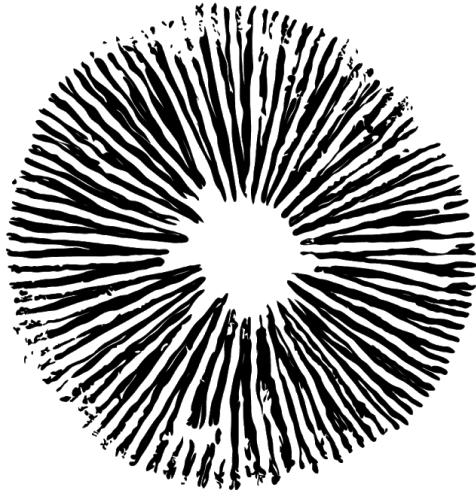


September 9th 2020
Santiago, Chile



MUSEO DEL HONGO

THE MUSEO DEL HONGO PRESENTS ITS NEW DIGITAL EXHIBITION *A FUNGUS GARDEN* AT ARS ELECTRONICA 2020.

The proposal gathers new works by Chilean artists Sebastián Calfuqueo, Iván Navarro y Courtney Smith (FR), Alexandra Mabes, José Bidegain, Futuro Fósil, Ana Rosa Ibáñez, Nicolás Oyarce, Juan Ferrer as an invitation to dive into the mysterious Fungi Kingdom.

ARS ELECTRONICA FESTIVAL A Festival for Arts, Technology and Society

Ars Electronica was installed on the 18th of September, 1979. A group of twenty artists and scientists from around the globe gather together in Linz for a “new festival for art, technology and society”, in order to discuss the digital revolution and its possible consequences. The initiative came from Hannes Leopoldseder (AT) who declares that “Ars Electronica has always been open to the signals of the future, open to experimentation.”

Ars Electronica’s philosophy has endured over the years. The show has always been guided by the interrogant: what do new technologies mean in our lives? Together with artists, scientists, developers, designers and activists, they shed light in current developments of the digital society, speculating on its future manifestations. The question is not what technology could do, rather what it can do for us. It is not about adapting to technology, but having its development orientated towards us. Therefore, the investigation carried out within the encounter is focused in ourselves, our needs, desires and feelings.

<https://ars.electronica.art/news/>

MUSEO DEL HONGO

An artistic collective making justice for the Fungi Kingdom

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

Fungi are crucial for the natural balance, as they create rich soil by reprocessing decaying matter, perpetuating the ecological cycle. However, Fungi have been neglected through biology's history, acknowledging them as an autonomous Kingdom in 1969, and by today it is estimated we only know 5% of the world's fungal biodiversity.

Through the arts, Museo del Hongo demystifies this Kingdom allowing us to meet the intimacy of fungus, the recyclers of the environment, in the search of inspiring the individuals to build a more sustainable future for humanity. Taking mushrooms as an artistic and museographic object, the museum appears and disappears transforming its exhibitions into scientific labs, into new scenarios; sites without precedents that facilitate cultural and disciplinary exchange by proposing new ways of experiential education based on the development of creativity.

www.museodelhongo.cl

IG, FB @museodelhongo

ARS ELECTRONICA 2020

“KEPLER’S GARDEN” | Mapping the new world.

The curatorial call of Ars Electronica 2020 is “Kepler’s Gardens”, an attempt to map out the New World that is being created in the midst of a planetary crisis. For this occasion, Museo del hongo proposes its own Fungus Garden, pondering the relevance of the role of Fungi in the ecology of a garden. In this space, fungi serve as a metaphor for the forgotten, the marginal, the invisible. Fungi represent those human segments that comply with a significant role in the sustainability of a complex system of interconnected existence and that are, nevertheless, neglected or discriminated against. Mushrooms make the underground beings visible. Learning from these being’s behavior, we open the understanding towards rotting, fertility in death, regeneration and interdependence.

<https://ars.electronica.art/keplersgardens/>

A FUNGUS GARDEN | How would a fungus garden look like?

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.

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, insects 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 an 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.

Through mushroom 3D spaces, a 360° tour, videoart, poetry, performance and games, *A fungus garden* claims justice for the forgotten pieces; for those invisible that are, nevertheless, key parts of an interdependent existence and that make life possible as we know it today.

<https://ars.electronica.art/keplersgardens/en/fungus-garden/>

WORKS

1. LOCAL FUNGI THAT LOOKS LIKE HUMAN BODY PARTS

Artist: Juan Ferrer

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.

CREDITS

3D Model: Sebastián Rodríguez

VIDEO CREDITS

Co-Direction: Juan Ferrer, Nicolás Oyarce

Production: Sebastián González

Co-production: EQUECO, 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

Light technician: 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 País Vasco.

Performers (in order of appearance):

Sebastian Calfuqueo, Rocío Hormazábal, Demian Sanchez, Caleb Gutrod, Gabi Superqueer, Francisco Calbacho, Huga González Escobar, Luta Cruz, Yopo, Yermen Dinamarca, Cam Cardona.

Music by:

Daniel Marabolí, Futuro Fósil, Random Atlas, Roman S Persona, Andrea Paz, Alex June, Cholita Sound, Dj Haiti.

Special thanks to:

Pablo Calisto, Giuliana Furci, Fundación Fungi, Rosario Riveros, Camila Garretón.

Bio

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

2. CALM 2: DECOMPOSICIÓN

Artists: 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.

1. ME RINDO A TU ESPECIE
Poetry. Tasteful listening.
2. BANDERA BLANCA
Truce, peace, blank sheet, field of possibilities, mapping the crisis. Smell of change.
3. ENRAIZAR
Body-nature symbiosis.
4. TIERRA ARCILLA
Preparation of the paste, clay, red and white, participatory. Making touch.
5. PUTREFACCIÓN
Live broadcast 10 de september 17:00 CET
6. DE-COMPOSICIÓN
Humidity, reconfiguration, organic creation, interior and passage sounds. Sonic root.

CRÉDITOS

Camera: Pascale Descazeaux Arze, Matilde Amigo Fernández

Edit: Especie Axial, José Bidegain, Elisita Balbontín

Special thanks to Jordi Puigdefabregas, Dominga del Campo, José Pouchoucq

Bios

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

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

3. MAPU KUFÜLL

Artist: Sebastián Calfuqueo

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.

CREDITS

Direction: Sebastián Calfuqueo

Text and voice: Ange Valderrama Cayuman

3D Animation: Valentina Riquelme

Sound: Sebastian Calfuqueo

Trompe soundt: Eli Wewentxu

English translation: Jorge Pérez

Mapudungun translation: Jaqueline Caniguan

Special thanks: Juan Ferrer, Nicolás Oyarce, Fer Walüing, Felipe Maltés.

Bio

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

4. ROTTEN BODY

Artists: Alexandra Mabes, AnaRosa 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.

ROTTEN BODY 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.

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

Special thanks to: Sala de máquinas

Bios

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.instagram.com/salade.maquinas - www.vimeo.com/alexandramabes

Nicolás Oyarce

Santiago based transdisciplinary artists 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

AnaRosa Ibañez

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

5. SUN SUN

Artists: Konantü (Courtney Smith and Iván Navarro)

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".

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.

Bio

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

CREDITS

Graphic design: Pablo Castro

6. A Fungus Garden Manifesto (2020) **Museo del Hongo longtime collaborators**

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 mico-centrism as a guide.

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

www.museodelhongo.cl

7. Journey guided 360° Tour of Vigilantes (2018) **Artist: Iván Navarro**

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*.

Bio

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

CREDITS

Cameras: Sebastián González, Gonzalo Zúñiga, Rodrigo Guerra, Nicolás Oyarce, Miguel Cárcamo

Voice & Edit: Juan Ferrer

Sound design: CreativoGlobal

Special thanks to: Natalia Cabrera, Elisita Balbontín.

IMAGES

https://drive.google.com/drive/folders/1wE_msp81MJnYYpDza9HOibWHXadhcp64?usp=sharing

LINKS

ARS SITE <https://ars.electronica.art/keplersgardens/en/fungus-garden/>

ROOM: <https://keplersgardens.net/P5usrzq/a-fungus-garden>

<https://www.keplersgardens.info/project/ea0b4bf5-4661-4534-86ea-40ce54a54c86>

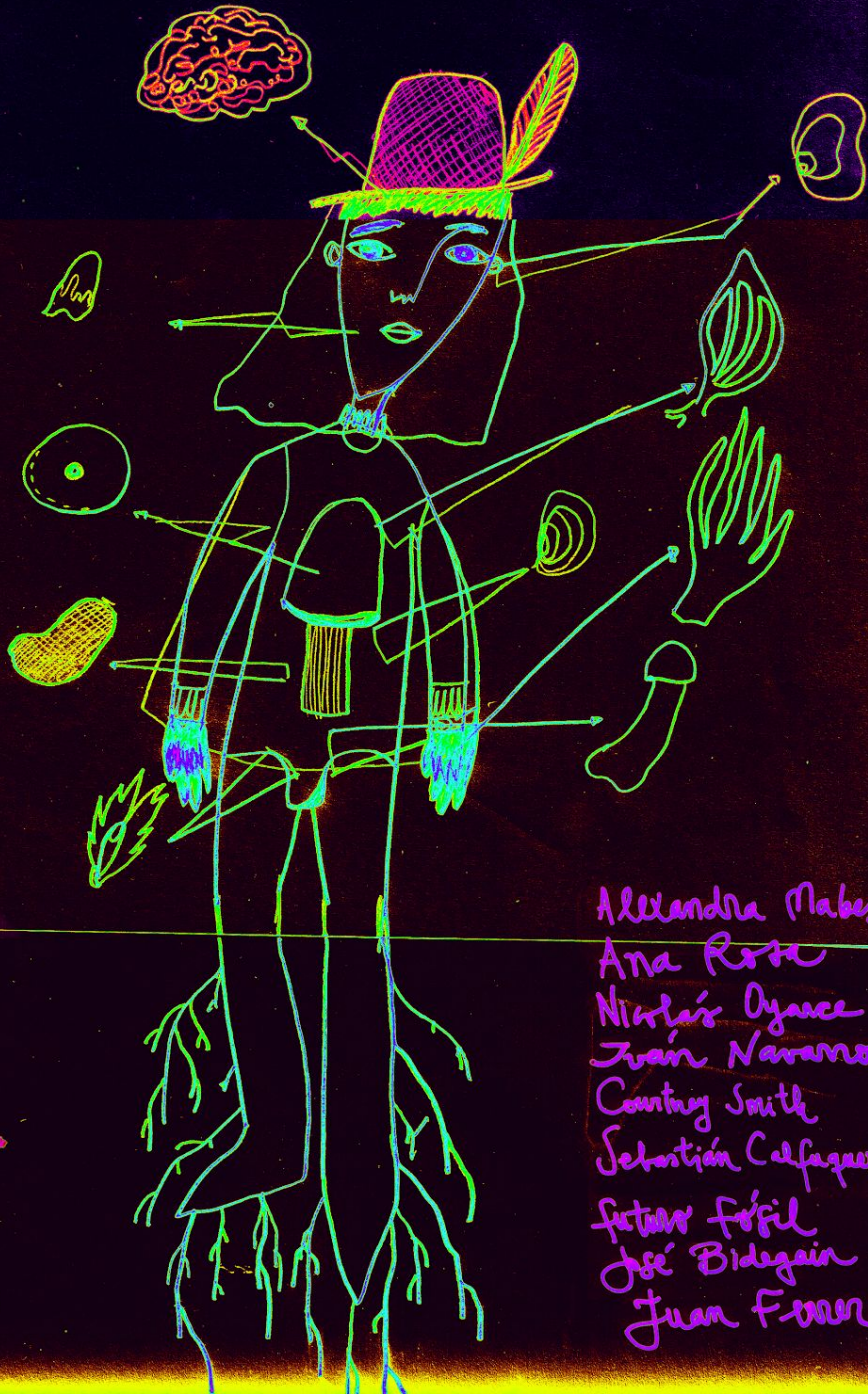
For any inquiries please contact

info@museodelhongo.cl

MUSEO DE HONGO X ARS ELECTRONICA

A FUNGUS GARDEN

9-13 SEPT 2020



Alexandra Mabes
Ana Rose
Nicolas Ojace
Juan Navarro
Courtney Smith
Sebastian Calzaquez
Futuro Fossil
Jose Bidegain
Juan Fover