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ARS ELECTRONICA 2021

Festival for Art, Technology & Society

A New Digital Deal

Chilean Artists and Partners
at the Ars Electronica Festival 2021



Where are we standing? A guided tour from Atacama to Araucanía

Moderators:

- Christl Baur (DE), Head of Ars Electronica Festival
- Manuela Hillmann (DE), Producer of Festival Gardens

Presenters:

- Garden Andes, The Chilean Corporation of Video and Electronic Arts (CChV) (CL)
- Garden Araucanía, Fundación Mar Adentro (CL)
- Garden Atacama, ALMA Observatory and Fundación Mustakis (CL)
- Garden Valdivia, Galería Réplica, Universidad Austral de Chile (CL)
- Ejercicios de aridez | Aridity Exercises, Celeste Rojas Mugica (CL/AR)
- The Burst of Things / Where are we standing?, María Ignacia Court (CL), Trinidad Piriz (CL)

Christl Baur, Head of Ars Electronica Festival and Manuela Hillmann, Producer of Festival Gardens, invite you to a journey through our festival gardens in Chile. Where are we standing? questions the current socio-political situation in Chile as well as beyond.

You are invited to wander through the Polygonal Forest, a protected area in the Andean Araucanía, dedicated to preserving ecosystems. In the Atacama Desert we shift our eyes towards distant galaxies, while talking about landscapes of the 21st century and hearing from devices, that are witnesses of Chile's social movements.

The participation of artists and gardens in Chile is the result of a collaboration between Ars Electronica and the Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.

Endless landscapes, the cycle of life and the language of trees. From September 8th to 12th in Linz, Austria - and the world, with remote participation - witness a new iteration of the Ars Electronica Festival that takes place in more than 80 locations around the globe. The participation of artists and gardens in Chile is the result of a long term collaboration between Ars Electronica and the Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.

“For the fourth year running, the Ministry of Cultures, Heritage, and the Arts and the Ministry of Foreign Relations Cultural Affairs Division have worked jointly with the Ars Electronica Festival to provide an opportunity for Chilean artists to apply for support to take part in the Austrian event, which sets out to promote artists and institutions working at the junction point between art, science, and digital culture to take an international stage, seeking new spaces for outreach, meeting, and discussion. This effort forms part of the internationalization strategy on which the two ministries have been working for four years,” said Simón Pérez Wilson, Executive Secretary of Visual Arts, Ministry of Cultures, Heritage, and the Arts.

This year's festival topic “A New Digital Deal” invites the participants to rethink the foundations of the digital world – or what we believe the digital world to be. How can we “fix” the digital world, get a grip on our problems, and at the same time prevent the increasingly obvious advances of powerful political forces?

Following last year's successful model, the Festival for Art, Technology and Society turns into a global anchor point. A platform for committed people who see the future, not as a glimpse into the tech companies' crystal ball, but as the responsibility of our time and have begun accepting this responsibility, as social activation and empowerment, as a source of analytical, corrective and alternative thought and action.

And so, once again, Ars Electronica in Kepler's Gardens will be a globally networked festival supported jointly by well over a hundred partners. Because just looking over the garden fences is not enough – we network, open and share our gardens as places of ideas, inspirations, thought-provoking impulses and role models.

ARS ELECTRONICA GARDEN

ANDES

The Chilean Corporation of Video and Electronic Arts (CChV) + CL

Cycles

For this Ars Electronica 2021, we have decided on autonomy as our main concept, as we believe it can be the vehicle to move us towards a more harmonious way of life that will protect our environment. We understand autonomy as the capacity to make informed, uncoerced decisions. It requires our active participation and a deep reflection. Organizations and individuals being able to make the right choices will be crucial for our species.

Rational autonomy entails making your own decisions, but it cannot be done in isolation.

Cooperative rational interactions are required to develop and exercise our ability to live in a world with others in harmony. In a slightly different approach autonomy is normally defined from a

human resources perspective, where the need to receive supplies makes us dependent on a provider. This dynamic has been quite normal for us in recent years, but what if our suppliers are not to be trusted anymore?

They are no longer reliable in their task to care for the environment and society. As the economic system fails, we have to deconstruct ourselves in a search for survival. It is time to look around with different eyes, to rediscover our search for freedom. Perhaps it is just a matter of changing our suppliers. That's the power of autonomy. Other forms of life are around us and constitute our food: plants, animals, bacteria and fungi are indeed very good suppliers, but only an informed and uncoerced decision can make the change.

Director: Fabian Andrade
 Art curator: Enrique Rivera
 Producer: Josefina Lagos
 Workshops: Valentina Rojas
 Artist: Ignacio Cuevas | White Sample
 Drone Operator: Angel Quinteros
 Performance: Comparsa ChinChinTirapié
 Backend developer: Antonio Caceres

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FORMATS

- Exhibition
- Lecture/Conference/Talk
- Workshop
- Journey
- Performance/Concert/Event
- Film/Animation

COMMUNICATION STRATEGIES

- Social Media
- Online participatory tools
- Participatory virtual environments
- On-demand content
- Experimental tools
- Streaming



ARS ELECTRONICA GARDEN

ARAUCANÍA

Fundación Mar Adentro (CL)

Polygonal Forest

How can we perceive what is not visually tangible in the natural world? An araucaria tree, floating over a vast black space generated by a series of x y z coordinates created by a LiDAR scanner — which uses light and its reflection to reconstruct detailed 3D images destined to revolutionize the way we measure and understand changes in tree structure and forest ecosystems — is the guiding force of the intangible behind *Polygonal Forest*. Conceived as a virtual encounter within a temperate forest, this platform aims to explore its numerous aural, visual, biological, historical, cultural and conceptual dimensions in order to reflect on our role with relation

to these ecosystems: not as external bodies, but as integral components of the rich interrelations that coexist in these natural spaces.

Upon entering, visitors will be faced with four paths: an invitation to drift into spaces that offer a series of sensory experiences from an audiovisual combination flowing through the different layers of forest. These comprise a series of educational exercises that connect our bodily perception and emotions to our environment, and promote a series of virtual cross-cultural exchanges on art and ecology in South America, and through experimental digital works submitted by young creators.

General production: Fundación Mar Adentro

Curator: Maya Errázuriz

Coordinator: Juan Pablo Vergara

Educational content: Amparo Irrarrazaval, María Jesús Olivos

Web design: Sebastián Rodríguez

Web development: Diego Alarcón

Artists: Claudia Müller, Elisa Balmaceda, Etienne de France, Gregorio Fontén, Marcos Sánchez

Collaborators: University of Bristol Arts and Humanities Research Council, Green Art Lab Alliance, Centro de Cine y Creación, Galería Patricia Ready, Geocom IF, Blanco Recoleta

Acknowledgements: Madeline Hurtado, Ángela Pabón, Ignacio Concha, Felipe Guarda, Álvaro Escobar, Paul Merchant, Yasmine Ostendorf, Colectivo Antagonismo, Danor Quinteros, German Mellado, Víctor Leyton, Álvaro Díaz, Valentina Montero, Nicole L'Huillier, Cristóbal Cea.

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LiDAR Scanner: Araucaria © Fundación Mar Adentro

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ARS ELECTRONICA GARDEN

ATACAMA

ALMA Observatory and Fundación Mustakis (CL)

NETWORKED

The concept of 'landscape' has been broadly dealt with by the arts and sciences of past centuries. However, due to the emergence of the digital realm, the word has acquired a different connotation that is linked to the idea of an entangled network of mutually dependent elements and their interconnections. This wholeness or connected network of digital data can be referred to as a 'digital landscape', and because of that, it also serves to better understand the natural phenomena that science and technology strive to acknowledge. This is because it is now understood that natural environments func-

tion in a similar way by communicating and exchanging information amongst their constituent elements: the trees and plants in a forest, for example, exchange key details about their surroundings.

It becomes increasingly apparent that the digital realm can be directly related to how a networked landscape works. In that context, Fundación Mustakis/ALMA garden brings together art, technology and science to question and speculate on our understanding of nature. From the bleak desertscape of the Atacama to the most distant galaxies, this project focuses on bringing these ideas closer to people.

Alicia Pedrosa, George Anastassiou, Leonardo Leottau, Leonor Merín Castrejón, Samuel Domínguez, Valeria Foncea

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María Ignacia Court (CL), Trinidad Piriz (CL)

The Burst of Things / Where are we standing?

Let the unknown appear

Border Podcast is a multimedia platform which hosts our six-part podcast *The Burst of Things*, its first sound series. Each episode tells the history of Chile's social movements from the perspective of the objects that shaped them: the saucepans that were banged in the streets, the yellow vests worn by protesters, the turnstile that was vaulted over by students refusing to pay fares, the face masks worn on marches, and a unique interview at a retired Police Weapons Rehabilitation Center. The final episode was Constitutional Therapy, where the current Chilean Constitution, created in the middle of Pinochet's dictatorship, decides that it is ready to heal its past and go to therapy. The social convulsion followed by the global pandemic has forced us to change many of our habits and priorities, overcoming our reluctance to change and relinquish what was known or normal. Each of us has had to look inward, to understand what is not working anymore and how we might stand

again. So we came up with the question, Where are we standing right now? We see that we are lost and that maybe it's time to face it. *Where are we standing?* takes as its starting point the Constitutional Therapy podcast episode, and continues the journey of this lost Constitution through the production of a film essay/interactive performance that is accessible online. We want to explore issues of uncertainty, loss, memory and desire. *Where are we standing?* will interrogate the notion of not-knowing being a driver towards science, art and self-transcendence. It will invite the user to be part of this reflection.



WhereAreWeStanding@BorderPodcast

María Ignacia Court (Co Director, Producer), Trinidad Piriz (Co Director, Scriptwriter), Paola G. Olea (Designer, UX), Javier Garay (Designer, UX), Benjamín Villalobos (Scriptwriter, Camera), Nicolás Aguirre (Sound Designer, Music), Francisca Miles (General Producer), Matthew Brown (Historian), Jael Valdivia (Editor), Franco Sanguinetti (Camera).

Produced by Mucha Media with the support of the University of Bristol, Goethe Institut, Brigstow Institute and Centro Nave.

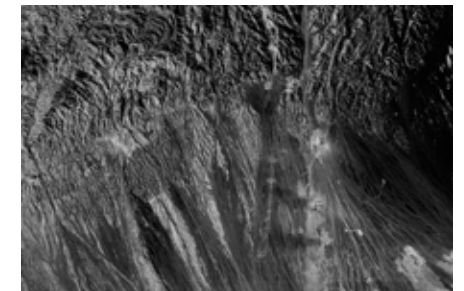
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Celeste Rojas Mugica (CL/AR)

Ejercicios de aridez / Aridity Exercises

Ejercicios de aridez (Aridity Exercises), a project developed between 2017 and 2021, is focused on the image of a 2 kilometer long “corvo” knife, a historic emblem of the Chilean Armed Forces, meticulously drawn with chalk on the surface of the Atacama Desert, the driest place on earth. There is no certainty as to the drawings' authorship, though the image demonstrates intent, and the persistence of the physical territory where it's etched. The “corvo” was first adopted by the Chilean Army in the late 19th century, during the War of the Pacific. During Chile's most recent dictatorship, it was used to execute thousands of people as part of a systematic policy of extermination and disappearance. The drawing contains signs appear to refer to the year of the coup and the “Caravana de la Muerte” (Caravan of Death) operation, as well as to the date of the “Retiro de televisores” (Withdrawal of televisions) operation, a

plan to have the bodies of thousands of political prisoners thrown into the sea. The website operates as a territory where you can move in any direction, click on different points of interest, and insert coordinates to discover signals in the form of images, sound and texts. In this sense, the project conceives of territory as an interconnected physical and political map. A history of exploitation, violence and myths about national identity are merged in an investigation that links art, human rights, science, poetry, ecology and enigmas.



Ejercicios de aridez, Google Earth

Art and Research: Celeste Rojas Mugica; Writer: Martín Cinzano; Web Designer: Antonia Isaacson; Web developer: Ernesto Parada; Mediation materials: Antonia Isaacson, Bárbara Chávez and Valentina Menz; Drone operator: Claudia Pool; Topographer: Roger Parada; Light objects: Matías Ponce; Geology support: Javier Cortés; Hugo Rojas (Sernageomin-National Service of Geology; Video: Cepams and Celeste Rojas Mugica; Curator (Physical Exhibition): Florencia Battiti; Screens Programming (Physical Exhibition): Flavia Laudado and Leandro Olivan; With the support of: Fellowship of Becar Cultura (Argentina) / CNCA (Chile), 2018; National Fund of Culture and Art Development, FONDART (Chile), 2020 Rolf Art Gallery (Argentina) The participation of artists and gardens in Chile is the result of a collaboration between Ars Electronica and the Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.

