



**ARS ELECTRONICA 2020**

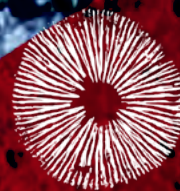
Festival for Art, Technology & Society

**Garden SANTIAGO DE CHILE**

by Museo del Hongo

# A FUNGUS GARDEN

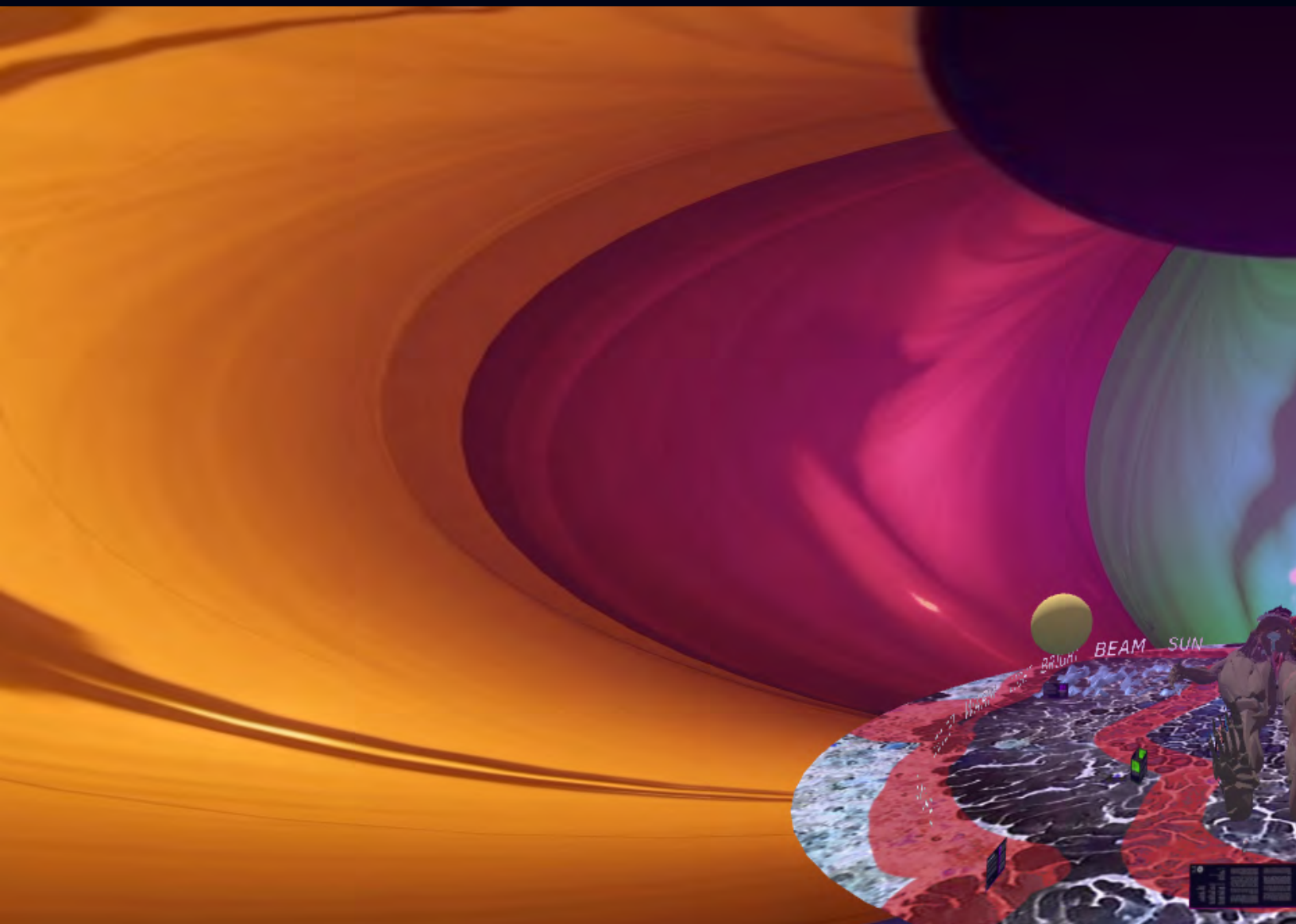
Alexandra Mabês  
Ana Rosa Ibáñez  
Futuro Fósil  
Iván Navarro  
José Bidegain  
Juan Ferrer  
Konantü  
Nicolás Oyarce  
Sebastián Calfuqueo



MUSEO  
DEL  
HONGO



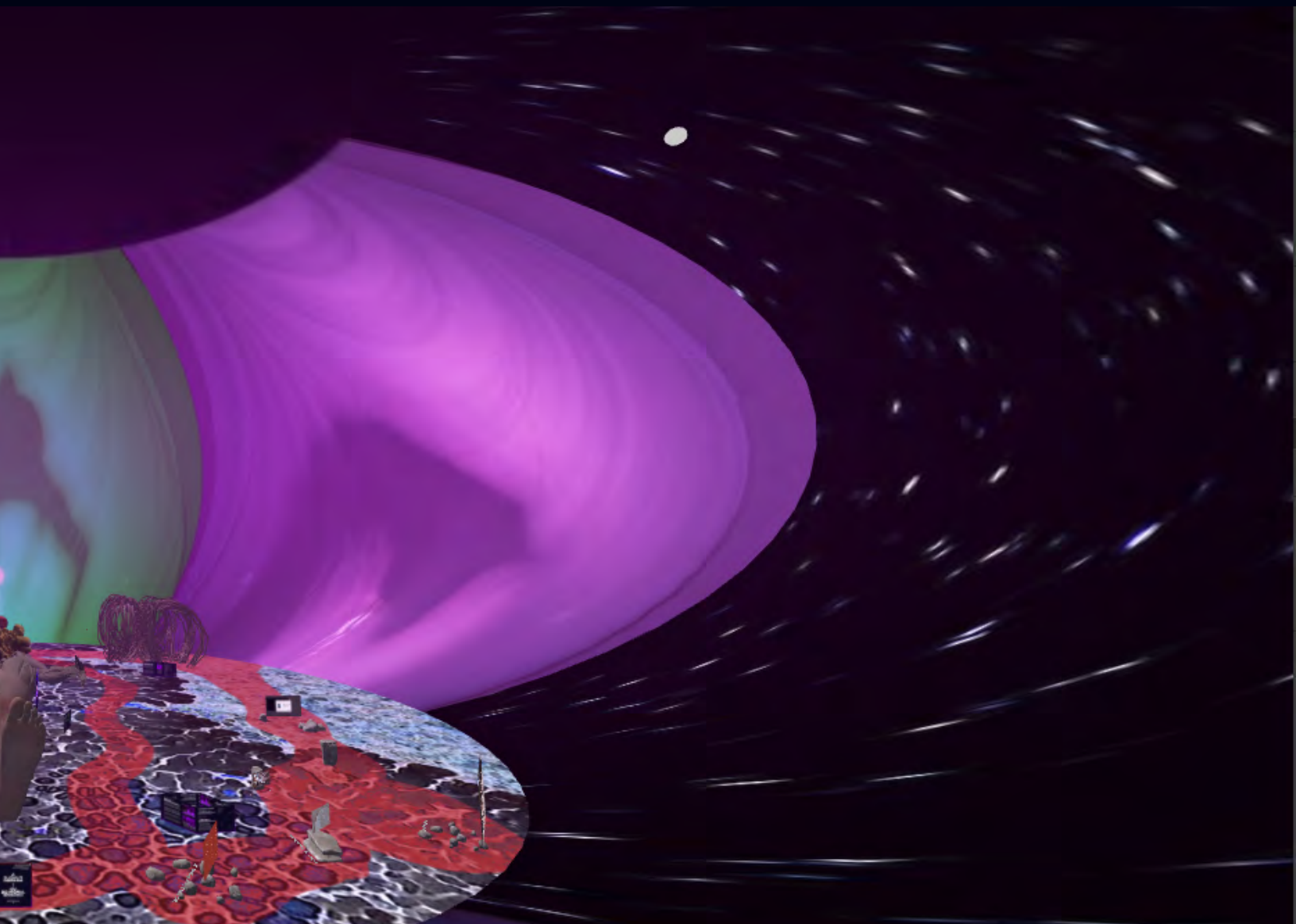
## A FUNGUS GARDEN



The semantic universe of the word garden is often related to a designed outdoor space, either for leisure or the cultivation of edible plants. In the same idealized imagery, the Fungi Kingdom is represented through bright and colorful mushrooms, like the famous *Amanita muscaria*. But, what is the role of Fungi within a garden?

Invisible organisms acting underneath the soil, carrying information through the ecosystem, digesting dead matter; Fungi are one of the most active components in a garden's sustainability. However, by today it is estimated we only know 5% of the world's fungal biodiversity. In times when human activity is altering our entire planet, learning from our natural recyclers will definitely contribute to a more sustainable future for humanity.

How would a fungus-only garden look like? There are some known fungus gardens that are made by termites and ants. These insects cultivate fungal mycelium inside their underground galleries in order to feed from it. Both organisms, insect and fungus, create a symbiosis that maintains the balance.



*A Fungus Garden* is a digital exhibition which invites you to know more about the importance of Fungi and the marginality in which they have been for being associated with death. Through this online experience around the Fungi Kingdom within a variety of media, A fungus garden approaches degeneration in the human body as a symbol of mystery and beauty, noticing about the invisible webs in which we are imbedded.



A FUNGUS GARDEN  
MOZILLA HUBS



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DEN WARM



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Curator  
JUAN FERRER





Artists

IVÁN NAVARRO

JOSÉ BIDEGAIN

FUTURO FÓSIL

KONANTÜ (Courtney Smith & Iván Navarro)

SEBASTIÁN CALFUQUEO

ALEXANDRA MABES

NICOLÁS OYARCE

ANA ROSA IBÁÑEZ

JUAN FERRER

Special thanks to all collaborators

AXIAL

Sala de Máquinas

Fungi Foundation

Giuliana Furci

Camila Marambio

Valentina Riquelme

Eva Isensee

Pascale Descazeaux

Matilde Amigo

Fernanda Campos

Pascual Mena

Miguel Cárcamo

Gonzalo Zúñiga

Bruno Torres

Ange Valderrama

Claudia Müller

Rodrigo Arteaga

Constanza Guëll

Sebastián González

Rosario Ureta

Carola Roa

Eli Wewentxu

Jorge Pérez

Jacqueline Caniguan

Sebastián Rodríguez

paulaESP

CAMILA MARAMBIO  
A FUNGUS GARDEN MANIFESTO





Fernanda Acuña  
EQUECO  
Bastián Oviedo  
Demian Hernández  
Francisco Calbacho  
José Urrera  
Rodrigo Guerra  
Alejandra Torres  
Pedro Tugas  
Isabel Torres  
Rosario Riveros  
Camila Garretón  
Rocío Hormazábal

Caleb Gutrod  
Gabi Superqueer  
Huga González Escobar  
Luta Cruz  
Yopo  
Yermén Dinamarca  
Cam Carona  
Pablo Calisto  
Daniel Marabolí  
Random Atlas  
Roman S Persona  
Andrea Paz  
Alex June  
Cholita Sound  
Dj Haití



This project is a cooperation between the  
Ministerio de las Culturas, las Artes y el Patrimonio,  
the Ministerio de Relaciones Exteriores |  
Gobierno de Chile and Ars Electronica





# **CALM #2 DECOMPOSITION**

**FUTURO FÓSIL  
JOSÉ BIDEGAIN**



CALM (Constelaciones a la Muerte) is a series of performances co-created by José Bidegain and other artists, in which points of light that give space, form and matter to reflections about death, are traced. In this second part of the series, concepts such as organic decomposition, up and down, north and south, external and internal, origin and rooting appear as a field of underground poetry.

The concern for the only sure thing that gives us life, death, opens organic and delirious poetics about states, organisms, processes and links. The moment when a living body stops being alive, it is due to a process of organic inability to transmit energy to the organs. The process begins when the muscles solidify-rigor mortis-so that later by chemical reactions all the tissues are broken down and bacteria and fungi appear destructuring the complexity, simplifying it into a new matter.

This phenomenon of transmutation inspires the performatic exploration that reconfigures bodies as a whole (cultural, individual, political and social). From here, the property of its parts opens up the autopoietic nature of life. In the exercise of observing organic nature in decomposition, we poeticize time and its junctures.

CALM #2 is traced upon six moments: one poetry, four videos and a sound work; the exploration of Futuro Fósil, who channels fossilized/crystallized sounds to release them by creating an atmosphere of the living, with the performative installation of the dead body's material transmutation in its time-space relationship developed by the designer and performer José Bidegain.

- AXIAL



#### 1. ME RINDO A TU ESPECIE

Poetry. Tasteful listening. (Video, 00:02:13)

#### 2. BANDERA BLANCA

Truce, peace, blank sheet, field of possibilities, mapping the crisis. Smell of change. (Video, 00:01:45)

#### 3. ENRAIZAR

Body-nature symbiosis. (Video, 00:04:52)

#### 4. TIERRA ARCILLA

Preparation of the paste, clay, red and white, participatory. Making touch. (Video, 00:01:30)

#### 5. RECONFIGURACIÓN

Live broadcast 10 de september 17:00 CET (Video, 00:23:11)

#### 6. DE-COMPOSICIÓN

Humidity, reconfiguration, organic creation, interior and passage sounds. Sonic root. (Audio, 00:03:26)



## ABOUT THE ARTISTS



### FUTURO FÓSIL

Elisita Balbontín latest music project with electronic sound machines that play around the idea of sound fossilization. Elisita is a valdivian-based musician, artist, and naturalist. Her work addresses a post futuristic version of life that intertwines with both urban experiences and wild nature spirituality. In visual arts, she brings rhythm and music into murals and compositions of color and forms with various techniques.

[www.soundcloud.com/fosil-126088438](https://www.soundcloud.com/fosil-126088438)



### JOSÉ BIDEGAIN'

Barcelona based artist, designer, curator. His work questions how the humankind interacts with the ecosystem, emphasizing the non-binary and immaterial dimension of social behavior. The underestimation of the human body that takes place within hegemonic and patriarchal societies, has driven the artist to explore the possibilities of gender expression. All his work converges in the creation of his own platform for live/performance arts Especie Axial.

[www.especieaxial.co](https://www.especieaxial.co)





## CREDITS

### Camera:

Pascale Descazeaux Arze  
Matilde Amigo Fernández

### Edit:

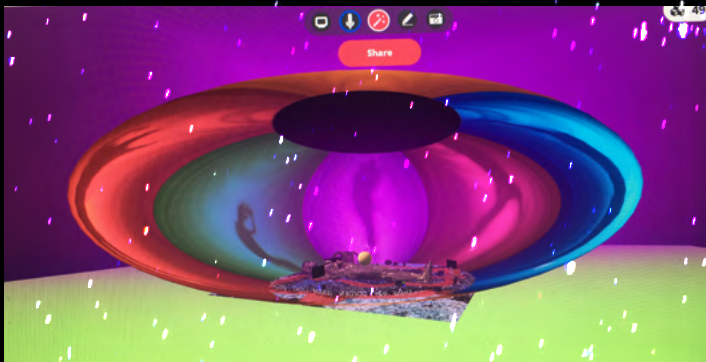
Especie Axial  
José Bidegain  
Elisita Balbontín

### Special thanks to:

Dominga Del Campo  
José Pouchuq  
Jordi Puigdefabregas

axial  
una especie<sup>1</sup> de proyecto

# ROTTEN BODY

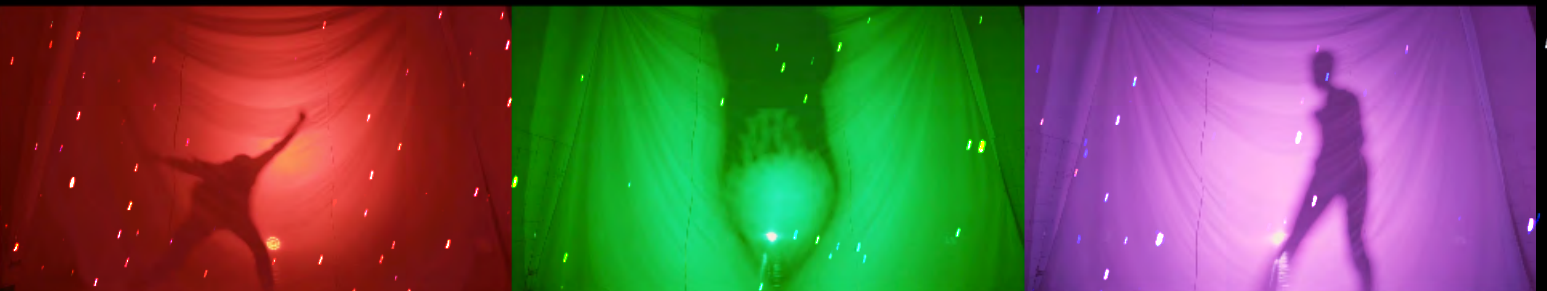


**ALEXANDRA MABES**  
**ANA ROSA IBÁÑEZ**  
**NICOLÁS OYARCE**



Decomposition is the process by which dead organic substances are converted into simpler organic or inorganic matter, such as carbon dioxide, water, simple sugars and mineral salts. The process is part of the nutrient cycle and is essential for recycling the finite matter that occupies physical space in the biosphere.

The bodies of living organisms begin to decompose shortly after death. Some animals, such as worms, also help decompose organic materials, but there are specialized organisms that do this that are known as decomposers, and the Fungi Kingdom leads this group. The science that studies decomposition is generally known as taphonomy from the Greek word taphos, which means grave.



ROTTENBODY is a material and sound exploration, where the deformation of the body in the process of rotting, the collapse of the limits, the fall of our anatomy, organic matter available for fungi, bacteria and animals to recycle and reconstitute our body. The work portrays the transformation of the state through shadows that surround the room, accompanied by a rotten vocal exercise.

(Video, 00:08:49)

## ABOUT THE ARTISTS



### NICOLÁS OYARCE

Santiago-based transdisciplinary artist and queer activist. Nicolás works through different media, including production design, art direction, video performance, and state of the art research. He is currently the director of Research and Curatorship at PAM - Patrimonio Audiovisual Musical de Chile. In 2016 he co-founded the LGBT film festival + AMOR and also works as the creative director of the Museo de Hongo.

[www.vimeo.com/user3513455](http://www.vimeo.com/user3513455)



### ANA ROSA IBÁÑEZ

Berlin based performance artist and curator. Having performed as a ceremonial singer from a young age, today her artistic practice and investigation approach new understandings of the ritual, using the body as an instrument to connect to divinity and access altered states of consciousness. Sound, breath, and meditation techniques are often present in her works, where poetry and improvisation become collective rituals for human and non-human dialogue

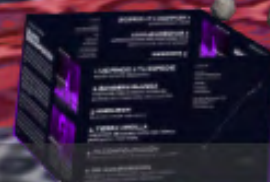
[www.anarosadechile.com](http://www.anarosadechile.com)



### ALEXANDRA MABES

Santiago based dancer. In 2013 she joined NadaProductions collective based in Austria, touring with them through Austria, Chile, Holland, Slovenia, Belgium, Finland and Belgium. She has collaborated with several local artists acting as creative director of the awarded project "The dance of the Future". Currently, she directs Sala de Maquinas, a space that promotes the development of the arts of movement.

[www.vimeo.com/alexandramabes](http://www.vimeo.com/alexandramabes)



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## CREDITS

Creation in collaboration with:  
Bastian Oviedo  
Bruno Torres  
Demian Hernández  
Francisco Calbacho  
José Urrera

Special thanks to:  
Sala de máquinas

# A FUNGUS GARDEN MANIFESTO

Sha



+ Send to room...

## Participants:

**Nicolás Oyarce**  
**Giuliana Furci**  
**Rodrigo Arteaga**  
**Camila Marambio**  
**Carola Roa**  
**Rosario Ureta**  
**Claudia Müller**  
**Sebastián González**  
**Constanza Güell**  
**José Bidegain**

## Moderators:

**Ana Rosa Ibáñez**  
**Juan Ferrer**



What would a fungus garden look like? A FUNGUS GARDEN MANIFESTO calls on leading collaborators of the Museo del Hongo throughout its history. Converging perspectives from a variety of disciplines and research, this video roundtable presents ideas on how we can build a sustainable future using myco-centrism as a guide.

(Video, 00:29:44)

## MUSEO DEL HONGO

Museo del Hongo is an unconventional museum space dedicated to resignify the Fungi Kingdom. Through the combination of contemporary art practice and scientific research, we design immersive experiences in which a variety of interdisciplinary works are displayed, raising awareness on the ecological relevance of Fungi and encouraging its research by any of its dimensions; biotechnological, aesthetical, gastronomical, medicinal, among many others.

[www.museodelhongo.cl](http://www.museodelhongo.cl)





# LIK PAF

# FERRER

**Drawing by Nicolás Oyarce**



## ABOUT THE ARTIST

### 1. 3D MODEL

by Sebastián Rodríguez

### 2. VÍDEO

Co-directed by Juan Ferrer and Nicolás Oyarce  
(00:33:40)

Observing the sporomes or fruiting bodies of some fungi, we can notice that their forms resemble other organic structures, other tissues belonging even to species from other Kingdoms. We can find fungi that look like brains, other intestines, a lot of genitalia, a heart, a breast with a nipple. Even the common names of some allude to parts of the human body such as *Xylaria polymorpha* or dead-man's fingers, or *Hydnellum peckii*, the bleeding tooth.

In the current pandemic context, the collective consciousness that emerged around the microorganisms that surround us allows us to clearly see how our bodies are fertile substrates for the proliferation of microorganisms; in our feet, in our genitals, in our armpits, in our mouths, in our hair, in our intestines and everywhere.

Both reflections are translated into LOCAL FUNGI THAT LOOKS LIKE HUMAN BODY PARTS, the installation composed by the 3D model of the body where mushrooms that resemble the organ where it is located bear fruit and the video where a diversity of bodies that transgress the hegemony of binarism grow a fungus present in Chile, on their body. The invitation is to think of our bodies as not our own, to live in symbiosis, and to recognize each human body as a unique and endangered ecosystem.



**JUAN FERRER**

Santiago-based designer, artist, and curator. Since 2016 he has been directing and curating Museo del Hongo, in which his thrill for science and passion for art converge. Through his work, he questions disciplinary boundaries by proposing new concepts in scientific engagement through artistic, immersive, and interactive experiences in a museum space that has brought together an interdisciplinary team and audience to engage with the Fungi Kingdom.

[www.juanferrer.cl](http://www.juanferrer.cl)

## CREDITS

3D Model: Sebastián Rodríguez

### VIDEO

Co-Direction: Juan Ferrer, Nicolás Oyarce

Production: Sebastián González

Co-production: EQUOCO, Maltrato Films, paulaESP Producciones.

Art Direction: Nicolás Oyarce, Juan Ferrer

Make-up: Fernanda Acuña

Make-up assistant: José Francisco Calbacho

Photography direction: paulaESP

Gaffer: Alejandra Torres

Performers (in order of appearance):

Sebastian Calfuqueo

Rocío Hormazábal

Demian Sanchez

Caleb Gutrod

Gabi Superqueer

Francisco Calbacho

Huga González Escobar

Luta Cruz

Yopo



Lighting technique: Pedro Tugas

Edit and post production: Eva Isensee,  
Nicolás Oyarce

Text adaptation and voice: Isabel Torres

Texts based on:

Furci, G. Hongos de Chile, Vol. I (2016)

Fundación Fungi. Santiago, Chile.

Furci, G. Hongos de Chile, Vol. II (2018)

Fundación Fungi. Santiago, Chile.

Ubillos, F.J. Cofradía Vasca de  
Gastronomía, [www.fichasmicologicas.com](http://www.fichasmicologicas.com)  
País Vasco.

Yermen Dinamarca

Cam Cardona

Music by:

Daniel Marabolí, Futuro Fósil, Random

Atlas, Roman S Persona, Andrea Paz,

Akex June, Cholita Sound, Dj Haiti.

Special thanks to:

Pablo Calisto, Giuliana Furci, Fundación  
Fungi,

Rosario Riveros, Camila Garretón.





EQUECO







# VIGILANTES 360° GUIDED TOUR

Journey guided tour in immersive 360° footage of Vigilantes, Museo del Hongo's second exhibition at Museo de Arte Contemporáneo de Valdivia in 2018's winter. In this journey, the curator of the show Juan Ferrer will tell you the main ideas for the exhibition, where three species of mushrooms were grown and displayed in the museum's underground vaults, illuminated by Navarro's light sculptures, creating a biomimetic exhibition in relation with termites and ants fungus gardens.

*(360° video, 00:15:39)*

## IVÁN NAVARRO





## ABOUT THE ARTIST



### IVÁN NAVARRO

New York-based Chilean artist. His work is part of important public and private collections world wide and has been present in numerous international exhibitions. Navarro's work reflects on recent history, exploring the aesthetic and political dimension of electricity, mainly through sculptures and installations that use industrial materials such as fluorescent lights, neon, and mirrors. In addition to art production, he works as a music producer for the experimental label Hueso Records.

[www.ivan-navarro.com](http://www.ivan-navarro.com)

## CREDITS

Camera:  
Sebastián González  
Gonzalo Zúñiga  
Rodrigo Guerra  
Nicolás Oyarce  
Miguel Cárcamo

Voice & Edit:  
Juan Ferrer

Sound design:  
CreativoGlobal

Special thanks to:  
Natalia Cabrera  
Elisita Balbontín




A photograph of a garden bed. The ground is covered in dark brown mulch. In the upper left, there are green ferns and other plants with reddish-brown stems. In the lower right, a woven basket contains yellow flowers and several white mesh balls.

**MAPU KUFÜLL**

**SEBASTIÁN  
CALFUQUEO**



A woven basket filled with yellow mushrooms sits on a bed of wood chips. The basket is made of light-colored twigs and is filled with many small, yellow, finger-like mushrooms. A single white mushroom with a textured cap is also visible. The background is a dense layer of brown wood chips.

The Occupation of Araucanía or Pacification of Araucanía (1861–1883) was a series of military campaigns, agreements and penetrations by the Chilean army and settlers into Mapuche territory which led to the incorporation of Araucanía into Chilean national territory. Pacification of Araucanía was the expression used by the Chilean authorities for this war and acculturation of the territories of the indigenous Mapuche.

During this period of war and until today, mushrooms are a very important source of food for Mapuche communities, so the grandparents teach the children the techniques to collect them correctly, without damaging the mycelium so that it continues to fructify, with respect to the other of not inflicting damage.

MAPU KUFÜLL (land seafood) is the Mapudungun name for mushrooms and also the name of this animated 'story' that reflects on the cosmological perspective of the Mapuche people in relation to mushroom picking and how mushrooms have been a symbol of resistance.

*(Video, 00:05:34)*





## CREDITS

Direction  
Sebastián Calfuqueo

Text and voice  
Ange Valderrama

3D Animation  
Valentina Riquelme

Sound  
Sebastian Calfuqueo

Trompe sound  
Eli Wewentxu

English translation  
Jorge Pérez

Mapudungun translation:  
Jaqueline Caniguan

## Special thanks:

Juan Ferrer  
Nicolás Oyarce  
Fer Walüng  
Felipe Maltés



## ABOUT THE ARTIST

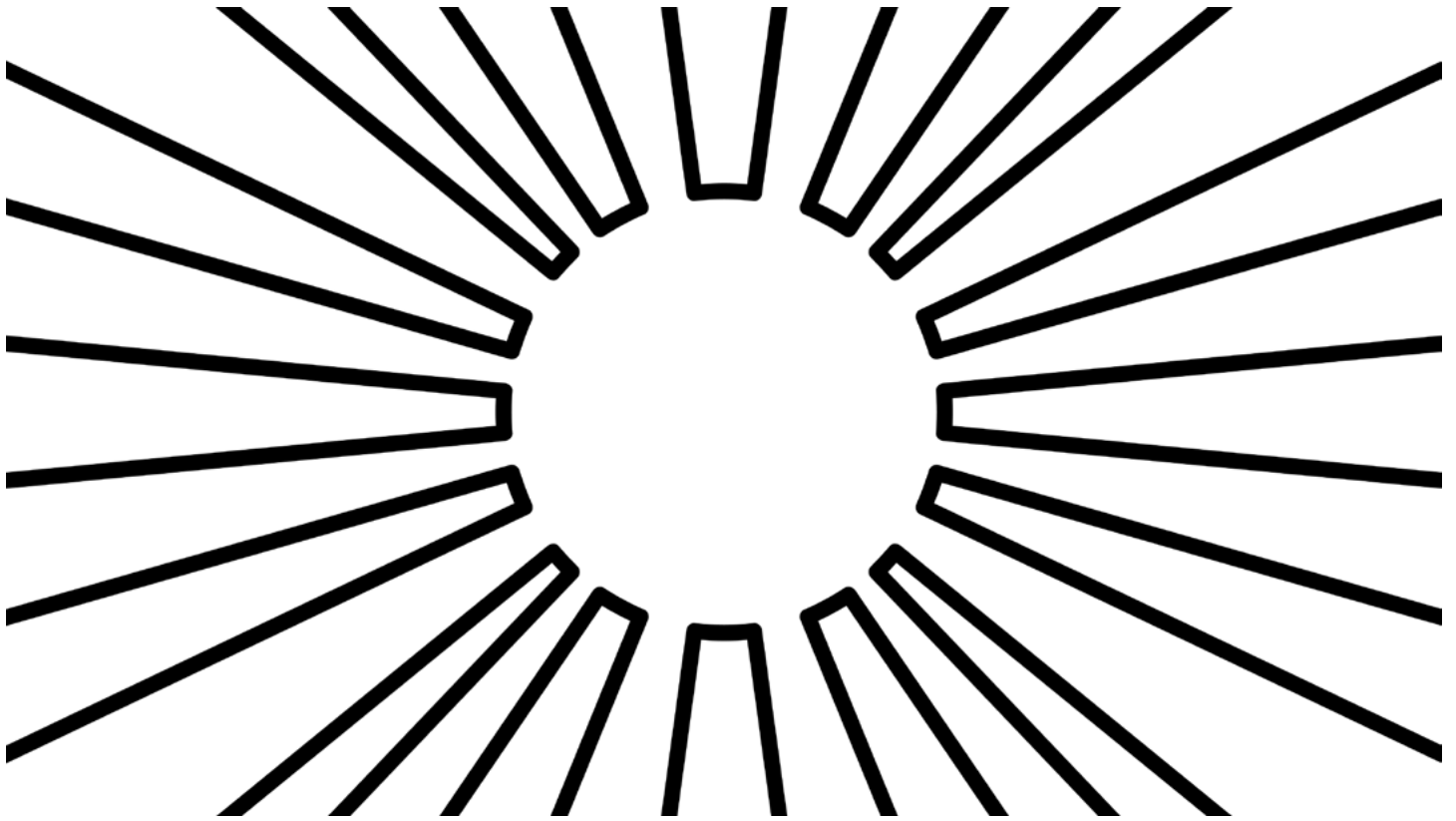


**SEBASTIÁN CALFUQUEO**

From Mapuche origin, their work appeals to his cultural inheritance in order to propose a critical reflection on the social, cultural and political status of the Mapuche subject in contemporary Chilean society and Latin America. Their Work includes installation, ceramics, performance and video art in order to explore the cultural similarities and differences as well as the stereotypes produced from the cross between indigenous and western ways of thinking.

[www.sebastiancalfuqueo.com](http://www.sebastiancalfuqueo.com)





# SUN SUN

SUN SUN cards are designed according to the logic of dominos. There are 8 words: SUN, SHINE, RAY, GOLDEN, LIGHT, BEAM, BRIGHT, WARM. Each word is combined with each other word, so 8x8, producing 64 cards of 2-word combinations.

The game can be played with 2 or more players (or even solo), but ideally 4. Each player begins with 8 cards and the remaining cards remain apart as a reserve stack. The game begins randomly when one player places a card on the table. From there, the next player must match the first word of a new card with the last word of the card on the table, for example if the card on the table is SHINE GOLDEN then the next card must either begin with GOLDEN or end with SHINE.

The players move in turn, connecting the words on the table so that “poem” grows at both ends, snaking across the table in order to fit the space. When a player does not have a card with one of the two words necessary to grow the “poem”, they must choose one from the reserve. If that card also cannot be used, the game continues to the next player.

The object of the game is not to win but to exhaust the chain of connectivity. The game is only over when none of the remaining cards can be matched to the words at each end of the “poem”.

# KONANTÜ

(Courtney Smith & Iván Navarro)



LIGHT

BEAM BEAM

LIGHT BRIGHT

WARM BEAM

LIGHT WARM

BRIGHT GOLDEN

GOLDEN LIGHT

LIGHT BEAM

WARM

The SUN SUN game is meant as a collective invocation of the sun. The players are calling for the warm rays of bright golden sunlight to beam down and shine upon us all as we cross this time of darkness. The players are encouraged to recite the words on the cards as they lay them down, starting from the beginning each time a new card is added. As the “poem” grows the players are repeatedly chanting the same string of words backwards or forwards, according to the placement of each new card. The recitation can be performed individually or in unison. The result is a mantric chant that unites the players in a ritual of endurance and faith.

- KONANTÜ

*(Video 2 players, 00:55:48*

*Video 4 players, 00:26:15)*

## ABOUT THE ARTISTS

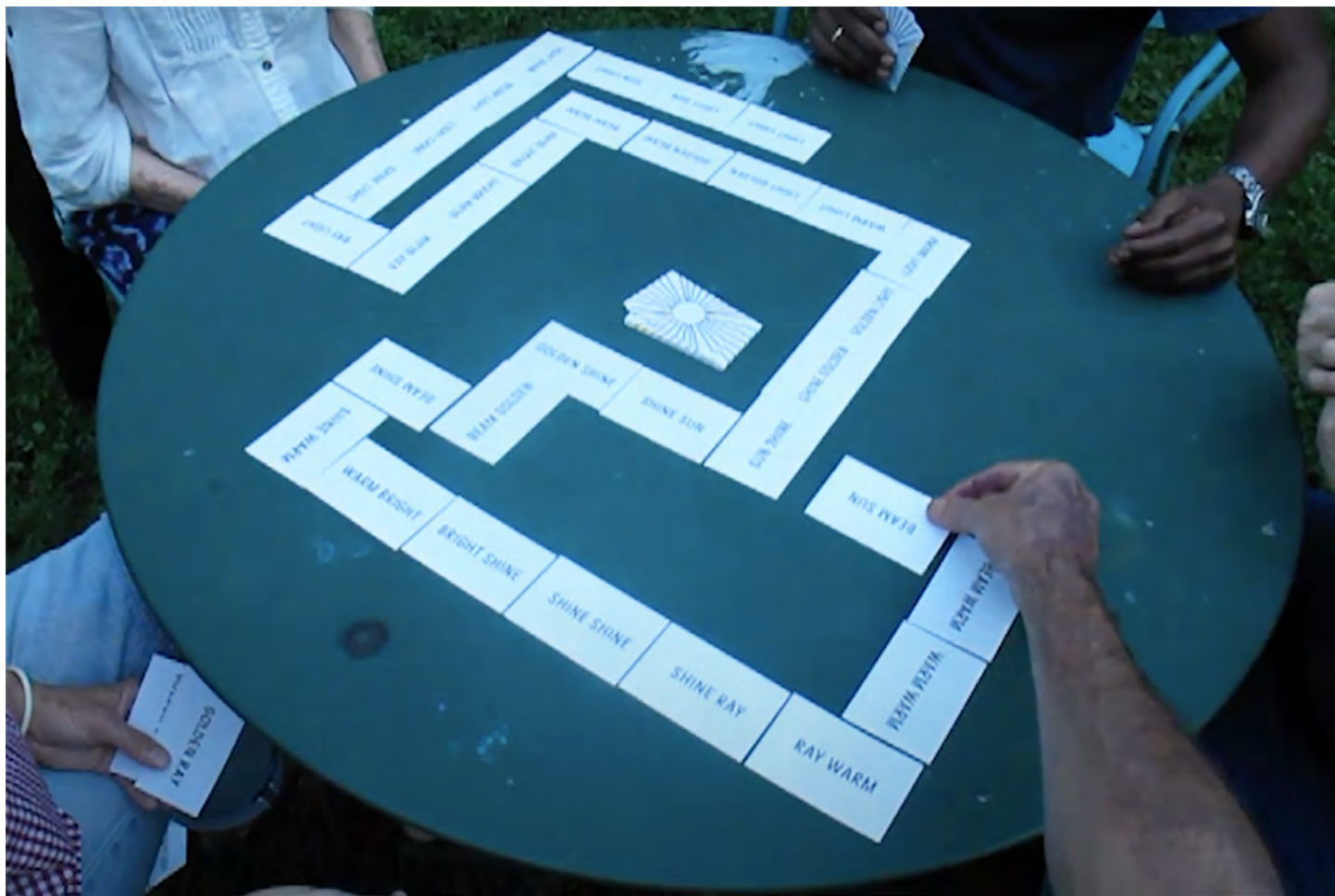


### KONANTÜ

As a long time couple and regular collaborators, Courtney Smith (FR) and Iván Navarro (CL) began a formal collective project in 2015, comprised of an ongoing series of participatory performed works. Their works take place within an enclosed field of action designed to focus on a particular type or aspect of social exchange, relying on a pattern of systematic rotation of situational combinations in order to achieve forced and/or unforced reciprocities.

[www.konantu.org](http://www.konantu.org)







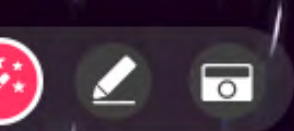
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LINE RAY GOLDEN WARM



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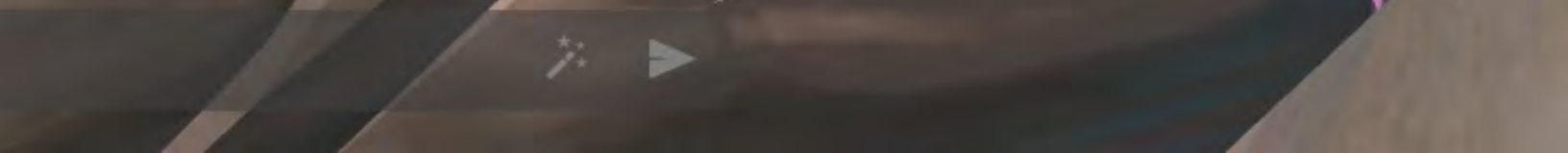




are



LIGHT BEAM SUN





**ARS ELECTRONICA 2020**

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**Garden SANTIAGO DE CHILE**

by Museo del Hongo



MUSEO  
DEL  
HONGO

# A FUNGUS GARDEN

**Museo del Hongo  
2020**

**[info@museodelhongo.cl](mailto:info@museodelhongo.cl)**