

Proyectos Rurales ANT (Art Nature Technology) in Latin America

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Abstract

“Proyectos rurales ANT: Art, Nature & Technology in Latin America” brings together creators, teachers and researchers involved in art, digital culture and the development of rural spaces, in the shared conviction that, to face the environmental and social challenges that confront us all, it is necessary to engage with rural areas and other forms of “post-extractivist” relationships, technologies and sensibilities.

The challenge lies in how to apply our knowledge of the arts, our experience in collaborative networking skills and digital culture to the healing of ecosystems and their respective communities, with indigenous people and local farmers as guides and companions. Together we are organizing spaces, gardens and houses that nourish experimental practices, new autonomies and investigations in common. We hope that many more will join us in this act of love and survival.

The projects represented are Upayakuwasi and Pujinostró (Ecuador), Manga Libre and Selvatorium (Colombia), Nuvem and Ruralscapes (Brasil), Rao Caya (Chile) and Goctalab (Peru). Valentina Montero (PAM - Plataforma de Artes Mediales) and Lucía Egaña have made theoretical and cartographic contributions.

Keywords

Art, Nature, Technology and Society. Rural Areas, Education, Network. Environment, Peace. Residences, Interculturality, Community.

Proyectos Rurales ANT (Art Nature Technology) in Latin America.

Human beings have become a danger for our planet. Their destructive and ignorant attitude in manipulating natural resources has resulted in a tiny percentage of the

population accumulating immense riches while laying waste to the ecosystems of the world.

In the beginning humans sought simply to prosper, organized in small groups with face to face interspecies relationships. But then certain sectors and peoples began to dominate and conquer, constructing immense machines (understood as dispositives or articulations of bodies, technologies, plants, animals and so on) for resource extraction and the accumulation of capital, the ultimate goal of all human effort.

The contemporary relationship of humans with nature is dominated by this patriarchal perspective, where machines have served as the symbol of their assumed dominance over nature. This relationship converts everything, including nature, into objects under the control of the rational will, separated and outside from humans, orientated towards economic gain and acting as if the mere fact of existing gives them the right to consume the resources of an ecosystem which goes far beyond the human.

The technological progress of capitalist culture has also been ruled by these principles. An example is “planned obsolescence” where technology is purposefully dysfunctional and ends up as waste, often toxic or contaminating. Another well-known example is the creation of imaginaries that produce artificial needs and unending consumption, ending up with immense quantities of waste and the overproduction of products. This endless cycle of production and consumption completely ignores the impacts on ecosystems and the environment, treating them simply as a limitless source of resources.

This hegemonic ideology, based on financial speculation and an extractivist economic model, has diversified its forms of control, instrumentalizing scientific and technical knowledge and imposing a single model of production, adopting and distorting concepts like “progress” and “innovation”. Natural disasters and environmental imbalances are just considered as collateral damage, without great importance, justified by the greater goal of economic progress and minimizing the importance of the extinction of animal and vegetable forms of life and the impact on the quality of life for humans.

However, there are other ways of working with technology and taking back the imaginaries and the narratives. A network of artists, creators, activists, technologists and cultural managers are seeing from a different perspective, opening the possibility of other forms of relationships with nature and with technology. Internet and its collaborative forms of working have opened up access to information and communication, enabling organization and knowledge sharing between local and remote realities, blurring to some extent the separation between rural and urban. Art understood as a space for experimentation and the reworking of imaginaries and generating new narratives without which there is no possibility of social and environmental change.

The majority of artists, teachers and investigators specialised in New Media and Digital Culture have worked in these collaborative contexts, intensely connected, creating knowledge together and confronting social and environmental issues, generally from urban spaces. The increasing knowledge and implication in these issues has deeply influenced the direction of the work of the members of *Proyectos Rurales ANT* leading them to start to apply their knowledge and carry out their investigations in rural environments, difficult as they often are, considering that it is our urgent duty to work towards the preservation and recuperation of our planet, to undermine the immense divisions of wealth, to fight against colonial systems and to seek sustainability with nature.



Figure 1

Nature in all its expressions of abundance, beauty, complementarity, cruelty, synchronicity, nodality, chaos, multiverse, love, danger, serendipity, synergy, autopoiesis, amongst other infinity of concepts, has given us the precious gift of personal and collective expression: our bodies and an endless variety of materials, energy and beings which can be transformed and formed to express our most profound desires. In exchange for all this she only asks for responsibility and the recognition of this gift that life itself gives us.

The artists united around this table are working on awareness, starting from the personal (is political), then the home and out to the communities around us, learning from them and, at the same time, teaching our specialties. We are all interested in working in collaboration with similar projects because the problems that we are facing are impossible to resolve alone, they require us to act together, with the adequate tools for communication and community development.

This *comunalidad* – as theorised by Jaime Martínez Luna in Oaxaca - is one of the thematic threads that unite the different projects, all of them thinking about technology, art and nature from the optic of relationships, understanding themselves not as outside the rest of the world but as part of it and interdependent with it. Living in a continual experiment or exercise, an attitude of respect and in tune with our habitat, attentive and perceiving the multiple times and responsibilities. Relearning the relationship with the earth and, at the same time, integrating contemporary tools that help us to sustain us all, expanding the knowledge of our respective fields so that the earth, nature and communities may prosper.



Figure 2

We have special interest in integrating concepts like permaculture, bio-construction, organic farming, medicinal plants, do it yourself DIY, do it with others DIWO, minka (or minga – a traditional form of collective work organization), home education, wikis, digital platforms, networks, interculturality, the commons and so on. We develop free and open source technologies in relation with the models that nature shows us – decentralized, horizontal and powered by solar energy. We recognize the necessity of interculturality, of building a common construction between different peoples and nations, indigenous and migrants, through the appreciation of difference and the overcoming of colonial social structures. Generations who have lived on the land have valuable lessons for those who arrive from the city, who, in turn, bring new views, art and knowledge to often closed rural spaces. This exchange, circulation and common construction is vital. All these relations need to become increasingly like organic choreographies.

The creation of these new (neo?) rural spaces requires an immense physical, mental and economic effort. One has to step right outside of one's "comfort zone", change one's way of life. Be ready to learn every day about this new habitat. Coordinate our tasks with the climate, the time, the animal and vegetable life that starts to become our responsibility. It is an exciting challenge but also very complicated, because we often find ourselves in situations typical of the current global state: contamination, depredation, mistreating of animals, bad food, lack of water, threats and industrial or economic projects that don't respect the interests of the community. It is surprising to see how these problems are repeated in almost all rural areas.

The countryside is a warzone not a bucolic paradise. Poverty, ignorance and the lack of resources impulse a continual migration to the city and the impoverishment

of those who remain. Resistance to change and suspicion of the stranger mark the characters of many while the profound colonial imprint of centuries of domination make interculturality so difficult and yet so necessary. Multiple battles in overlapping wars, brutal and ferocious. Our struggle is confrontation, creation and healing instead of destruction; learning, teaching and communicating instead of division.

Participants in Proyectos Rurales ANT: Goctalab (Peru) <https://goctalab.lamula.pe>

Goctalab is a community platform for exchange and creation, through programs of interdisciplinary rural residences we share, debate and spread techniques and knowledge that support the implementation of concrete actions towards a new definition of development. In the context of a planet with limited resources, we are searching for balance instead of infinite growth.

Founded in 2012 in Cocachimba the space has developed a close relationship with the local community, a key element in the project. These relations develop reciprocal exchange which feed the transmission of knowledge to and from the community. The building, built with adobe and integrated into the slope of the mountain, is a practical example of the philosophy of Goctalab and provides accommodation as well as a big well equipped studio/workshop for making projects. Our next step is to construct a freely accessible center for multimedia resources which will function as a seed bank, a library and a community cinema.



Figure 3

Manga Libre (Colombia) www.platohedro.org

Manga libre is a project aimed at rehabilitating a wasteland in the Buenos Aires neighborhood of Medellín left by the demolition of a building that was there before. From 2011 Platohedro started carrying out actions to recuperate the area such as cleaning, planting

Roundtables

a community vegetable garden and the collaborative construction of a public structure where the local community gathers. Through various “Mingas”, artistic interventions and the participation of the community this wasteland has been transformed into a garden and natural space in an area that doesn’t have parks close by.

The Platohedro Corporation is a non-profit organization that functions as a collaborative creative platform in the city of Medellín, Colombia.

Since 2004 it has been dedicated to the permanent investigation of free culture, self-education, artistic creation and experimentation. These processes are guided by the search for collective well-being based on the philosophy of Buen Vivir (Good Living) and Buen Conocer (Good Knowing).



Figure 4

Minkalab (Colombia) www.minkalab.org

Minkalab is a rural lab that encourages the horizontal exchange of traditional and technical knowledge, the development of a stable social network, the strengthening of local skills, innovative projects and cultural diversity in order to tackle issues of local priority. The lack of autonomy and the lack of access to decent living in the countryside, the loss of biodiversity, the cultural and social isolation in rural areas in Colombia, have encouraged us to create this platform for the exchange of knowledge.

Since 2014 Minkalab has organised various meetings, mingas and collaborative projects in the space.



Figure 5

Nuvem (Brasil) <http://nuvem.tk>

Nuvm emerged in October 2011 as an initiative where desires, people, actions and thoughts converge, intended to welcome artistic and non-artistic creation and research, located in the mountains 200km from Rio de Janeiro and 300km from São Paulo.

We seek autonomy that aims for sustainability. This autonomy is not only technical - electricity generation, communication networks, etc. - but covers all of life: food, health, body, territory. In a context where cities are becoming increasingly unsustainable, we believe that a rural space is the most appropriate environment for these experiences. The project had a house for ten people, laboratory, teams; now it is based in an experimental farm. Since its founding, more than 300 people have participated in 31 activities that took place in Nuvm.



Figure 6

Pujinostro (Ecuador)

residenciadeartistaspujinostro.wordpress.com

Pujinostro is a farm for creators and artists located in Pujilí, in the province of Cotopaxi in the Sierra of Northern Ecuador, 2800 metres above sea level. It is a strategic site for its central location, close to the Cotopaxi volcano, the Quilotoa lake and the road to the coast (La Maná). Pujilí keeps Andes culture alive and has a strong tradition of pottery making.

It is an ideal space for creators and artists where people with common interests in the areas of visual arts, digital arts, new and old technologies, can meet, get to know each other, exchange and collaborate in an open way. The space was created out of the necessity for encouraging meetings for creative development, a rural headquarters for critical thinking and experimentation. It is also a place for recovery, sharing bread and thought, meditating, and to be inspired for creation, learning from the rural context and its traditional knowledge.

Pujilí in the indigenous kichwa language means “House of Games” and it is precisely this element of play which permeates the space where dialogue flows naturally and generates an open thinking, propulsing an organic educative project which affirms that “education can happen anywhere. At any time.” (Educación Expandida, ZEMOS98).



Figure 7

Rao Caya (Chile) www.yto.cl/raocaya

Rao Caya is a art, nature and technology project that was started in 2015 by Yto Aranda, Omar Gatica and Ytyo Díaz. Its main objective is to conserve the sclerophyll forest (unique to Chile), its flora and fauna in an area of thirty six hectares. The first year we have dedicated to the construction of a cabin, future residences for artists

and researchers in areas related to the project. We have also dedicated to build roads, implementing gardens (vegetables, medicinal herbs, fruit trees) and enabling irrigation systems.

The challenges and goals to be developed are: to organize art, nature and technology meetings in the place. Generate a residential program, make a registry of the local wildflowers, implement projects of bio-construction and permaculture, integrate the community, and in the medium term, begin with the recovery of the waters that flow from the mountain slopes. The process will be documented and periodically published on the Internet.

rural.scapes (Brasil) <http://www.ruralscapes.net>

rural.scapes – lab in residence is a rural residence program that focuses on research, articulation, reflection and transdisciplinary artistic practices and critical production in the rural environment. rural.scapes – lab in residence works as an interface between regional, state, national and international networks and focuses on the revaluation of the rural environment through a revision of our notions of individual and collective identity in terms of territory. These actions stimulate the development of projects that promote new productive networks and alternative micro-economies, making the region more self-sustaining and fostering new creative dialogues between city and countryside.

Rural culture, traditionally based on the construction of tools and technologies in order to guarantee a self-sustainable survival, could now be recognized or misread as the culture of DIY (Do It Yourself). However, differently from the DIY, the transmission and exchange of this knowledge represent a value of negotiation, which conforms the local socio-environmental dynamics.



Figure 8. Selvatorium - Anti Vamp circuit by Constanza Piña ©Selvatorium

Selvatorium(Colombia) www.selvatorium.co

Selvatorium is a living laboratory that grows out of the experience of an urban family that has decided to abandon the city and build their life in the Sierra Nevada de Santa Marta in Colombia; a sacred mountain range where nature still vibrates with magic thanks to the spiritual practice of its inhabitants; the Kogui, Arahua and Wiwa indigenous people.

There, since 2008 this (our) family and other families and individuals, who have joined the process, form a community with permanent and transient members. Between ourselves and our habitat and neighbors, we have constructed a space in which to live, create, learn, educate our children and share with temporary guests, this experience of existing within nature.

Our objective is for all the members of our community to attain a full and comfortable life as well as to contribute positively to our local and global community and natural environment. We are interested in minimizing our dependency on the monetary system and we aim for autonomy. We wish to learn to utilize modern technology when it is truly worthwhile and recognize and abandon what is superfluous. We have many challenges; health; security; agriculture; home construction; home-schooling of the children; as well as resolving community and spiritual conflicts. We are learning enormously at all levels and are convinced that this way of life is the best we can offer ourselves and our children.

The experience that we (the permanent and transient inhabitants) have; the processes that we invent; the experiments that we try, the reflections we share; the works of art that we create are all a part of the living laboratory Selvatorium.

Our space is open and throughout most of the year to receive volunteers and residents, which come to develop personal projects or carry out activities that benefit our community. We have made happen a few events; mainly the Mango Jam during the years 2014 / 15/ 16; a festival that takes advantage of the mango harvest to inspire creative projects related to food sovereignty, art and music.



Figure 9

Upayakuwasi (Ecuador)

<http://upayakuwasi.hotglue.me>

Upayakuwasi is a rural space near the town of Cayambe that began in 2016 inspired by the necessity to activate experimental dialogues with the rural context and to generate meetings between artists of different origins, the local communities and the natural environment while questioning our relation to memory, the past and its archives, aesthetic practises, imaginaries and relations, resituating the concept of the rural in contemporary narratives.

Cayambe has an important place in the history of the indigenous movement, home to leaders such as Dolores Cacuango, Transito Amaguaña and Jesus Gualasivi and now, for the first time, has an indigenous mayor, Guillermo Churuchumbi. It was also here where the capitalist transformation of the traditional system of the hacienda began, beginning with milk production and, more recently, the intensive cultivation of flowers under plastic that dominate the region and its economy.

The first project carried out there, in 2016, was the Transmestizx residence where 17 artists met to invent and develop a collective performance exploring interculturality and diverse identities, the trans as possibility, the memory of indigenous resistance and art as the creation of new imaginaries. This work was exhibited in the Centre for Contemporary Art in Quito.

Upayakuwasi has a house, gardens, library and studio as well as a food treatment workshop called La Divina Papaya. This is a project that is concentrated on the deshydration of organic fruits, flowers and other foods, result of a search for sustainability and ecological management. The workshop is also a laboratory for the exploration of the properties of plants, fruits and flowers, of the local soil and water, nourishing the diverse artistic investigations (such as film scripts, documentaries, or interactive installations) of the residents and users.

References

- Figure 1. Selvatorium - “Sinduli” by Andrea Valenti and Sophia Aghia ©Selvatorium
- Figure 2. Internet meme. Anonymus.
- Figure 3. View of the Manga Libre. The structure was created in collaboration with the collectives Todo Por la Praxis (España) and Proyecto NN (Medellín). In the distance is the community vegetable garden and beyond, colorfully painted, the Platohedro house. Source:: Platohedro.org | licencia CC BY-NC-SA 3.0
- Figure 4. Minkalab ©Minkalab.
- Figure 5. Agroforestral systems in Nuvem 2016 CC BY-NC-SA 3.0
- Figure 6. Pujinostro ©Pujinostro.
- Figure 7. Rao Caya, Alhué, Chile. Fotos: Omar Gatica - CC BY-NC-SA 3.0
- Figure 8. Selvatorium - Anti Vamp circuit by Constanza Piña ©Selvatorium.
- Figure 9. Transmestizx residency. Still from VR video. Upayakuwasi 2016.

Authors Biographies

Yto Aranda Moving between artistic disciplines, particularly painting, electronics and sound, she has researched and developed a diverse body of work. Since 1997 she has used the Internet as a platform for action, developing a strong interest in issues related to communication, collaboration and community development. Painting mention Bachelor of Arts, University of Chile. In 1999 she founded the “Escáner Cultural” magazine, the reference for digital art in Chile. She continually participates in international electronic arts events, such as the Bienal Artes Mediales Santiago (2005 and 2009), FILE (2005, 2006, 2008 y 2009, Brazil), Festival Montréal en Lumière (2008, Canadá), LabSurLab (Ecuador 2012), Isea2012 (Estados Unidos), Isea2013 (Australia), Asimtria/Once (Perú 2015), Kiebre (Bolivia, 2015) or BunB, Festival de la Imagen, (Colombia 2016). In 2015 she co-founded the rural project “Rao Caya” for Art, Nature and Technology and in 2016 was awarded the Fondart 2016 prize for the project (((KO))), a visual & acoustic electronic mural in the Subway of Santiago (Metro), Chile.<http://yto.cl>.

Pedro Soler: Trained in digital arts in Barcelona, Spain (UPF 1997-1998), Pedro Soler was co-founder of the fiftyfifty collective in Barcelona (1999), curator in Sónar festival (2000 - 2006), artist-programmer for theater in

Paris (2003 - 2006) and director of Hangar, production center for visual arts in Barcelona (2006 - 2009). After leaving Hangar he curated exhibitions in Barcelona and Cairo and initiated Plataforma Cero, a space for production and investigation in LABoral art centre, Gijón, Spain. From 2012 he travelled widely, arriving in Medellín in 2014 where he worked with Platohedro, Casa Tres Patios and Parque Explora. In 2015 he co-curated the exhibition “Art in Orbit” in the CAC, Quito, and collaborated in the process of Jardineria Cultural in Ambato. Currently he is involved in the Upayakuwasi project in Ecuador and is the artistic director of the Transitio_MX 07 bienal to be held in 2017 in Mexico City.<http://word.root.ps>

Gabriel Vanegas (Colombia 1982) His research in the areas of American history, media sociology and relational aesthetics have influenced his creative production, working mostly with video installations, sound sculptures and written theoretical publications. In 2004 he co-founded the magazine El Niuton, one of the first publications in Latin America exploring the relations between art, science and technology. In 2011 he founded Botaniq, a platform for conservation and archive of contemporary art, and in 2013 joined a collective developing a rural lab in Colombia. He is currently finishing a fellowship at the Institute of Time-based Media at the Berlin University of the Arts with Professor Siegfried Zielinski, working in the area of Media Archeology in pre-Columbian America.

Katharina Klemm (Germany 1981) Studied painting and arts in Alfter, Alanus Hochschule 2007. In 2015 she graduated as a Media artist from the KHM (Medien Hochschule Koeln). One aspect of her artistic work deals with various characteristics of the sun as a source of energy, star, symbol, myth as well as mathematical parameters. Another aspect is the visualization of time structures, working with video installations, video animations and printed illustrations.

Valentina Montero Ph.D in Advanced Studies on Digital Art from University of Barcelona; Masters Degree in Curatorial and Cultural Practices in Art and New Media (Mecad), Journalist, graduated in Aesthetics. She has worked as an art curator both independently and in institutions in Chile and internationally. Her writings have been published in indexed magazines and sections of books such “Red Art: New Utopias in Data Capitalism” (Leonardo Electronic Almanac, London, 2014); Cinemas Experimentais (Luminarias, Sao Paulo, 2016); Technochamanism (Goethe Institut, Sao Paulo,

2016), among others; in 2012 she published the book “By Reason or By Force, The Chilean Neoliberal Model and its Implications for Education and Culture” (Errant Bodies, Berlin/London, 2013). Currently she teaches in several institutions and carries out research on matters related to photography and media arts, from gender and decolonial approaches.

Yuliana Rodríguez Student of Psychology and facilitator of solution focused brief therapy with children and young people (Terre des Hommes Schweiz). She is coordinator of the educational program at Corporation Platohedro in Medellín, Colombia. She researches and produces experimental activities in alternative pedagogical spaces. She is one of the leaders in the urban intervention Manga Libre, a free garden in the city of Medellín, and is member of the Jaquer Noise a collective for audio experimentation with free software tools and DIY electronic instruments.

Luciana Fleischman holds a B.A. in Social Communication from the Universidad Nacional de Rosario (Argentina) and a Master in Communication, image and Information from the UFF (Universidade Federal Fluminense, Brasil). She researches and produces experimental activities in art and free technology such as Tropixel Festival - Art, Science, Technology and Society (Ubatuba, Brazil); Rede//Labs network, where she researches experimental digital culture in Brazil and Latin America. She currently lives in Medellín (Colombia), where she coordinates the residency program of Platohedro Community Lab.

Bruno Vianna studied cinema and has a master from the ITP program in New York University. He directed 4 prize winning short films between 1994 and 2003 and in 2006 released his first feature. In 2008 he launched “Resaca”, an interactive fiction feature film edited live in each viewing, which was shown more than 70 times internationally and received 4 prizes. He has created works for digital platforms such as PoemApp, interactive poetry for mobile phones, and Devorondina, an apparatus which makes images from electromagnetic fields. In 2010 he made the documental film “Satélite Bolinha” about Brazilian satellite hackers. He won a Vida 11.0 prize for his “Fountain for Satellite Fishing” shown in ISEA, Residencia Rio Occupation London, Olympic Games of London 2012 and Chambre Blanche, Canada 2013. Since 2011 he has co-organized Nuvem, a rural space for art and technology. He is currently preparing a feature about MST (Movement of the Landless), teaching in Oi Kabum!, a free school for art and technology in Rio de

Janeiro and programming video filters.

Lucía Egaña Rojas has worked as an independent artist and freelance feminist activist. She studied Fine Arts in PUC (Chile), a Master in Creative Documentary in UAB (Barcelona), and has a PhD in Media Studies from the same institution. Most of her work is based on collaborative productions that interrogate the construction of social imaginary in popular culture, technology, free software, feminism, gender and body representation. Since 2000 she has been working in independent media projects, as a creator, producer, doing workshops and promoting the creation of new alternative platforms in Chile and Spain. She has developed many of her projects working on independent platforms of alternative, independent and popular modes of media communication as well as with collectives such as prisoners, women and immigrants. Since 2008, she is a member of minipimer.tv, a collective and laboratory of real time video, streaming, research and free technologies based in Barcelona. Since 2014 is part of cooptecnicas.net, a feminist media cooperative. Her work has been presented in Chile, Uruguay, Colombia, México, Ecuador, Argentina, Spain, Italy, France, Switzerland, Finland and Germany.

Omar Gatica Rivera, is a graduate in Fine Arts from the University of Chile and an emblematic national painter, known for his abstract neo-expressionism. He is part of the “Group of the 80’s”, a movement which advocated the reappraisal of painting in art. Irreverent in his drawing and strongly expressive with his materials, his work marries expressionism and abstraction, using powerful colors, a limited chromatic range, intense gestuality, strong lines and dense layers of paint. His principal themes are humanity, daily life and the meaning of existence. Winner of the 2010 Altazor prize for “Yo Pintor” 2009 (Museo Nacional de Bellas Artes). Winner of the competition MOP2014 which commissioned him to create the mural “Ciudadanos del Medio Día” in the Moneda Bicentenario Building. In 2015 he founded, with Yto Aranda, the Art Nature and Technology (ANT) project “Rao Cayo”. Since 2002 he has taught in the Visual Arts Faculty of the Finis Terrae University. www.omargatica.cl

Vanessa Gocksch (aka: Pata de Perro) originally from Belgium, is a woman of many trades residing in the tropical jungle of the Sierra Nevada de Santa Marta in Colombia where she runs the Selvatorium, a community based cultural and ecological project. In 2000 she co-founded Intermundos, a grass roots entity

dedicated to culture and communication that, amongst other achievements, co-founded Systema Solar in 2006, currently one of the most important musical groups in Colombia. In 2005 and 2006 she was involved in the organization of Bogotrax in Bogotá and, in 2007, two Pixelazo (Pixelache Network) events in Medellín as well as kickstarting the Colombian vj scene with a series of workshops in Colombia's major cities. In 2006 Intermundos released "Frecuencia Kolombiana", an audiovisual testimony of Colombian hiphop from that decade; Vanessa is also a pioneer in documenting ecological construction in Spanish through her blog about Casa Biyuka. <http://intermundos.org/en/>

Daniela Moreno Wray (Ecuador) studied cinema at the Centro de Investigación Cinematográfica (Buenos Aires, Argentina) and was awarded an Ibermedia grant to study creative documentary at the Univalle (Cali, Colombia). She has participated in various documentary projects such as "Ojos bien abiertos" by Gonzalo Arijón, "The Challenge" by Leticia Moreau and organized workshops in the afro area of Esmeraldas, Ecuador, with the team of Fátima Toledo, for the film "Los Ángeles no tienen alas". Since 2014 she has been creating collective actions like "El Árbol en Movimiento", interactive installations like "Transmestizx" y documentaries like "Aquí estoy otra vez" or "El Elefante Dormido", currently in development. She has developed her interest in food and artesanal practises in the grant winning "Las Cocinas de los Pueblos", an investigation of Ecuatorian culinary traditions, and currently in her family workshop "La Divina Papaya", located in Upayakuwasi, a rural cultural and productive laboratory near Cayambe, Ecuador. <http://dmw.hotglue.me>

Rachel Rosalen's works focus on the construction of spaces using multimedia and concepts drawn from architecture. The artist mixes electronic media like videos, programmings and performances to make interactive video installations and live cinema performances. Rosalen has had exhibitions and projects in renowned cultural centers such as Centre Pompidou (Paris), Yokohama Museum of Art (Japan), Museum für Gegenwartskunst (Basel), Image Forum (Tokyo), Videoformes (Clermont-Ferrand), Kunstraum Walcheturm (Zurich), Palazzio Nuovo (Naples), Paço das Artes (São Paulo), VIDEOZONE IV – 4th International Video Art Biennial (Israel), among others. She has won awards like PAC New Media Prize (São Paulo, Secretaria da Cultura 2014 and 2015) or the

Sergio Motta Art and Technology Prize, São Paulo (2007) and was selected for artist in residence programs by The Japan Foundation/ Nanjo and Associates, Werkraum Warteck PP/ Warteck Fonds – Basel and Bain::Connective, Brussels. In collaboration with Rafael Marchetti, with whom she has collaborated since 2007 in developing interactive installations and hybrid spaces, she co-created and co-coordinated rural.scapes - lab in residence from 2013 until 2016.

Proyectos Rurales ANT: Rural.scapes – Laboratory in Residence

The future of the city is the farm.

Rachel Rosalen – reflection upon the project rural.scapes – Lab in Residency (2014-2016)

Altered Fields

rural.scapes – Lab in residency was created by the artists Rachel Rosalen and Rafael Marchetti in 2013, beginning its activities in 2014, and launching four editions in three years. Since its first edition in 2014, the **rural.scapes – Lab in Residency** program has offered the local rural environment as a key element for research and creation, fostering dialogues and stimulating the creation of approaches, interventions and spaces for shared practices and possible transits, connections, ruptures and integrations within this specific territory. The program recognises Lab in Residency itself as an intervention with local implications. (2014, Rosalen & Marchetti).

"New perspectives arise from these non-traditional methods, in order to deal with these other ruralities which emerge as a network, while acting systemically, through a group of practices committed to the local. The creation of interfaces for connectivity, places these environments on the map, not merely as residual territories of two big urban centers, but as relevant actors for resilience and resistance. Those territories, or those actors, teach us that huge plantation areas are not necessary, while small areas can become sustainable platforms. This does not imply longing for some lost, bucolic romanticism linked to an idealized, lost nature, but rather to the desire for reinserting these territories into the networked context, while considering its own organization and horizontality. Quantum physics suggests that mere observation affects the studied environment, transforming both the observer and her ways of showing. **rural.scapes'** raw material

seems like a network, considering the environment as a natural, ethnological and prosthetic whole, within the restructuring of local relations” (...)

“Works, devices, images-devices, interface-works, pre-cinematic vision machines created in **rural.scapes** –**Altered Fields** start from *processuality* as a procedure, within a non-controlled immersive environment –a sort of expanded green cube- and from *experientiation* as the base for these processes, in a non stop exchange between action and development, and of listening and sensitive frequency generation that alter our perceptive environment (...) **rural.scapes** – **Lab in residency** is based on “situations generated by the encounter between rural traditional technologies and electronics, of retro-technologies, of transposition, translation, transcription and transplantation exercises of affective and geopolitical topographies, which break with the black box of industrialized “consume and discard”, “plug and play” technologies.” (Fragment of the curatorial text for the exhibition Altered Fields MAC-SP

– Rosalen & Marchetti – 2015).

micro-politics. “**rural.scapes** is a platform open to thinkers and creators, both Brazilians from different regions and foreigners who are locally related to the construction of a transdisciplinary, multi-cultural, inter-regional and international exchange, who build the project’s network. **rural.scapes** acts as an interface between regional, state, national and international networks, seeking for the collective revalorization of the rural world, by examining our notions of individual and collective identity in relation to the territory. **rural.scapes** supports works that are the result of transdisciplinary creative processes, fostering and dynamizing new productive networks, while promoting new local micro-economies and valorizing new relations between communities and territory.”

“Considering nature as a group of intelligences and networked biosystems, Altered Fields points at small emergencies within infinite experiences of micro and macro scale re-cartography, creating new representations of old constellations, in processes that point to the capacity of resilience of this system. This system’s sustainability is fundamentally dependent on the way in which energy is both generated and used.” (Fragment of the curatorial text for the exhibition Altered Fields MAC-SP – Rosalen & Marchetti – 2015). **Inventory** During its four editions, **rural.scapes** brought 42 artists to São José do Barreiro (21

Brazilian and 21 foreigners), 12 international guests – including curators, managers, directors of art and technology centers, such as LAA-Laboratorio Arte Alameda and Hangar, and art critics (6 Brazilian and 6 foreigners) - in order to integrate 4 in-residence juries (together with the project’s organizers Rachel Rosalen and Rafael Marchetti), who produced a text about the processes and works developed by resident artists, and 2 researchers (sometimes, in more than one trip) who also produced texts and reflection. **rural.scapes** has organized more than 35 workshops, 9 exhibitions between the project’s headquarters at Fazenda Santa Teresa and São Paulo (Paço das Artes, Espaço Augusta and MAC – Museu de Arte Contemporânea de São Paulo), 10 performances between São José do Barreiro, Paço das Artes de São Paulo and MAC-SP, and more than 40 works and round tables at São José do Barreiro and MIS - São Paulo, Paço das Artes de São Paulo, Espaço Augusta and MAC-SP.

The future of the city is the farm –or how stepping back means going forth. The illusion of big megalopolis, industrialization, digitization, virtualization of life and easy consuming make life’s basic values to be forgotten, which includes a healthy relationship with nature, the preservation of our environment and the production of our own food. Life is a systemic construction, not an individual matter. At a time in which we are discussing liquid futures, post-humans, and hybrid bodies, **rural.scapes** brings about a different perspective on the future and another way of living. Neo-liberal capitalism is destroying the environment and generating an economical apartheid. This is the time to step back and to reconsider the relationship with the things we consume.

Resignification That said, thinking about the future of **rural.scapes’** platform becomes essential. In times of a new raising of neo-liberal far-right movements; in times of post-truths, of political scenarios built by the media without any type of filters; in times of ostensive police control and human, working, gender and migration rights annihilation; in times in which walls and social abyss are being built; in times of sea-cemeteries- and unspeakable exodus; in times of extermination policies towards black, Muslim and indigenous communities from all over the world and from all minorities; in times in which fear and helplessness prevail over the capacity of thinking; in times in which the pharmaceutical industry sedates mourning and our capacity to be sad and to revolt; in

times in which women are treated as a minority while they are the majority of the world's population; in times of ultra-sexism; in these dark times, it becomes urgent to find new strategies for survival in various layers – humanly, keeping the capacity of loving and regaining the possibility of acting within micro-politics that turn our existence in the world meaningful, micro-politics that break the cultural, social and –above all, economical apartheid.

Healing proposals, such as the creation of hybrid systems and micro systems based on the concepts of agricultural forest and permaculture, act systemically in micro-scales, renewing a non-romantic viewpoint about nature - though acting by contamination. Within the context of hybrid systems, reflecting upon the way in which these projects point at “rural in-between/offline networks”, at a rural gambiology (a concept created by the gambiologists collective), and at interventionist micro-politics on these territories, becomes vital. Such actions create artistic processes in themselves. DIY culture has grown strong at the farm, resorting to the logics of improvisation and reutilization, of using whatever is at hand and, in this sense, becoming less dependent on the black box, and more on the reinvention of rudimentary technologies. Taking into account the scale in which they can exist, in what ways can these altered fields contribute to the decrease of our social abyss and of systemic natural unbalances? This might be a relevant issue when pointing at “Other” strategies –of alterity. Immersions, temporal labs of exchange of something that can be called *immaterial patrimony*, involving local and foreign agents, create a wave frequency that disseminates surreptitiously, while it also act in terms of reverberation, permanence and re-occupation/transformation of the territory.

These collaborative networks are spread among the institutional links of the project, but also among the links with the “rural.scapers” community. All of them carry seeds for exchange, as in the Creole seed banks –small cores that resist industrialization processes of food, diseases and medication. These seeds are distributed among small-scale actions, even though they act in geometrical progression, resorting to conceptual and pragmatic contamination logics. It is worth remembering that the communities which often visit the Fazendas Abertas (Open Farm), have kept seeds, exchanged recipes, collected fruit trees, and re-encountered their origins –very much lost during the rural-urban exodus.

We defend an idea of re-encounter, not of romanticism. It is political, not nostalgic. In relation to the rural, romanticism is an European concept, stemming from German romanticism, which installed a viewpoint on the countryside that never corresponded to the reality of living and producing in the farm –a viewpoint built from a bourgeois or aristocratic perspective. Everyday life is denser, much rawer and includes some degree of intrinsic violence, which is hardly conceivable when the countryside is imagined from the city as the “country house”, and not as a way of life or as a means of production on an artisanal scale. The industrial scale of the countryside is not considered by us, since that is **rural.scapes’** anti-proposal.

dystopian territories Dystopias are a fundamental part of the *experientiation* process of these utopian micro-politics which, without promoting any kind of absolutism or revolution, rebuild these conflictive territories – whether because of the class struggle, of the dominant loss between the rural culture as a result of colonial/post-colonial and industrialization processes, and of the virtualization of their reality by the bureaucratic public institutions that never go to the countryside to see what it demands or produces. These are logistic, strategic, priority, lifestyle, and ethical conflicts, based on experiences so radically different, that reaching the point in which the sum of the parts generates an exchange to expand the individual notion of cartography and of the use of this territory, becomes a daily exercise. **atemporalities – or nothing like writing while watching the cows grazing under the yellowish autumn light.** In these territories, different temporalities coexist. If, on the one hand, the above mentioned conflicts question the colonial heritage that penetrates the way of living, the circularity of nature creates, on the other hand, a suspension in which interventions can be considered as “acupuncture” (Cristian Espinoza, *Esquizoterritorios - fabulasmecanicas.wordpress.com*). To intervene in this time flow means to act within this complexity, in an impermanent manner. Duration and impermanence seem to be opposite concepts, though they might not be when dealing with new ruralities. The impermanence of the actions of men is supported by duration (that of nature).

Having reached three years/four editions, **rural.scapes** begins a new cycle of projects, which conceptually maintain the principles that originated it, though reconsidering them from a different impermanence: that of public cultural policies in relation to the continuity of those projects that

Roundtables

act both vertically and in networks. In this context, this new cycle is launched by focusing on specific projects with a counterpart for the community, by workshops to be distributed throughout the whole year, by the strengthening of international partnerships, and by searching for sustainability within Fazenda Santa Teresa. Therefore, 2017 becomes a year for balance and restart, and our participation in ISEA is considered as an opportunity to reencounter partners in this politically conflictive world moment, with the intention of redrawing new strategies of networking actions – a network made of micro-resistances and affection, which potential can be transformative.rural.scapes received the prize Programa Rede Nacional FUNARTE de Artes Visuais 10ª edição (Ministério da Cultura – MINC Brasil, 2014), EDITAL PROAC Nº 17/2015 “CONCURSO DE APOIO A PROJETOS DE DE ESPAÇOS INDEPENDENTES VINCULADOS ÀS ARTES VISUAIS NO ESTADO DE SÃO PAULO” (2014/2015) and “CONCURSO DE APOIO A PROJETOS DE TERRITÓRIO DAS ARTES (ESPAÇOS INDEPENDENTES) NO ESTADO DE SÃO PAULO” (2014/2015).