this regard, the different experiences according to stories of the mediators themselves speak of how the interaction between works and public can sustain various interpretations, those that are waiting for a figure that receives them and that can engage in a discussion that goes beyond the mere individual aesthetic experience. In the absence of the artist, it is the mediator who must be able to maintain a fertile dialogue with the spectator. Thus, a training prior to the beginning of the exhibition would allow the mediators to deliver the information referring to the work and the artist's intention in a coherent and eloquent way, using the languages of contemporary art, conjugating these with the language used in the citizen's daily life. In this way, it avoids underestimating the public's understanding and, at the same time, transferring new knowledge with which learning and interest in culture and the arts are encouraged.

THE FORMATIVE ODYSSEY

| Gabriel Navia

The last known survey in relation to the participation of citizens in culture reflects a large percentage of people nationwide who have never visited a cultural center, museum or art gallery.

SACO7 had a great call, of approximately 24 thousand people, putting in value the relationship that must exist between public, work and space, understanding that art has a transforming capacity in those who are in contact with it.

About this, we participated in an unprecedented instance in the region, the arrival of Inés R. Artola, art historian, curator and musicologist, who conducted training on education and mediation in contemporary art, aimed at teachers and artists educators of the ACCIONA program of the Ministry of Culture, Arts and Heritage. People from all over the region travelled to meet her at ISLA in order to increase their tools to be used in the classroom.

Taking into account the great level of Ines, and as is very much the trend, we expected a vertical relationship with the participants, this being the first big blow for all of us: she was one of the group. Her humbleness and kindness broke the barrier to which we are accustomed, leaving aside the inherent protagonism of her





visit and allowing us to reflect on the works and spaces visited. Thus, the starting point was the experience as the motor of discovery and reflection, resembling a journey or even a formative odyssey.

The encounter started in ISLA, where we had a playful dynamic that allowed us to know who our odyssey partners were. Gone was the opening talk of any training, displacing the guide role of Inés. Later, we visited Artequin-INACAP Museum, where just as children we worked from the proposal and methodology that the institution carries out: the route of the exhibition, followed by a manual mediation activity -in this case plasticine and Antofagasta as a theme- and completed with the assembly of the results in the bus stop located outside the museum. The exercise allowed us to understand mediation also as experience, and what better than this than the use of public space, erasing institutional borders.

We continued in the Art Room of Minera Escondida Foundation, making an analysis of the proposals from the invited curators by SACO7 *Origin and myth*, which included photography, video and performance, in what was also a call to think about the supports used in contemporary art.

Something very relevant in encounters with peers, and under this modality, is precisely the space for dialogue and relaxation, which normally takes place during lunches. The climate of relaxation made us feel consolidated, allowing us to know the other person from their work, the vision that each one has regarding art in education and the motivations that lead them to be part of the training program.

Our journey ended in a much more erudite talk by Inés at ISLA, where she showed work and artistic research that would feed our curiosity, closing a day with reflections from the observed, the thought and lived, crossing it with the now exposed by her. Undoubtedly, the training was recognized and valued by all those who participated, leaving us “wanting more” and wanting to continue being that percentage that sees in art a genuine and necessary form of expression in our work.





SOUND ART CLINIC WITH RAINER KRAUSE

| Fernanda Fábrega

An activity framed in the *school without a school* program and *Art Education Week* was the *Clínica de Arte Sonoro* (Sound Art Clinic) conducted by the renowned artist Rainer Krause for students of the Technician in Sound career of the AIEP Professional Institute, prior inauguration of SACO7. In it, the artist and professor at the School of Art of the University of Chile was able to skillfully transfer the concepts associated with sound, extending the term and directing it to *the sound*, a question that not only has he developed deeply, but is present more and more in the contemporary art.

Completed the discussion of the term in both technical and conceptual terms, we went out in 7search and exploration of sounds from the Antofagasta coast, motivated by the exercise that was strictly related to the work that the artist would inaugurate at the Festival, *La isla [reconocimiento]* (The island [recognition]). For this, we moved from the classroom to the rocks near the Historic Pier. There, the instruction was short: record for three minutes the sounds you find. Standing between the rocks, under the pier or almost in the sea, what we were learning did not have much to do with the technique, but with the limits of the disciplines, or, with the lack of these.

THE OWN THING IN OTHERS EYES: JUAN CASTILLO IN THE CLASSROOM

| Fernanda Fábrega

“The most fantastic thing of all was the encounter at the high school,” said Juan Castillo during the final night of the second module of *Desiertos Intervenido II*¹ (Intervened Deserts II). After seven intensive days, we closed a phase of the project by celebrating a birthday, saying goodbye to Martin (our local guide and co-producer) and drawing conclusions derived from the exchange. The day before, we had gone to the María Elena Technical Professional Scientific High School at 8 a.m., to tell about the processes and investigations in Juan’s work. He, however, wanted each of the participants in the laboratory cycle to briefly show and explain their own inquiries, which was really a contribution.

Trying to summarize those decisions or motivations that led us to create a work can be complex. The creative processes, which are assembled from endless branches, tend to be kinder to the listener, as they are small threads that conduct exercises that, while they may culminate in a work, are not necessarily the objective. The *school without a school* program tends to incorporate, if not all of its encounters, in the majority, focused activities in the development or course of a research. Like

¹ For Reading more about *Desiertos Intervenido II* (Intervened Deserts II) refer to page 151





small mechanisms, they seem to seek a first approach to training. In that sense, give space to those who participate in the laboratory seems right, because they show one thread, maybe two.

The work of Juan, although he usually states that he conceives it as open and in constant development, has an important weight given by experience, renown and writing, at least in the eyes of someone other than the author. Not so those who participate. They tend to approach the viewer as they explore questions and reflections that arise in an informal and limited educational context. Many of them have not studied a career in visual arts and yet have been linked to these practices. Thus, a door opens to the exercise and the exploration of the listener and sees the presentations of each of them.

The door opens suddenly when the creative exercise normally associated with specific techniques, media and topics is demystified. Seeing the habitat as a place of creative potentiality, or at least observation, activates the environment and the way one relates to it. It is almost an exercise in maladjustment, as I de-normalize the context, I separate myself from what has been presented and reaffirmed, and I begin to question it.



RESIDENCE / TERRITORY

SPACE-TIME-CONTEXT

| Fernanda Fábrega

Trying to explain what artistic residencies consist of, I see myself responding that it will depend on the objective, the type of art, the artist, the host, etc., but abruptly I come across a bigger question: what is a residence *of contemporary art*? I can answer the same in terms of the practicality and daily life of what takes place in any residence: it is a staying of research related to a field, in this case art. Like any scientist who will deepen into certain questions related to science during a given time and context. I do not have the same luck when trying to explain what is done, *physically*. For some it may sound like eternal vagrancy: you go to the place, you know, you speak with groups of people, with specialists depending on the project. Normally, the resident enters the territory and registers what is useful for him.

For what? What is the purpose or meaning of all this? Is it to have more material to produce work, to write, to reflect? Is it to deeply know a place that inspires creation? Is the displacement of context the relevant, being this a corporal or perceptive exercise?

I think it's none of that and it's a bit of everything. It is approaching the possibility, like a door that opens and allows you to experience close -but not so much- a



context, a geography, a territory. Allows to see -from my sideway at half a distance- the habitat, the urban or rural condition, the systems or parameters through which a community interacts, structures the everyday, the social, elaborates the knowledge and the apprehension of its environment. The residence proposes a *stop* to the personal history, to our diegesis, and allows the movement of the body to a different scenario. You are invited to observe, know and listen in order to investigate; perhaps with a clear objective of creating work, perhaps by checking certain hypotheses. Or simply, in order to understand the world, as any area dedicated to the construction of knowledge. Anyhow, a necessary process of questioning and comparison at two levels is given: mine and theirs, that is, the simile and dissimilar.

It would seem artificial to pretend to know in depth a reality that does not belong to me and that, hardly, I can understand in such a short time. A residence must fulfill the requirement of being in a space-time-context of reflection guided by another, allowing to imagine different possibilities to those that are part of my tradition. With this, *otherness* would appear: the consciousness of an other accompanied by codes that give meaning to their origin. From there, there is a universe of reflections that summon the discussion of the myth.





To write this section, we requested the artists who made residencies in the north with the result of their exhibition in SACO7 to write a text about their research. So open, understanding that the focus that each of them would have on the process, the objectives and results would be diverse.

It is not easy to write about the residence you have executed, since it is inevitable to ask what has been achieved, if in fact one can speak in those terms, and for what purpose. It is necessary to create a chaotic experience, often fascinating and stimulating, in order to be able to deliver a summary that in a few cases can be a true record of what has been lived. But, just as a residence does not try-or should not try-to show impossible realities to transfer, a story does not need nor should aspire to the representation of experience, but to the posthumous reflection of it.

This year we host three residencies executed in three places in the region and with three different models. Teobaldo Lagos, winner of the call *Inmigración: Origen y mito* (Immigration: Origin and myth), which we carried out in alliance with the Goethe-Institut, conducted an research in the city of Antofagasta, taking place at our operations center, ISLA. It was a residence with a focus on the migrant community in various contexts: camps, high schools, the city and their occupation. In this sense, a model that we normally carry out in ISLA was applied, in which we

connect the artists with different groups so that there is a transversal panorama for the suitable development of the research.

Jacqueline Lacasa, on the other hand, was selected by the Collective against an alliance with the Catholic University of the North, to carry out an interdisciplinary residency at the Institute of Archaeological Research and the Gustavo Le Paige Museum (IIAM), in San Pedro de Atacama. This proposal is born of a common concern to reduce the existing gaps between the various disciplines in terms of linkage and research.

Finally, residence *H* was a project organized by Gonzalo Reyes, who invited the artists Shingo Yoshida, Felix Kiessling and Chan Sook Choi to take part during a month, in a residence in Calama, a city in the interior of the region where Reyes's family live.

Whether the migrant communities, anthropology or the family are the starting point from where the residence was proposed, the fact is that the common place was the Atacama Desert. I cannot help but wonder what is so attractive about our scenario. I dare say that it goes beyond a simple seemingly inhospitable and desolate geography or a sterile landscape. "Irescue certain reflections after





entering so many times in the territory, and is that perhaps the desert “promotes to research outward, but especially inward.”

AUDITORIUM: ROUTE REPORT

| Teobaldo Lagos Preller

In Antofagasta a gigantic stone plate penetrates into the sea. Above it, a dry mantle of sand and gravel. The city rises and extends in lines reminiscent of a Mediterranean city: narrow passages, roofs that only recently learn to protect from sporadic rains as a result of climate change; solid metal structures embedded in the sandy soil. Light panels of concrete, wood or agglomerations of all those chips that are left over from the accelerated process of logging in Brazil or southern Chile. The city is a laboratory to live and live on the edge of the Pacific and on the crashing fall of the coastal mountain range. It is a zone of contact, border, amalgam of mineral, wind, sun and footprints - present and absent at the same time.

The landscape and the topography of the city produced at first an interpretive horizon and an image of an eventual future: according to these, the Melbourne Clark Historic Pier, concluded in 1880 and one year after the end of the Pacific War, they would become a temporary audience in which stories of origin, destination and images of the ideal city would become ephemeral sound, loss and temporary seat at the same time. The actors of this natural and cultural *auditorium* would be people with a migratory background residing in different points of the map of the





coastal city. At almost fourteen thousand kilometers, the relations between the center and the periphery, as well as the possibilities of expression in the public space, did not have the same nuances to me as when arriving.

The project was then channeled into the construction of a material object that would work as material evidence of a research process and of the constraints of the context and work environment in different ways. On the one hand, a narrative dimension was explored through interviews with study subjects, mostly from Colombia and residents of the nearly sixty camps and other places in the city. Around questions that related past and present, as well as the ideal city with the ideal future, testimonies are developed that account for the oscillation between the fiction and reality necessary to constitute an urban present beyond marginalization and stereotyping. Fundamental for the contextualization of the research work in this regard were conversations with civil contractors in the zone, who made known elements of the usual construction techniques in Antofagasta, from its foundation as an extraction and trade post similar to a camp during the second half of the 19th century and taking into account the different migratory waves from Europe, Asia and from South America and the interior of Chile.

On the other hand, a research was carried out around visual and haptic elements of the landscape, topography and forms of construction and self-construction of



Antofagasta, focusing on techniques, materiality and aesthetic resources. This dimension of the investigation was crystallized in a series of postal photographs that documented research walks. Common elements to the registered images were the use of materials and structures of high temporality, as well as the coexistence of natural and artificial materials that manifested an incidental beauty within their precariousness and functionality. So it was possible to find materials and surfaces in terms of color, dimensions and structures with colors and forms typical of nature and landscape that were related by similarity to traditional local and contemporary architecture.

Informal, self-constructed settlements - popularly referred to as “campamentos” (“camps”) - in this sense, can be thought of as concrete effect strategies to generate basic habitability from an architecture based on the body and the individual. The urban utopia of post-war housing modernity in the European and North American context seems to revive in the contemporary Antofagasta in ways of living that respond to basic needs such as shelter to safeguard identities, protection from cold and heat, as well as reaching conditions of self-determination and dignity in a *continuous present*, a characteristic of the migrant experience.

The emphasis on the coincidence and similarity of materials (agglomerated wood imported from Brazil or brought from southern Chile, colors such as blue or red in

plastic materials and machinery) with the local nature and culture are similar in turn with the superficial approach of a binnacle that articulates both at a level of *etic* reality with one *emic*: the surface of a living and continuous work demonstrates both its own condition of precariousness and practicality -resolving the dilemma of how to live and live in a non-friendly context- as well as the constitution of new symbolic, iconic and shaped fabrics so that the house self-built does not *invade*, but coexists with the image of the city and the symbolic, affective and physical territory of the city in the desert. The migrant communities in Antofagasta - city, interweaving of cultures and palimpsest from past and present - do not bring with them a way of life, but co-learn and co-teach an existing way of life: the “toma” (illegal appropriation) as a constant and materialization of marginalization in the experience of a city in Chile.

Different elements are arranged on a work table for this purpose: reflections around an ideal and radial city that comes directly from the relationship between the human being, the city and God that Raúl Irarrázaval makes in his contribution to the minutes *Chile: Space and future* of the VI Architecture Biennial of Chile of 1987, when the new city was discussed after the systematic marginalization and the then eventual and long-desired return to democracy. Likewise, a blank minutes book, a pencil, blank pages and notes are on the table as reminiscent of a common bureaucratic need for the legal constitution of a camp and an instance of neutralization of violence. A lamp that alone allows the zenith re-domination and spatialization of a cracked territory, remembering both a microphone and the cranes of the Historic Pier. In short, *Auditorio* (Auditorium) is a work space that challenges the spectator and where the possibilities of an inconclusive and in process project can be seen: an *auditorium* as a provisional work space where, beyond showing faces, the voice of migrants can be heard, feel and see the architectures of their lives and habitats, from their bodies in the space.

OF HOW THE SOULS AND THEN THE PIPE IN THE DESERT

| Fernanda Fábrega

Art has always had a transversal view of scientific problems. It is not a matter of contemporaneity that both areas come together; research has been of great relevance in the development of the visual arts, either in technology or in theory: the study of perception, color, relativity, space-time, psychoanalysis, movement, all are issues related to art and science.

What would be the gains made today? Perhaps to be able to enter through a wider door to the scientific-humanist institutions, understanding that it is no longer art that benefits from the advances made there, but both are part of a universe of specialties that deal with the apprehension of the world and the study of the human. From there, proposing artistic residencies linked to institutions that build and impart scientific knowledge implies, of course, taking into consideration the geographical, economic, social and cultural context in which they are carried out. In particular, the Antofagasta Region is characterized by having scientific research programs dedicated to geological, archaeological and astronomical studies. Three areas of great interest of the SE VENDE Collective, and with which it has been possible to link progressively.



As long as objective and indisputable knowledge is challenged, disciplines can come closer. Thanks to this shared vision with the Department of Linking with the Environment of the Catholic University of the North, we were able to build an alliance to carry out a three-week residency at the Institute of Archaeological Research and Gustavo Le Paige Museum (IIAM), in San Pedro de Atacama. The selected artist was the Uruguayan Jacqueline Lacasa, who proposed to incorporate this process to a broader research called *De cómo las almas viajan a las estrellas* (How the souls travel to the stars) carried out in the Atacama Desert.

According to the artist, being in Belgium observing the work *Ce n'est pas une pipe* ("This is not a pipe") by René Magritte, there arose in her the questioning of the acceptance of an affirmation in a patriarchal context, involving the access to knowledge. Suddenly this residence made sense, since the pipe-object as a starting point would open a door on ancestral knowledge and its transfer in the Likan Antai culture. Precisely, scientists such as Valentina Figueroa, Jimena Cruz, Helena Horta and Fernanda Kalazich guided the artist in the management of social and symbolic structures related to smoking ritual practices, as opposed to the latest research developed at the Institute.

We learned that there were studies that related the Salar de Atacama pipes with incense rituals and acts, rather than with hallucinatory practices, deconstructing an important premise. The link with Jacqueline's research told us all that this crossing would be fruitful beyond the study of the object, and would allow it to penetrate directly into the worldview that surrounds the ritual structure. In this regard, Jacqueline writes in her text "the pipe is not really a pipe in the territory of the Circumpuneño System, but a complexity of elements that make up a ritual and directly produce a new area of representation."

But the scope of the cosmos does not end there, since one of the artist's concern was the access to knowledge and materials from local communities. It was a pleasant surprise to realize that who would host Jacqueline in her home, thanks to the efforts of the Catholic University of the North, would be Verónica Moreno, a great expert on local rituals and cultural traditions. Also, as if that were not enough, the artist was invited to participate in sessions to raise awareness of the linguistic heritage, related to the *Kunza* language, at the IIAM premises, which would allow her not only to know the language, but also a community of difficult access.

The work that has been tried to do from the scientific communities in order to achieve an agreement point in the way in which their research is addressed, respecting and understanding the cosmology of the peoples living there, is not unrelated. This topic was presented in the instance of dissemination prepared by the Institute for the group of artists and curators who traveled to San Pedro de Atacama to inaugurate Jacqueline's exhibition. San Pedro has a transversal complexity that ranges from territorial conflicts to idiosyncratic ones. All crossed



by the strong tourism that encourages the consumption of the landscape and its attractions, without deepening the social problems. This can be felt in the environment and in the restricted access to the territory, a deeply worked topic by other artists who were part of SACO7, such as Agencia de borde.

Faced with a question and views that converge or diverge from the academic, the ancestral, the community or the artistic, one wonders how the artist can be placed in the middle of these layers, and what is done with this cross-referenced information. The territorial difficulty of course gives possibilities for the creation of work, following the logic of the observing artist who is inspired by something distant to produce. But if we remain in the logic exposed above, of the relevance of linking beyond forms, we must undoubtedly ask ourselves what is the possibility of art in that context, or at least, what is its role.

THIS IS NOT A DESERT

| Jacqueline Lacasa

Having lived in the desert was a moving and radical experience. The time and the possibility of staying overnight for three weeks there, allowed to establish connections between the different realities of San Pedro de Atacama and its inhabitants.

Access to scientific production at the Institute of Archaeological Research and Gustavo Le Paige Museum (IIAM) was fundamental in the artistic process. Likewise, a path to the community was opened that produced an approach to the transversality of the social imaginary and an encounter with its stories, its narratives, the experiences that day by day build languages and logics of access to traditional, ancestral and academic knowledge.

To address these topics, we had the fundamental support of the IIAM team, consisting of its Director, the archaeologist Valentina Figueroa Larre, the archaeologists Elena Horta Tricallotis, Fernanda Kalazich Rosales, the Curator of the Collection of the Museum of Archeology, Jimena Cruz Mamani and the library manager, Saul Cervantes. As well as the contributions of Verónica Moreno, independent manager; the work of mediation of Macarena Laborie and the global vision of this whole process by Dagmara Wyskiel, Director of SACO, and her team.

The disposition of each and every one of the people who were part of this path formed a worldview that led to the creation of the works created for the exhibition *Esto no es un desierto* (This is not a desert), carried out within the framework of the artistic project *De cómo las almas viajan a las estrellas* (Of how souls travel to the stars), in the Fundación Minera Escondida. It should be noted that this platform has been developed since 2016 in different places of Atacama.

The theme proposed by SACO7 *Origin and myth*, promoted this process, in the gesture of opening the way to think of the desert as reality and fiction in a new story and to understand the richness of its ancestral discourses and aesthetics taken to the plan of the here and now of the artistic practices.

Finally, it must be emphasized that contemporary art promotes community action and transdisciplinary activity and manages to operate as a bridge that links seemingly dissimilar fields of action.

CONSTELLATIONS IN A FOREIGN SKY

| Gonzalo Reyes

With the premise of the “search of origin”, and after living for twelve years abroad, I invited three artist friends based in Berlin to make a residence in my mother’s house, in Calama, involving them in a part of my daily life and postulating that one of the first steps we take in search of our own origin is to reconnect with our family. Undoubtedly, each person is made up of the experience of different realities, which are further apart from each other when you are a migrant for so long, so I have decided to combine some of them, mixing spaces, times and cultures in a single place. Maybe, a non-place.

Among clouds of dust, in front of wastelands and extensive lands where the wind coexists, wild dogs, scraps, garbage and under breathtaking sunsets and night skies, we lived for almost two months sweetened by the home energy of Roxana Araos and Luis Olivares, fundamental pillars in our stay and who gave us all the warmth and help that a family is willing to give selflessly.

In this scenario of the Calama periphery, Residence *H* opens its doors for the first time by welcoming artists from different countries, inviting them to explore the



cultural, social, geographical and economic situations of the Atacama Desert. They are Felix Kiessling (Germany), Shingo Yoshida (Japan), Chan Sook Choi (Korea) and who's writing these words.

The enthusiasm of the artists to know these territories that were so foreign to them was from the beginning an incredible driving force for the group. Immediately upon our arrival we began to move through the city and its surroundings, to taste their meals, to enjoy the traditional festivities and dances. Allowing us to inspire by the stories and legends that the locals told us, as well as by volcanoes that delimited our horizon, we understood that it would be a more than interesting challenge to translate through art so much natural and cultural wealth that these lands hide. From our heads arose images of works conjugating astronomical observatories, rocky plains, drones, tangents and abstract lines crossing the globe. However, it didn't take much for us to understand that our residence would not be limited to an artistic experience, but that it would also be profoundly human.

To become aware of territory implies imbuing in new experiences, sometimes not so beautiful. Deeply embarrassing experiences such as the theft of which one of the artists was the victim, who saw his technical equipment disappear and after long days of impotence in relation to the ineptitude of the law, decided to continue with his research project all the same. Another of the artists fell into a serious state of stress after the lack of clarity by a large institution, which left pending requests for collaboration and that were responded after almost three months and rejected without giving coherent explanations. The inclement desert was challenging each one of the artists to face challenges in front of which we would have no choice but to resist.

After these events, the uninterested support of so many Calameños was invaluable help. The artist and teacher Felipe Caglieri organized together with his students, a sale of works made by the children from an engraving workshop, for the benefit of the artist who had lost his work material. Daniela Pino, a young woman from Chuquicamata and art student in the United States, contributed with her translations and logistical support and worked as an assistant to the Korean artist. Miguel Olivares introduced us to precious contacts and came with us in long displacements of the works, product of the residence, to Antofagasta. Wilfredo Colque, originally from Solor, welcomed us in his home located in the surroundings of San Pedro de Atacama and made us known part of the festivities held during the night of San Juan. The archaeologist José Cabrera, during several days, took us to visit magnificent archaeological sites of the region, for which Cristina Olguín, cultural manager, was also a company, who, with great interest in our project, came from Valparaíso to support us with her luminous presence. The special company of the Calameño musician and visual artist Alvaro Loins allowed us to get closer to the daily contexts of the city's artistic community, visiting workshops, exhibitions, festivities and concerts. Thanks to the contact and support of these

people, a happy impulse was born in the artists to get closer to the neighbors and inhabitants of Calama, with some of which bonds were created that, I am sure, will last over time.

The trips along the desert, and visits to the inland villages, were undoubtedly a bright window into the spiritual universe of the region and helped the group to understand to a large extent, the living and thinking of the Atacama culture and perceiving the world from local views. Shingo Yoshida, in his interest in unveiling memories and traditions in danger of being forgotten, went into the archaeological sites of the area, becoming a kind of archaeologist of the “not yet lost”. With the graphic material collected, Shingo presents a series of photographs about his impression of the environment. In addition, he makes an experimental documentary video at a later stage of his stay.

From the migration perspective as a key factor for the generation of “hybrid” cultural environments, Chan Sook Choi started his *Black Air* research, a project that the Korean artist undertakes from her autobiography as a migrant and observes the occupation of territories by large corporations. Here, she creates a parallel inspired by the women who were displaced from their lands after the Korean War, and Chuquicamata, a mining city that is uninhabited and is now being buried. Part of the same research was the visit and the records made by the artist at the ALMA facilities, in the plain of Chajnantor.

Inspired by the vastness and austerity of the territory, Felix Kiessling observes the Earth from a spatial point of view, plays with its measurements and with its spherical proportions. The artist went into the desert looking for the ideal place to start his *Tangent (Atacama)* project, for which he arranged two “T” shaped elements more than six kilometers away from each other, forming an imaginary line between them touching the curvature of the earth on a central point. For his second work, *Erdurchstechung Chile / China* (Land drilling Chile / China), Felix put up a metal bar in a plain, this forms an imaginary axis that crosses the earth to China. His project will be finished when the artist travels to the other side of the planet to place the second part of the bar, thus constituting two “mythological” landmarks that after long years forgotten will be found by archaeologists or researchers who will ask about the use that these elements could have or have had, “an indecipherable typography found in nowhere” that would condition new myths about its origin.

As for me, in addition to organizing and managing such an intense instance of encounters and experiences, I started a research project about stellar constellations as communicating nodes in ancestral cultures, applying a parallel with contemporary human relations at a distance. With the presence of my colleagues during the residency, I felt local and Berliner at the same time, I was then far from my new home (Europe) and I knew that in a short time I would be far away from Chile. This fact prompted the need to want to symbolically maintain

contact with my place of origin. That is why I took as a model the size and shape of my cell phone to create a metallic object, which, exposing it to backlight, reveals holes that accurately indicate the constellation of the Southern Cross, which is only visible from the southern hemisphere of the planet. This work was sent to Berlin and was given a condition: It should only exist in the north of the planet, not having to return to the southern hemisphere, since, otherwise, part of the essence of the work would be destroyed.

Residence *H* came to an end with the trip from the center of the desert to the ocean, Antofagasta, to join the SACO team and assemble the *HO* exhibition, which was presented at the Chela Lira Art Gallery of the Catholic University of the North. Here the artists presented part of their reflections on different ways of inhabiting territories, either from the point of view of migration or from the observation of a planetary globe. The diversity of the works was from those already carried out, until new researches generated during the residence period.

I believe that the artist, beyond the meditations and the work of a workshop inventor, is also a creator of instances. That is why I feel this opportunity for encounters as part of the work I have been researching since my migration experience. Undoubtedly the circumstances of this residence gave the footprint a lot of space, but also to human reflections from the experience itself. The origin was there, in the desolate exhibition before the vastness, stripped of all elements that could disguise the geography, or that maybe could serve as a refuge and led some of the artists to strongly yearn for their comfort zones in Europe. This transformed persistence and tolerance into the only valid supports to move forward and, as in a delivery, made the realization of our project a truly heroic act.

H alludes to the verbal nudity that this letter expresses in the Spanish language, *H* as emptiness, as *O*, as a beginning, as an origin.

ORIGIN AND MYTH RESIDENCE: AN INTRODUCTION TO THE DESERT

| Fernanda Fábrega

Of all the residences that we welcome throughout the year in ISLA, by far the most complex and intense is that corresponding to the SACO International Call. Each year, seven winning artists from different parts of the world take our lives for twelve days to produce work and make their assembly at the Melbourne Clark Historic Pier in Antofagasta. This means a huge display of production that begins long before the massive arrival; with at least a month in advance, some works are already being prefabricated from plans submitted by the artists. Thus, those selected have an advance stage that allows them to fine-tune details, avoid unexpected events and participate in other activities that are no less important, *such as classroom encounters framed within the school without a school program.*

To find the time, we have a group of seven assembly assistants -one for each artist- in addition to logistics and production teams. The permanent team that deals with transfers, food, interviews, design, mediation and many other things involved in an event that transcends the exhibition is joined. However, the pier is not an easy place to approach or in museography nor in assembly; its patrimonial condition makes it unalterable, the wind is powerful and the structures do not



always resist it. There is no light or electrical connection available, and as if that were not enough, during the assembly of the works access remains open as it is part of the public space.

However, the difficulties of starting-up do not end in the technicalities, since much of the problems we face as a team has more to do with the extreme distance that exists between the city and the center of the country. Several of the materials proposed by the artists are not available, the workshops in which the works are reproduced are not specialized and, as we realized this year, there is a greater risk in sending any object by mail. Even so, there is undoubtedly a remarkable motivation on the part of all those who participated in the process and who made it possible to overcome the inconveniences.

This year our selected artists came from Bulgaria, Poland, Germany, Costa Rica, Brazil and Chile, enriching the panorama of shared traditions and perspectives in each of the breakfasts, lunches, dinners and necessary coffees that we shared - especially in Okus. After a couple of days, the group, already imbued with the coexistence and the SACO7 credentials hanging around their necks, seemed to move organically. In addition to the production activities and the *school without a school* program, artists have an agenda that involves knowing both our geography and our context. Therefore, between the days of work at the pier, there are intense tours of the *museum without a museum* exhibition circuit, portfolio viewing meetings in which they exhibit their body of work and production to their peers, culinary platform sessions and visits to places that can contribute or interest artists in their proposals. The step is marked by the schedule designed for the efficiency and effectiveness of the residence, during which the team really becomes the White Rabbit; we are unbearable dependent on a demanding agenda that tries to deliver the most of the experience in the vast territory of the desert.

After days of training, it was easy to welcome the SACO7 jury represented by Inés Ruiz Artola and Lola Malavasi, and the guests Tiago Pinto de Carvalho and Marianna Dobkowska. After their arrival and with the assembly quite advanced, the whole group travelled through an unknown territory for most of them.

As soon as the *Origin and myth* exhibition is opened, we got on the bus that will take us to the traditional journey of contextualizing the territory to *The driest place on earth*: Quillagua. There we visited Chacabuco, the ancient Geoglyphs of Chug Chug, the increasingly deteriorated Tranque Sloman, the renovated School, the controversial Archaeological Museum that triggered more than a few grimaces, the abandoned train station and the demystified Meteorites Valley. All sites of travel and displacement that invite dialogue, or on the contrary to the introspection, according to the look of each one, and that we make known without a bigger story. Maybe because it's not something we can direct, no matter how much we build a reference map.



We move through the desert and Quillagua Space. Places that are somewhat dreamlike, where one can easily enter through a door that invites the collective experience of not falling blindly into the abyss, or in which the mirage of a nun looking for a lost chapel suddenly appears. It is the well-deserved closing of an experience full of hard days for everyone. But it is not a rest. We try to make it a starting point.

MINERAL IMMERSION

| Thiago Guedes

At what point does an artistic immersion really start? This doubt ascended before I arrived in the city of Antofagasta, in the north of Chile, and it still pursues me, even after having returned from there. Before trying to find an answer, I take advantage of these initial lines to relate one of the reasons that led me to propose a work for the exhibition *Origin and myth*. Inspired by the urgency of this curatorial theme, by geographical displacement and the challenge of exhibiting a work in that space, many ideas emerged, but always around the same word: *Project*. Aim and throw an idea in a certain direction.

I see in that word a temporary dimension between the intention and the gesture, and that it suggests the transitory image of the project as a projectile. That is, the project as the formulation of a graphic and practical thought that occurs during the journey between thinking and doing. On that reasoning, I was disturbed by the possibility of thinking about a work for a specific place, whose specificity I did not know. It is precisely in this disturbing zone of the projection of something, of the exercise of imagining an invented place, where the work *Mineralogía del ser* (Mineralogy of Being) is born.





Propose an installation of art at a distance, without having lived physically in the place, besides a great challenge for me, allowed me to assume the possibility of deviation in the trajectory. But that deviation of the project / projectile made the relation of the work with space and context even more peculiar and true, since it was the change of direction that allowed the physical interference of the environment on the process, transforming a rigid form into geometry of chance. For this reason, I consider it of real importance to build a shared artistic process, a space for dialogue that has as mediator the work itself. I remember a clear situation that opened that moment of discussion. Listening to the people involved with the construction of the work during the assembly was essential for two aspects: the first has a practical sense, look for the best options to produce and present the work in the best way. The second one is symbolic; it is about the implication of people, producers and assemblers in doing that extrapolates the simple act of execution to be reflected in the work.

The ambience of the artistic residence implies an intense state of immersion in art. The desire to immerse oneself in that state, where the contours between work and body become unclear, creates a collective environment of knowledge exchange between artists, producers and curators, which also expands into the daily life of people in the city. The artist has the possibility of a foreign look, allowing the temporary abandonment of his origin to go towards the unknown. Dispossessed of their homeland and flag, opened to encounters, they dress in the culture of the other and dance on their floor to the rhythm of their music.

Finally, I understand that an artistic residence begins from the moment we are open to it, when we want to experience the interferences and circumstances of the environment, even though it is not present in the place, but in constant invention of that place. It begins when we are taken by a flame that stays on while there is in the air our desire to create. For these reasons I believe that this experience of artistic residency does not end, but persists sleepily, crystallized, until the next moment of being continued.

I thank immensely the artists with whom I had the pleasure of dividing those days and sharing experiences. To the producers who made this odd and transformative event possible. To the members of the jury for the sensitivity with which they selected the works. To the assemblers for making the work possible. To the students of the Antofagasta British School for imagining with me another possible place. To the city of Antofagasta for sheltering us.



INTERVENED DESERTS II

ON THE EDGE OF THE INVISIBLE

| Dagmara Wyskiel

Intervening deserts – what an irrational idea, right? It's like intervening the seas. Those who have gone into the Atacama Desert know of the immensity against which any gesture turns out to be overwhelmingly insignificant. So we go for an inverse logic: at three points on the map we established centers of operations, from where light phenomena arise that disappear with the sunset, subtle actions with the *chusca* or the sand that do not alter anything more than our feelings, words that are burned, skin that presses the rock, everything fragile, ephemeral and of a dimension that refuses to be measured.

The second version of *Intervened Deserts* – a cycle of three intensive workshops for approaching contemporary art outside the space propitious for it, was held on the coast of the Region of Antofagasta, in the town of Taltal, nostalgic for its glorious past as a port, headed by Alejandra Prieto. Juan Castillo conducted his module in Pedro de Valdivia, where he was born and spent his childhood, now an abandoned saltpeter office in the commune of María Elena. In the border area, separated from the rest of the region, in the village of Ollagüe, 3660 meters above sea level, Catalina González culminated with the cycle of pedagogic curatorship.

In each case, the process of investigating the territory – coast, pampa and pre-Andean mountain range, respectively, started in ISLA Latin American Superior Art Institute, during three intensive sessions of virtual and imaginary approach toward the place, gathering information, defining methodologies and surveying the specific interests of each of the participants. From there and after a group trip through the desert, the point on the map became real, which usually escapes what was expected, especially in the Atacama. After a tour through the territory, in a process of going into depth that harbored all the sensorial channels, each one began to generate an intimate affinity with a place, an idea or an image. The dialogue with the monitor and colleagues helped to resolve the technical obstacles as well as conceptual issues. During the four days in the field, each one of the participants had generated and materialized their own ephemeral exercise *in situ*.

Intervened Deserts is inscribed within the program *school without a school*, an essential pillar of the operations of the SE VENDE Collective, dedicated to informal education, merging it with the work with and in the territory.

Participants in *Intervened Deserts II*: Sonia Cuevas, Tania Gutiérrez, Daniela Compagnon, Francisco Gabler, Jordán Plaza, Fabiola Barrera, Macarena Laborie, Constanza Thiers, Indra Aldair, Fernanda López, Camila Saavedra, Geraldina Ahumada, Carolina Agüero, Natalia Pilo-Pais, Claudia León, Lizzania Sánchez, Rocío Toledo, Rosa Valdivia, David Corvalán.





RED CRACKS

| Alejandra Prieto

(...) the art tools have been confined to the “studio” or “workshop” for too long. The city provokes the illusion that the earth does not exist (...)

Robert Smithson

Last September, the first module of *Desiertos Intervenidos II* (Intervened Deserts II) was organized by the SE VENDE Collective. The workshop was made up of seven participants and a monitor artist.

It was structured with three days in the city of Antofagasta and five in Taltal. In the first stage, the eight members of the group presented their work around the Visual Arts, in order to begin to project the interventions that would be made in Taltal and its surroundings. However, the preconceived ideas by the participants quickly mutated when they were in each of the places visited, such as San Ramón ravine, Cifuncho and surroundings.

The stones, the land and the sea are indifferent to us. Anthropocentric efforts to manipulate natural forces become absurd before them. Daniela Compagnon





wanted with her intervention to make evident that eagerness without sense. She tried to measure the length of the Cifuncho beach with a long yellow tape, arranging it right on the shore where the bursting waves recede. The mission was frustrated again and again because the sea messed up the straight line, transforming it into a yellow and wavy seaweed.

Francisco Gabler also wanted to order the uncontrollable. The artist cleaned and classified everything he found in a sort of a pool of an ex slaughterhouse. In his *F.O.S.A. Fervor Objetual, de Sitio y Aparición* (F.O.S.A. Objectual, Site and Apparition Fervor) he only left the stones and some plastic objects, which were in the place. Later he painted them with spray and chalk, and arranges them in straight lines, which sometimes crossed. The “pool” was on top of a hill, so the road and some nearby constructions could be seen and at the same time the hills of the Cordillera de la Costa and the sea. In this natural context, the object order of Gabler is located at an undetermined time: between the untimely ages of the stones, the enduring plastic, the disuse of space and the uncertain time in which the setup can last as such.

The other artists of the workshop were related in one way or another to the performance. Macarena Laborie did it with great clarity by using her body as a



support and at the same time, as a means to intervene the environment. She used the scar that she has after an open heart surgery she had a while ago. That incision in her chest reads it as a “failure” of its surface, comparable to an indentation in the earth. In this case, the ravine where the San Ramón mine is located (which is said to be the oldest in Latin America). In this mine red and yellow iron oxide pigments were extracted, a color that Macarena chose to paint her body and urge herself in different cracks in the ravine. Her body indicated the geographical indentations and the color of the minerals given by the earth indicated the intervened body.

Jordán Plaza also used the red “ferric oxide” to cover his body. The pigments were used for ceremonial purposes by the Huentelauquén culture (prehispanic people of hunters and collectors who lived in northern Chile between 10,000 and 4,000 BC). They were also used for practical purposes by the *changos*, either to treat sea lion skins in the manufacture of rafts, or as body paint to protect them from the sun. Jordan, with his red body covered with dirt a rectangle of not much depth located on the top of a mountain in the San Ramón ravine. His underwear, his hoop and the shovel with which he turned the soil over, betrayed his contemporaneity, representing an archaic rite unknown to us since there was no body to cover in that empty space. Perhaps, through the gesture of throwing soil on soil, he is opposed to the extractivist subtraction that has caused too much damage to the ecosystem of the northern Chile (in fact, from the place where the performance was made we see a yellow tailing in the distance). A phantom of the past that thanks to the record of the performance will also belong to the future, representing itself as a character without age, which safeguards the territory.

The Sonia Cuevas *R-Hito* (R-Landmark) intervention also appears as a vision of the past to build two “landmarks” in the desert next to another that was in the place. Landmarks throughout history have served to mark geographical limits or distances, and in this case, they demarcate the type of mineral that is in the area. The two piles of “loco” (sort of abalone) shells were surrounded by red pigmented earth and circles of perfectly arranged stones. When building them, Cuevas marks nothing more than his own will to constitute them in signs, they are “useless” landmarks, or as Cuevas says “landmarks that indicate the route to the San Ramón mine”. In the narrow geography of our country, the empty shells that are plenty of them along the desert, linking desert and sea, two spaces that seem distant but that are in our geography. Taking the game between the word *landmark and rite* of the title, the intervention could also be read as the existential need to reconnect with the circular anthropological myths around the creation of man from the earth.

The intervention of Fabiola Barrera is in another place. In *Estudios sin sentido para entender la Geografía. He llegado hasta Taltal!! En búsqueda del pueblo minero más antiguo de América*. (Studies without sense to understand Geography. I have arrived to Taltal! In search of the oldest mining town of America), Barrera looks skeptically at the anthropological exercises of art. Taking the definition of artist

proposed by Hal Foster in his essay *El artista como etnógrafo* (The Artist as an Ethnographer) “chooses a site, enters its culture and learns its language, conceives and presents a project, to move to the next site where the cycle is repeated”. In this context, Barrera parodies the documentary filmmakers of territories and exotic people and in passing the artist who idealizes the places and customs of *the other* studied. What could remain in an anecdotal action, the intervention of Barrera in the context of *Desiertos Intervenidos* (Intervened Deserts) becomes a necessary critical distance gesture in any work of contemporary art that works for short periods of time in a new context. It was Foster himself who warned of the need for this critical distance in artists’ ethnographic journeys, since “reductive overidentification” with the *other* is not desirable and “reflexivity” is needed to protect against the dangers of exalting and exoticizing.

Finally, *La signatura de Taltal* (Taltal’s symbol) is the title of the text where the intervention of Tania Gutiérrez, a graduate in Theory and Art History of the University of Chile, is located. For *Deserts* she wrote a text where she imagines Taltal as a great symbol. The reading helps us to close this text. In it she refers to the desert near the sea that: “it becomes a versatile scenario of the course of history, whether natural or cultural, the will of the landscape lies in its polysemic and active character, which allows making accurate connections between the different disciplines that the human being has developed throughout its existence”.





The need to prove, the impossibility of controlling nature, the desire to signify the body and the rite, and the distance of the own actions that allow them to be read in the context of art, were the wills that were repeated in these interventions, transforming the desert landscape in mirror of the own existential concerns.







THE SYMBOL OF TALTAL

| Tania Gutiérrez

Taltal is a place immersed in the surprising geography of Chile, where the mountain range of the coast pronounces itself remarkably on the coastal edge and the sea as an ocean folds in an affable way at such pressure. The landscape of this locality allows to relate the important link of the vastness of the ocean with the immeasurable great north. The first impressions of such surroundings call to think of the ruinous industrial remains, the resilient spirituality in the northern animita and the urbanism of the city that reflects the important European influence and the way of life of the old Taltal of past centuries.

The imaginary of the Atacama Desert makes us think of a vast landscape with a dry touch, where the erosion of nature draws on the ground geological formations produced by mainly climatic phenomena. However, in addition to these morphological descriptions, it is necessary to specify the perceptive and symbolic structure that those terrestrial, aerial or maritime spaces can offer. The landscape of northern Chile becomes a versatile scenario for the course of history, whether natural or cultural. The will of the landscape lies in its polysemic and active nature, which allows making accurate connections between the different disciplines that the human being has developed throughout its existence.

The desert then becomes an ideal platform to observe the landscape, as well as geographical reality, which is sustained in the ontological analytical of being on earth, and inhabiting the world. This ideal singularity is due to the fact that the desert is heterogeneously understood by different human actions, which at the same time turn them into symbolic devices.

Desert sometimes broken by the continuous mining activity, a fact that can be observed in the north of Chile. In this context I will take as proof Taltal, specifically the San Ramón ravine, where one of the oldest mines in the American region is located, a discovery that automatically makes the area into an archaeological site. In Taltal's downtown is the Augusto Capdeville Museum, in honor of the scientist who starts the third period of research and theories in Chilean archeology. Taltal then appears as a region of vital importance in the discovery of the American Paleolithic.

The crack as a mark in the desert refers to the Taltal symbol. I propose to think the symbol from Michel Foucault philosophy, who from the nourishing gesture of evidencing the ways of knowledge of the subject, positions the symbol as a necessary stop within the similarities system that exist in the world (Foucault, 1966). The oscillations of these similarities make the marks visible and they are generating a record of the intimate relationships between the earth and the



human body. Therefore the careful registration of so-called symbols invites to decipher them.

In this sense, the Taltal symbol refers to its own brand and uniqueness, offering a taltaline landscape that allows visualizing, from the associations with the environment, the essence of the elementary signs of the earth. The crack as broken, and the crack as the indentation, always ready to evoke the affective shock of the human being's will with the perceptive structure of the desert. Deciphering the historical and archaeological reality of the city of Taltal through the landscape is to accept the powerful human will, as a sovereign act of not sinking into the darkest and most recondite terrain of the crack, surviving oblivion. Deciphering the earth that sustains us is to judge our own existence. It seems to be then that the effective recognition of the taltaline imaginary through the landscape, can offer the complete and conscious contemplation of the humid embrace of the eternal fog *camanchaca* to the green *cactus Copiapoa*.

EMOTIONAL GEOGRAPHIES

| Juan Castillo

What crossings went through this work? it would be difficult for me to define it. What remains floating in the air, like chusca, is a cloud rich in intensities, deep ideas and strong emotions.

The unexpected was the result of this workshop that I was assigned, in a certain way, catalyze with the participation of regional artists Sonia Cuevas, Jordán Plaza and Carolina Agüero, the Bolivian artist Aldair Indra, and the artists from Santiago, Constanza Thiers, Fernanda López, Camila Saavedra and Geraldine Ahumada.

Without formulating a limited range of topics, we were confronting the problems of current artistic practice from our own view, using and appealing the support of the abandoned saltpeter office Pedro de Valdivia, a place full of traces of a complex past and rich in emotions. In the personal case too loaded, having lived there from my birth until I was 10 years old.

The unexpected happened because all the initial ideas of work were richly modified by the confrontation with the real space of the ex-office, and by opening ourselves to the possibility of being transformed.





If I had to resort to an image that would illustrate what happened there, it would be a blast “of those” going through all the interventions made, which generated a powerful energy field. We will call it our “power house”, as the place from where nitrate offices used to be fed by energy.

It is unknown how long it lasted. The notion of time was lost. I arrived happily destroyed in Santiago, I suspect that the others too, the same I imagine it happened with Aldair traveling to Bolivia or those who stayed in the north.

I should write differently, refer more objectively to what we do, but these are the words that come to me from this residence *Intervened Deserts II* - Pedro de Valdivia, produced by the SE VENDE Collective in Antofagasta. Experiences like this are vital for developing art.

It is not for me to talk about the works done, all of them from my point of view, inescapable, beautiful, a tremendous kick to the eye, ideas and emotions. It would be better if you saw the images.

It was an experience close to the unexpected, because I never thought that it was going to generate that atmosphere of energy among all of us, which was







Pungo salifre y



extraordinary. In fact, there was no idea of verticality of someone who is running a workshop, and that horizontal relationship helped that we all learn. I enriched myself very much with the proposals and the dialogues with the participants. It's been a while since I had an experience of such intensity. The only comparable thing that was sustained for quite some time (between 1978 and 1983) was what happened with the C.A.D.A. group.

All this process was not aimed at doing this or that artistic action. While there were many, I call it "accidents that crystallized". While we were in Antofagasta, we did not dedicate ourselves to creating a work, but to reflect and discuss our points of view regarding the practice of art. The direct confrontation was the desert; it was the Pedro de Valdivia nitrate office, which gave us a work environment where real things were generated. We all felt modified and created something that was not pre-established. I think it was very positive that this happened because, according to my perspective, this is how one discovers the true paths in art.

We must thank all the support of the SE VENDE Collective and all the people who collaborated in this action.



OTHER STEPS / OTHER LINES

| Catalina González

*The pampa picked up my bones
And walked them one by one
then kneaded my spirit
rocking it in their arms.*
Leonel Lienlaf ¹

The *altiplano* (highland) sometimes confronts us with aggressiveness where only some have managed to inhabit it, leaving us fragile before the limits of our bodies and our gaze, which is trapped by the illusion of distances, being ourselves before a useless scale within an immeasurable space.

We met in the commune of Ollagüe, border with Bolivia, a group made up of artists of different origins, Peru, Venezuela, Colombia and Chile. Under heterogeneous premises, questions arose about how we exercise our practice and from where, understanding the work process as a reflexive articulator of the different experiences with the place.

Ollagüe has visible geopolitical complexities due to its border condition, which is increased by the presence of the Antofagasta Railway to Bolivia (FCAB) that crosses the place, constituting part of the town's *habitus*.

Thus, the artist Lizzania, with her work *Querido tú, aquí te envío mi mar* (Dear you, here I send you my sea), activates her own displacement with a message to Bolivia through the cross-border train, questioning and revealing still present conflicts between both countries. To carry out this action Lizzania designed a method, typical of her previous works, to intervene with an action from her foreign status, with a political gesture. Before the observation exercise, more like the act of surveillance, from an abandoned railway wagon observed the dynamics of the train managing to cross the border sending to Bolivia a message on a sheet of paper stuck in one of the wagons: *dear you, here I send my sea*.

Another work with the border was that of Claudia León Arango with her work *Tierra de nadie: tierra de todos*², (No man's land: land of all) proposing the Quechua language and the girdle or chumpis as symbols that cross any geopolitical frontier. After an exploration of the landmark between the two countries, Claudia discovers the border area called "no man's land" and that divides both countries. That emptied site, but full of signifiers, in times where the space in which we transit is always under political and territorial control. The artist performs the action of arranging the chumpis on the no-man's land line, an act that marks the ritual of the here and now temporarily breaking that border.

¹ Excerpt of the poem *Creation* by Leonel Lienlaf

² Word transformed with the artist's intention for the title of his work.





Before the immensity of the Ollagüe volcano, the *Apu* of the Andean cultures and which also serves as a dividing landmark between the two countries, the work of the artist Natalia Pilo-Pais Figallo, *Percepciones infinitas de un territorio indefinido* (Infinite Perceptions of an undefined territory) is displayed. Natalia locates herself to question the gaze, with a visual device that frames the infinity of the landscape that at the same time fragments and reflects as a prism the conceptual and symbolic possibilities of what could be a border, of a border virtually limited to a territory that it is deconstructed before the reflection of itself.

In the foothills of the volcano, David Corvalán makes a displacement of his sculptural work to the intervention and the performance with *Refugio I*. He builds a shelter that crosses timelessly the primitive operation of the man before the inclemency of nature. After the material and conceptual research of the apacheta as an icon of the Andean cultures and as a meeting landmark in the desert's spatiality, David connects with the performance before the operation of inserting himself in the mound, immobilizing himself in his center, becoming an observation device before the passage of sunset light. Capsule in time that expands through copper cathodes from the object to the body of the artist, filtering into the landscape.

I end this journey with the works directly setup in the town of Ollagüe as *Acción Primordial* (Primordial Action), about the return to the origin of Rosa Valdivia.





A reunion with the desert, through the collection of clay, making a pattern adjoining that past from the geoglyphs and women's work with the intervention of a textile made of clay. The action of doing, collecting for the transformation of the elements in the construction of a textile, geographic and topographical grid metaphorically points us out on the essential of the action, while camouflaging itself in an area of disuse and ruin.

Geraldina Ahumada Theoduloz locates herself on the train lines with her work *Polvo somos II* (Dust we are II). The iron lines, silver plated by the sun, are a symbol of the transfer from one place to another and also of the time that passes through us and of our own temporality. Her work starts from the collection of clay to generate containers or vessels, essential elements before the possibility of an encounter, in this case a possible story of the encounter between borders. The element and construction of these vessels mark the immanent destruction of the substance that contains it, the water is poured to follow the own path of the ephemeral construction of the vessel, the mud returns to the earth - an empirical symbol of temporal fragility.

The work of Rocío Toledo Navarro, *Presagio* (Premonition), rescues certain aspects of the experience of ritual in the possibilities of the performance. For this it is





opened to the space intervening the town of Ollagüe, taking the participants to a procession that connected us with the strange and the death, provoking a spatial intervention with our presence in the context of the town. The artist takes us to meet in a ruin, where the action of following her begins, moving through certain areas of the town with a recording device that the artist puts on her forehead like a great cyclops eye, which is rather a threat, and questions our look as observers.







**QUERIDO TÚ, AQUÍ
TE ENVÍO MI MAR.**

IRG	NY, 16	1975
IRP		
IRL		
IRA		
IRA		
Proz B		



SE VENDE COLLECTIVE: A MEMORY

The SE VENDE Collective, Mobile Contemporary Art Platform, is a work group that arose in 2004 in Antofagasta (Chile), carrying out projects along three lines of action: education, linkage and territory. Through a network operation focused on dissemination and reflection on new artistic practices, they have promoted various activities, in the city as well as in nearby localities, and in the desert, marking a precedent in contemporary art in the north.

Under the producer and cultural manager Christian Núñez, along with the artist Dagmara Wyskiel, with a Doctorate in Visual Arts from the Fine Arts University of Cracow (Poland), SE VENDE is characterized for seeking out and creating new platforms for promoting, professionalizing and making the local scene more dynamic. Through exhibitions, conferences, workshops, residencies, editorial projects, transdisciplinary activities, plus the coming and going of various artists, curators and cultural producers through the area, they have opened spaces for dialogue, which have at the same time been opportunities for collective collaboration. This way they have visualized northern Chile, and with that, the Atacama Desert.

SACO

One of the most prominent projects of SE VENDE is SACO Contemporary Art Festival. This encounter created in 2012 has fostered key local situations, driving new practices with the support of the public and private sectors, and covers areas that range from contemporary art processes through autonomous activities, international networks and artistic education.

Each year, SACO has also involved reconnaissance work or residency in Quillagua, an Aymara town located 280 kilometres northeast of Antofagasta, on the banks of the Loa River, in the commune of María Elena. The program *The driest place on earth* has raised a laboratory of ideas where a small community has been affected by pollution from mining and the sale of the water, as well as by emigration and abandonment by state policies.

Each version of the event has had a different focus: the first was an exhibition regarding contingent topics, *Art + Politics + Environment*, with works from Mexico, Chile, Argentina and Egypt, presented by the Argentine curator residing in the United States, Marisa Caichiolo and the museographer Jaime Delfín from Ensenada (Mexico), in the Antofagasta Station Cultural Centre. The next, SACO2, in 2013, was installed in the Huanchaca Cultural Park and went for bringing together spaces and independent projects from Concepción, Pedro Aguirre Cerda and Córdoba (Argentina), with the participation, respectively, of the group MÓVIL (Oscar Concha and Leslie Fernández), Galería Metropolitana (Ana María Saavedra and Luis Alarcón) and Curatoría Forense (Ilze Petroni and Jorge Sepúlveda).

In 2014, SACO3 addressed a problematic topic for the region and the country: the relations between Chile, Peru and Bolivia. Under the title *My neighbor, The other* (Mi vecino, el otro) the version involved visits by important artists, curators and researchers (anthropologists and historians) from the 3 countries, and a series of interventions in the ruins of the former silver refinery, now a National Historical Monument. Three teams participated, led by the curators Gustavo Buntinx (Peru), Lucía Querejazu (Bolivia) and Rodolfo Andaur (Chile), who respectively invited the researchers Harold Hernández, Juan Fabbri and Damir Galaz-Mandakovic; as well as the artists César Cornejo and Elliot Túpac Urcuhuaranga, Andrés Bedoya and Jaime Achocalla, Claudio Correa and Catalina González.

The next year, and once again in the Huanchaca Cultural Park, SACO4 was an instance for creation where artists-teachers from Ecuador, Cuba, Mexico, Paraguay, Peru, Uruguay and Chile shared mutual teaching and learning experiences, along with 84 students from the 3rd and 4th year of high school, selected from among municipal high schools from the regions of Arica and Parinacota, Antofagasta, Tarapacá and Atacama. The context was once again marked by the urgent need for university art schools throughout northern Chile, and the generalized crisis of art education in the country.

The artists-teachers invited to SACO4 were: Roberto Huarcaya from the Centro de la Imagen in Lima, Peru; Alejandro Turell from the Technique in Arts - Plastic and Visual Arts of the Institute National School of Fine Arts, University of the Republic, Rocha, Uruguay; Saidel Brito from the ITAE, Superior Technological Institute of Arts in Ecuador, Guayaquil; Fernanda Mejía from the Multinational Workshop of Mexico City; Marcos Benítez from the Museum del Barro, Asunción, Paraguay; Luis Gómez from the ISA, of the University of the Arts, La Habana, Cuba; and Tomás Rivas from Bloc Workshop, Santiago, Chile.

SACO5 was a wager on another important topic for the world as well as Antofagasta: migration, occupying another patrimonial space, this time the Melbourne Clark Historical Pier. The series of interventions, *One Way Ticket*, brought together 6 international artists who are also migrants: Ángel Delgado (Cuba/ United States), Bogdan Achimescu (Romania/Poland), Paula Quintela (Chile/Australia), Johannes Pfeiffer (Germany/Italy), Alicja Rogalska (Poland/England) and Teresa Solar (Spain and with an Egyptian mother). Also participating as curators were: Flavia Introzzi (Argentina/Spain), Krzysztof Gutfranski (Poland) and Marisa Caichiolo (Argentina/ U.S.).

For the first time extending an open call to all of Latin America, SACO6 focused on the curatorial concept of *LOVE: decadence and resistance*. From among more than 200 projects, the specialized judges selected 7, which once again using the Historical Pier of Antofagasta in August and September 2017. Simultaneous exhibitions gave an early start to SACO6, with *Visual flood* (Aluvión Visual) being

inaugurated in 4 emblematic cultural spaces in the city, including a call to regional artists, *Come to my house*, 2 individual exhibitions, one pedagogic selection of universal painting, and a collective project by artists from the Region of Tarapacá.

SACO7 turns the Week into a Festival, consolidating both the call, this time open to the entire world, and the exhibition circuit *museum without a museum*, the education program *school without a school* and the internationalization networks. Twelve exhibitions brought together curators including Margarita Sánchez, from the Bienal in Habana, Cuba and Juan Fabbri, from the National Art's Museum of Bolivia, with artists including Luis Camnitzer, Ayrson Heráclito, and Rainer Krause, among others. Also included in the program was Art Education Week, focused on teachers as well as artists and mediators, in a review of portfolios, training, encounters, talks and panels.

SACO has carried out publishing work, creating a collection that started with the catalogue for the SACO1 exhibition, *Art + Politics + Environment*, continuing with publications that condense the experience of each version, and that are distributed nationally and internationally. This is in addition to a wide spectrum of mediation pamphlets and bulletins, intended to provide the public with the experiences of the works and journeys, and is also a great documental record, with capsules and related interviews.

The project established by the SE VENDE Collective has been driven based on self-management, presented by Minera Escondida, through the Law on Cultural Donations and with the participation of the Antofagasta Regional Government with funding from the National Regional Development Fund, among others.

THE BEGINNINGS

From its first actions in 2004, the SE VENDE Collective called a public encounter, with a shift toward objectual, conceptual, experimental and ephemeral practices. The first project, *Se Vende 1*, was held in a manor house that was for sale at the time. In parallel to the showing, a contemporary art forum was held. This was followed along the same line in 2006 with *Se Vende 2*, and in 2009 the third version occupied the public space and emblematic sites in the city, such as the Municipal beach, the Antofagasta Regional Museum and the Longshoremen's Union, also with the participation of Juan Castillo, a former member of the C.A.D.A. group.

Another Country I and II, two exhibitions that in 2005 and 2007 brought together local artists in the Extension Centre of the Catholic University in Santiago, and in the Museum of Contemporary Art of Valdivia, served as a platform for building networks and experimentation outside the regional margins.

After these experiences, the Collective was able to bring together a format for linkage and associativity that was gaining renown. In 2009, Dagmara Wyskiel

participated as editor and Christian Núñez as field producer of the Triennial of Chile, an event with which the country started the commemoration of the Bicentennial, with Ticio Escobar, theorist and former Minister of Culture of Paraguay, as the general curator. One of the objectives of the contemporary art encounter was precisely to strengthen regional scenes and make them more dynamic, extending to Valparaíso, Concepción and Valdivia. Thanks to SE VENDE, Antofagasta was perhaps the only area where the effect of these actions transcended an event for which possible subsequent versions never occurred. The exhibition *Another North – North Axis* was the result of a clinic held by the Argentine curator Marcos Figueroa, considered by the Collective as a third version of *Another Country*. The exhibition brought together independent artists from northern Argentina and Chile in the Museum of Contemporary Art of Salta and the Antofagasta Council of Culture and the Arts. From an accustomed north – south vertical axis due to our centralism, a horizontality was drawn that traversed the Andes mountain range.

EXPANDING NETWORKS

Among the actions intended to generate networks, contact with the public and education in contemporary art, an exhibition was held with artists from La RED and *Rebel bodies: the performance in Concepción*, where Natascha de Cortillas, Guillermo Moscoso, Luis Almendra and Alperoa participated under the curatorship of Carolina Lara. In July of that year, Fernando Prats' residency in Quillagua constituted a before and after in the work of SE VENDE with the territory. The results were exhibited in 2016 in Barcelona, Spain.

2014 – 2018

From 2014 to 2016, a significant artistic project gained renown at a national level: *Joint Game*, an intervention in extreme landscapes of the country that consisted of a golf ball of monumental size, made of inflatable material, that activated conceptual, symbolic and metaphorical relations that could range from oneiric to metaphysical, from historical to political. This large object, adrift, rolling through the Valley of the Meteorites of Quillagua, past the ALMA astronomical observatory, through Patagonia and Valparaíso, arrived in smaller size in England and was an exhibition in Poland, constituting Dagmara Wyskiel's doctoral project in that country. The journey was closed out with exhibitions in the Museum of Contemporary Art in Santiago (2016), and the Art Museum of the University of Guadalajara, MUSA (2016), the encounter *Contemporary Andean Art: Argentina, Chile and Bolivia now* in Tilcara, Argentina (2017) and the National Museum of Art in Bolivia (2018).

In 2017 and 2018 there has been a dramatic expansion of projects, with the Collective being part of the Ibero-American Network of *Empathic Pedagogies*, formed by the renowned Mexican foundation Alumnos. Along with that, the

team has been invited to give conferences, speeches and to exhibit in several projects: Asia Contemporary Art NON Berlin with *Vestiges of SACO6* (Germany), the International Photography Festival in Valparaíso (Chile), Matadero (Madrid), Obieg magazine (Poland), NC-arte in Bogota and Lugar a dudas in Cali, Colombia.

Important educational programs have been held in ISLA, such as the workshop *Between the shape and the mould*, focused on the pedagogical updating of art professors from the Region of Antofagasta; residencies for education and linkage with the territory, pertaining to the *Intervened Deserts* program, which culminated in the towns of Paposo, (under the responsibility of Bogdan Achimescu), Quillagua, (Guisela Munita) and Ayquina (Oscar Concha), and in its second version in 2018, in Taltal (Alejandra Prieto), Pedro de Valdivia (Juan Castillo) and Ollagüe (Catalina González). In parallel, ISLA drives low-cost residency exchange programs for managers and artists, such as has been the case with La Paz - Fundación Cinenómada para las Artes, Cali - Lugar a dudas, Gran Canaria - Francis Naranjo and Carmen Caballero, among others.

Thus, ISLA Latin American Superior Art Institute, is established in Chile as a space for the confluence of initiatives and activation of new processes that intensify the work with the context, the formation of networks, and above all, education. In two years, artists from various regions of Chile and abroad have passed through there: art professors, emerging creators, national and international curators, expanding the boundaries of the city and art toward meaningful actions through the desert.

www.proyectosaco.cl
www.colectivosevende.cl

PRESENTS



MINERA
ESCONDIDA

BHP

FINANCED



Gobierno
de Chile
**GOBIERNO
REGIONAL**
REGION DE ANTOFAGASTA

CORE
Consejo Regional
REGION DE ANTOFAGASTA

ASSOCIATED SPACES



BIBLIOTECA
REGIONAL DE
ANTOFAGASTA



BALMACEDA
Arte joven



Fundación
MINERA ESCONDIDA
CONFIAMOS EN LAS PERSONAS



Inacap



CHEA
EXPOSICIONES



ESTACIÓN ANTOFAGASTA
Centro Cultural



ISLA
Callebos SE VENDE

ASSOCIATED MEDIA

elmostrador



ARTISHOCK
REVISTA DE ARTE CONTEMPORÁNEO

rotunda

mor
.bo

EL MERCURIO
DE ANTOFAGASTA



ANTOFAGASTA TV



r2tv
Región2TV



CP
COMERCIAL S.A.

COLABORATE



GOETHE
INSTITUT



Embajada
de la República de Polonia
en Santiago de Chile



SUPPORT BY
CUBA



MUSEO NACIONAL DE ARTE



CENTRO DE ARTE CONTEMPORÁNEO
vitrinedo.com

MIDO
CENTRO CULTURAL

MAVI
MUSEO DE ARTES VISUALES

non
Galería de Arte Contemporáneo

CO
galería



VID
VICARIADO
DIOCESAN
DE ANTOFAGASTA
UNIVERSIDAD DE CHILE



ESCUELA DE ARTE
FACULTAD DE ARTES



INSTITUTO
DE ARQUEOLOGÍA
Y ANTROPOLOGÍA
SAN PEDRO DE ATACAMA



Museo Arqueológico
R. P. Gustavo Le Paige S. J.

SPONSORED



PROYECTO ACORDADO
LEY DE
DONACIONES
CULTURALES

INSTITUCIÓN
COLABORADORA

PRODUCE



Seventh edition of SACO Contemporary Art Festival *Origin and myth* deployed twelve exhibitions in its *museum without a museum* exhibition circuit, calling 24 thousand visits between Antofagasta and San Pedro de Atacama.

School without a school included lectures by Luis Camnitzer (Uruguay), Tiago Pinto de Carvalho (Portugal / Mexico), Rodrigo Gómez Rovira and Fernando Godoy (Chile); offered the audience a curatorial panel with members of all the exhibitions of the circuit and a colloquium on the relations between education and art, with presentations by Pablo Rojas and Jorge Padilla (Chile); invited local artists to review portfolios, carried out by Margarita Sánchez (Cuba) and Rodrigo Gómez Rovira; he organized a talk for mediators with Luis Camnitzer; two sound art workshops by Fernando Godoy and Rainer Krause (Germany / Chile); a workshop in León & Cociña (Chile), which promoted, not for the first time, the local emerging production. Classroom encounters were held in Antofagasta, given by Juan José Alfaro (Costa Rica), Teobaldo Lagos (Chile / Germany) and Thiago Guedes (Brazil); in Calama led by Gonzalo Reyes (Chile / Germany), Chan Sook Choi (Korea / Germany) and Shingo Yoshida (Japan / Germany); in María Elena given by Juan Castillo (Chile / Sweden) and participants of *Intervened Deserts II*; in Mejillones with Valeria Fahrenkrog (Chile / Germany); and in San Pedro de Atacama with Jacqueline Lacasa (Uruguay). Two international residences deepened themes of an intense presence in the region: Teobaldo Lagos studied the migratory phenomenon in the city and Jaqueline Lacasa deepened into archeology and anthropology in San Pedro de Atacama, both being *in situ* research processes that ended with an exhibition project.

In the transitory premises of the Museum Gustavo Le Paige in San Pedro de Atacama, an encounter between scientists and artists was held, trying to find a common language.

As every year, the team SACO and their guests met with the teacher and students of the basic school of Quillagua to hear how, against any logic, grows *The driest place on earth*. Finally, the deserts of Taltal, Pedro de Valdivia and Ollagüe were intervened in an ephemeral way, places where a minimal gesture, frequently intuitive, transforms a piece of nothing into something, for a moment.

