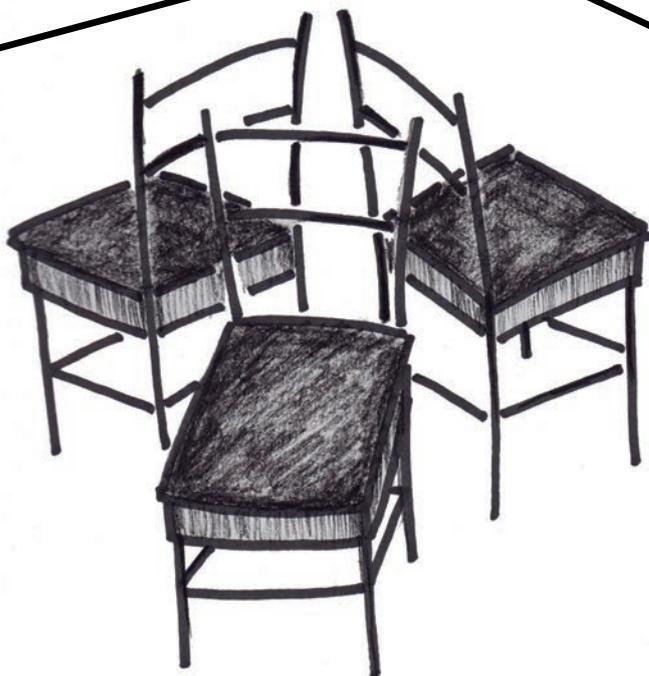




My neighbour . The other .
Peru / Bolivia / Chile

Third Week of Contemporary Art

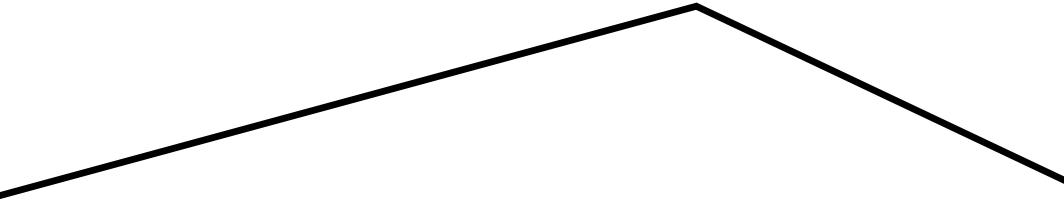
Huanchaca Cultural Park / Antofagasta - Chile
The Driest Place in the World / Quillagua - Chile



Antofagasta, 21 - 31 August 2014



My neighbour ■ The other ■
Peru / Bolivia / Chile



SACO3, Third Week of Contemporary Art

Antofagasta, 21 - 31 August 2014

Huanchaca Cultural Park / Antofagasta, Chile

The Driest Place in the World / Quillagua, Chile

PARTICIPANTS

Curators

Gustavo Buntinx / Peru

Lucía Querejazu / Bolivia

Rodolfo Andaur / Chile

Researchers

Harold Hernández / Peru

Juan Fabbri / Bolivia

Damir Galaz-Mandakovic / Chile

Artists

César Cornejo / Peru

Elliot Túpac Urcuhuaranga / Peru

Andrés Bedoya / Bolivia

Jaime Achocalla / Bolivia

Claudio Correa / Chile

Catalina González / Chile

Local participation

Theatre "La Huella"

670 children from the Region of Antofagasta

SACO3 Team

director / Dagmara Wyskiel

general producer / Christian Núñez

journalist specialising in art / Carolina Lara

in charge of media / Helen Simonne Díaz

production assistant / Esteban Pinto

in charge of staging / Jorge Guerrero

guides / Karla Ramos and Camila Díaz

audio visual recording and documentary video / Alex Moya

photographer / Sebastián Rojas (images of pages 74 - 76 César Cornejo)

editorial project / Dagmara Wyskiel and Carolina Lara

graphic design / Dagmara Wyskiel

editorial diagraming and production / Christian Núñez

project host / Huanchaca Cultural Park

manager of Ruinas of Huanchaca Foundation / Paula Baltra

english translation / Eliana Olivares

Project in memory of Érica Sanchez.

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PARQUE CULTURAL HUANCHACA

SLO



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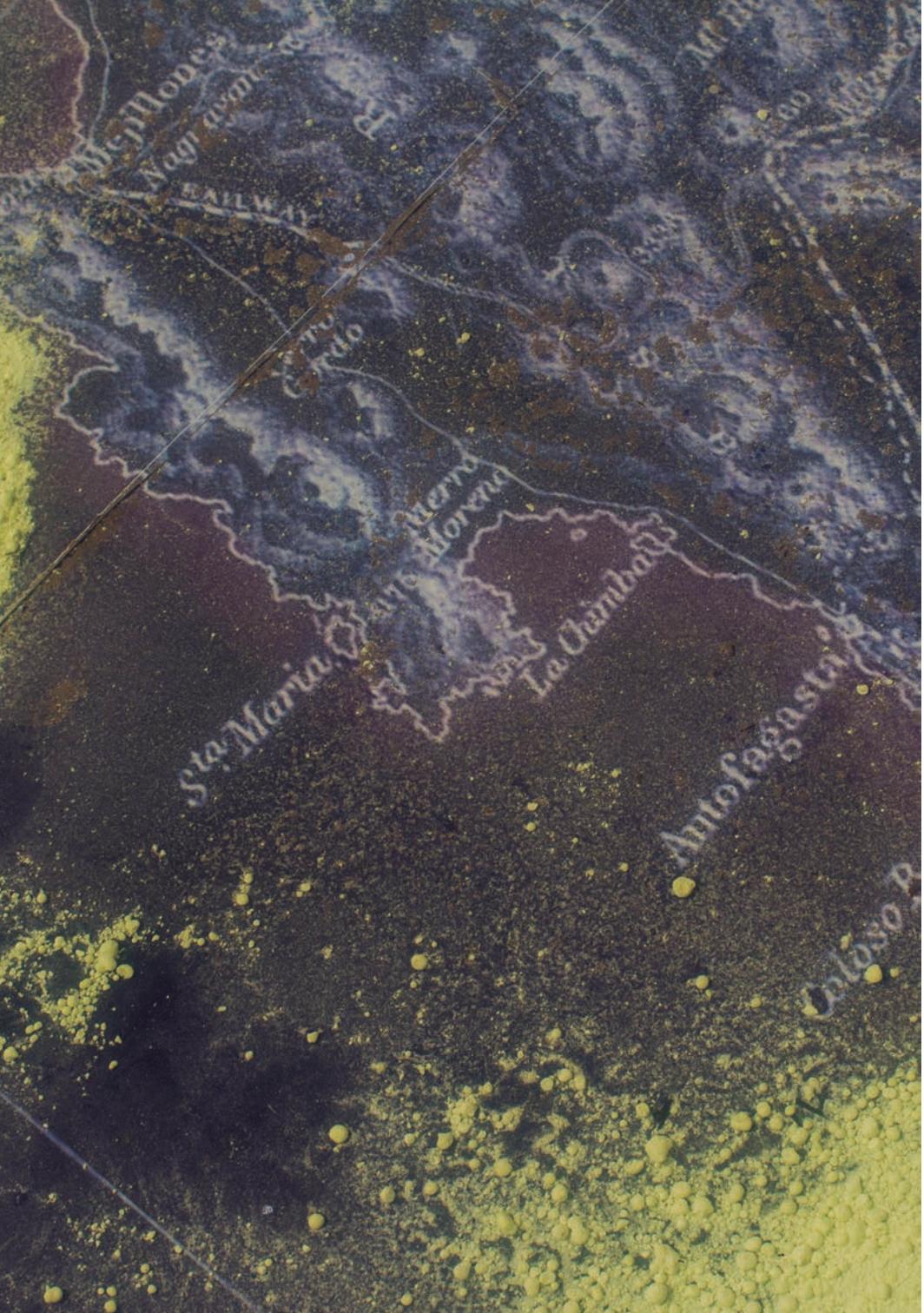
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Nagelmann

RAILWAY

Castro

Lago
Moreno

Sta. Maria

La Chumbal

Antofagasta

Caloso

SALT ON THE WOUND
Ideas to address directly

MENTAL TICKLES: to domesticate otherness.

The friction and the flare-ups at border zones constitute an area of research and investigation today at various points of tension in the world. It is precisely in these zones of direct contact with others where the construction of established national identity is based on differences with that of those next door.

The image of neighbours, cultivated and fed over generations in bordering countries has formed a figure of the other that is denaturalized and surrounded by beliefs that are filled with prejudices and myths. Without a meaningful review on a massive scale, this situation maintains its status quo in Chile, from the War of the Pacific until today, and its effects are palpable, in cliché patterns in everyday situations and conversations as well as in the discrimination perceived through the media, in legal processes, and in labour treatment. The other, in a generalised context, continues to be successfully used by governments to build prosthesis in political discourse in order to seek out who is to blame for social discontent, deviate attention from unsolved internal problems, or to motivate the people under an easy slogan. Nor are there many initiatives observed to verify the existing situation, so we could venture to say that we live with a manipulated image of our neighbours, when perhaps we haven't even seen them.

Based on this abbreviated mapping of the pathology of the image of the other arose the idea to build a three-part platform that in the area of art would enable investigating, debating and offering other reading on the figure of the neighbour, on the tense relationship that results from physical closeness and emotional distance, and on the trilateral understanding among the bordering countries: Peru, Bolivia and Chile.

For the third edition of SACO we decided to place ourselves in a complex field and propose a thorough rereading. We took on the historical weight of the place where we operate: Antofagasta. Under the subtitle *My Neighbour. The Other*, we established a dialogue without prejudices or biases on trilateral imagery, historically and contemporaneously, placing emphasis on the individual and not the state prism. During ten days of work in situ, our view was directed toward the other human being: the Bolivian, the Peruvian or the Chilean, and the deconstruction of their existing stigma on the other side of the border. We bet that through art, we could go into depth on the fractured lands where few dare to tread. And it was a wise move.

Installing *My neighbour. The other* in Antofagasta was a risky wager that involved a risk of detonating rejection, which could arise from within or from outside the team involved. In the course of the residency, both through the material presented by the researchers and during everyday coexistence, an endless number of



differences, complexes, fears and blockages were made visible, not necessarily our own but rather those we carried with us, aware of it or not, based on our homeland. The otherness stopped being domesticated and stroked to a certain point. The sea, like a nightmare in front of the Huanchaca Cultural Park, looked with irreverence at our intents to establish a dialogue. Under the shadow of the monumental ruins of a silver smelting plant that at the end of the XIX century and early XX century was operated by Chilean, English and Bolivian interests, we constructed a very seductive utopia. The fact that in all the works installed there were connotations of an erotic and masculine nature present could be interpreted as symptomatic or symbolic – evocations of a desire for rapport, not concluded.

Despite all this, or precisely due to the unachievable appeal of our purpose, the idea was to create a fissure in the mental wall that divides Chile and its two neighbours to the north. It could be that we have only tickled such a straight flagpole, but it has to start somewhere.

Dagmara Wyskiel
SACO Director

WHAT DOES SACO MEAN?

From the 21st to the 31st of August in the Huanchaca Cultural Park, the third version of the Antofagasta Contemporary Art Week (SACO3) gave account of two significant situations for the development of certain scenes at a regional level. One was the cyclical establishment of an event that with annual themes has been able to strategically contribute to what is local and to the decentralisation of contemporary art, this time playing on its internationalisation. The other significant situation: the management ability and determination of the organizers, an independent initiative of the collective working group SE VENDE (For Sale), Mobile Contemporary Art Platform, to carry out an encounter of this nature, which clearly grew and now marks a milestone in the northern area and even at the country level.

The economic boom experienced in the area thanks to mining, the growing immigration from different regions of the country and Latin America, as well as the resulting tensions that this whole process involves in a landscape as vast as the desert, make the region, and especially its capital, Antofagasta, a territory worthy of exploring, seductive, that really incites a creative energy that has been noted through literature, the performing arts, movies and contemporary art. The latter however has been the least visible, the least supported by institutions and the private sphere, for being the least massive, surely, and the most difficult to “digest” by a public not well informed. We are talking about new practices of this type of work with more formal and discursive risk that reigns in the international circuits and that at a local level is better assimilated by the younger generation.

Even though SACO1 and SACO2 had already supported the Antofagasta Station of the Cultural Centre and the Huanchaca Cultural Park respectively, SACO3 brings for the first time the attention of a large company, Minera Escondida, also receiving financing from the Antofagasta Regional Government and the sponsorship of the National Council for Culture and the Arts. Without a doubt, these combined efforts enabled the success of each of the activities scheduled.

SACO made visible a city that is experiencing very particular processes in virtue of its history, and its situation in the national territory and on the global map. The reflection this year could well have been typical of some great contemporary art biennial: the problematic relationship among Peru, Bolivia and Chile. Along with the participation of curators, artists and researchers (historians and anthropologists) from the three bordering countries, the political density of the topic motivated speeches, a general forum and an exposition that under the title of *My Neighbour. The Other* congregated works not seen before outside the space; interventions that were interrelated and also with the Ruins of Huanchaca, a Historic National Monument.

Arriving from Peru were Gustavo Buntinx, Harold Hernández, César Cornejo and Elliot Túpac Urcuuaranga; from Bolivia, Lucía Querejazu, Juan Fabbri, Andrés Bedoya and Jaime Achocalla; and from Chile, Rodolfo Andaur, Damir Galaz-Mandakovic, Catalina González and Claudio Correa. During their residency the group shared both inside and outside SACO, generating work and friendship dynamics that will likely transcend the event. All the authors mentioned also made a visit to Quillagua, where the collective group SE VENDE has activated *The Driest Place in the World*, a program of actions in situ centred on this Aymara town located 280 kilometres northeast of Antofagasta.

The collective group SE VENDE is directed by Dagmara Wyskiel and Christian Núñez. Wyskiel is an artist, designer and art professor. Núñez is also a cultural producer. Since the creation of the group in 2004, all the activities that have been driven have been open to creation, working with experimental strategies and links with the territory as well as the diffusion of contemporary art through encounters among artists, experts and the public, and activities open to children and young people. This year, SACO included the project *Three Pueblos*, where educational establishments from the region were invited to motivate their own students to carry out an exercise as simple as it is revealing: The idea was to freely intervene a series of human figures stamped on a paper, characterizing the other cultures with drawings and colours in order to provide different views of “the other”. About 670 drawings were received; 250 were exhibited in the Multi-Use Sala of the Viva Antofagasta Library, while a selection of 110 made up a mural exhibited in the Huanchaca Cultural Park.

During the days of conferences, other cultural initiatives were added: the Theatre La Huella, directed by Alejandra Rojas, with the presentation of *Partir*, a one-person work where the actress Valentina Escorza invited us to dwell on the topic of immigration and xenophobia; and the Visual Arts Museum, which took advantage of SACO as a platform for the national launching of the MAVI (Visual Arts Museum)-Escondida Prize contest: Contemporary Youth Art. The institution also opened a call that invited emerging artists from Antofagasta to a residency in the Santiago BLOC workshop, with the winner announced during the days of SACO: Francisco Vergara, who is also a journalist.

Along with the resonance in the media and in the national art scene, public attendance also increased somewhat. SACO1, in 2012, was basically an international exposition, *Art + Politics + Environment*, in the Antofagasta Station of the Cultural Centre, which added art workshops for the entire public. The focus of SACO2 was an encounter of four relevant projects autonomously managed in Chile and Argentina, including an exposition in the South Wall gallery of the Huanchaca Cultural Park. With the size and presence of the exposition in SACO3 it was possible to include internationally important authors and works that invited touring and giving new meaning to the enormous ruins that date from the late XIX

century. But experience already shows it: it is difficult to motivate the local public to attend conferences on such specialised topics and the art samples have to be supported by guided visits and activities for schools. Thanks to this addition, the event this year had more than three thousand visitors, exceeding the organizers' expectations, but at the same time generating uncertainty as to whether or not to take on an effort that basically involves a responsibility with artistic education.

Finally, SACO3 revealed a third significant situation, which is more a question of why the capacity to act regarding a context where contemporary art and society are so divided, reflecting in passing on crucial topics, has to come from the other side of cultural institutionalism and the economic powers, from autonomous initiatives.

Carolina Lara B.
Journalist Specialising in Art



CONTEMPORARY ART AND RESCUE OF HERITAGE IN THE RUINS OF HUANCHACA.

Since 2010, the year in which the Ruins of Huanchaca Foundation was created, our vision has been to be a space of national and international reference, in cultural development and in the conservation of the heritage of the Region of Antofagasta.

In the line of cultural development, it was very important to be for the second consecutive year the space that welcomed SACO, Contemporary Art Week - an initiative that in its third version has been consolidated in the local agenda of annual events in Antofagasta.

We genuinely believe that it is very important to support this type of autonomously managed events in the city in order to create opportunities for the convergence of national and international artists, publics, citizenry and institutions.

The objective of the topic of the third version entitled *My Neighbour. The Other*, was to establish a core for reflection, critique and dialogue through works of art and the encounter among artists, curators and researchers from Peru, Bolivia and Chile. Based on the local and national eventuality in a globalised world where at some point we are all foreigners, we are “the Other”, it seemed to us a pertinent topic to work from a discipline such as art in order to open the dialogue and give way to a better society.

SACO3

Without a doubt, the third version of the Contemporary Art Week in Antofagasta was a great success, in the mediation, participation and media coverage. This year there was a considerable increase in the participation of the public of all ages, thanks to the mediation with schools from the region and the dissemination that positioned the event at a regional, national and international level.

Another important characteristic of this version was the inclusion of the Ruins of Huanchaca National Historic Monument in the tour of the exposition, valuing the heritage, and the opportunity for intervention and interaction with the works, achieving a convergence between contemporary art and the rescue of heritage. The construction inaugurated in 1892 is our focus as a Foundation, so we consider it a wise decision by the collective group SE VENDE to interact with it and invite people to tour it to provide perspectives on the works, creating a unique opportunity in which contemporary art participated in the valuing of this monument.

MAVI RESIDENCY AND DECENTRALISATION

It was a very wise decision to launch the MAVI – Escondida Prize contest Contemporary Youth Art in Antofagasta and in this context in the Ruins of Huanchaca, as well as the Museum of Visual Arts seeking to select a young person from the region to do an intensive, completely financed residency for a month in Santiago. These gestures have been a tremendous impetus to the decentralisation of contemporary art and we feel proud as a Foundation to participate in these important art processes in Chile.

This initiative, which was made possible thanks to the efforts of the Collective group SE VENDE, completely consistent with its seeking to support the decentralisation of contemporary art in the country, opens a new front in this annual event that is positioned as one of the most important of its kind in the region, and opens up the possibility of exporting our talents, which many times remain in the region due to lack of resources, studies, and most importantly, support and guidance.

For the fourth version in 2015, we visualise having the same enthusiasm and participation of the public and that it will be even more successful, given that the Collective group SE VENDE as well as the Ruins of Huanchaca Foundation are committed to publicising a quality event in the region that consolidates us as a focus for decentralising contemporary art in Chile.

Paula Baltra Torres
Ruins of Huanchaca Foundation Manager



OPPORTUNITY FOR DISCUSSION AND DIALOGUE.

For Minera Escondida it has been a pleasant experience to join a project as significant as the Contemporary Art Week, SACO3, an opportunity that combines the development of emerging artists with a reflection and discussion of current social issues.

In its third version, we were invited to be part of its construction “of the other”, as a vision removed from archetypes and paradigms..

In Escondida we have the conviction that through culture it is possible to generate opportunities for discussion and dialogue that contribute to social development, rescuing the value of diversity and pluralism. We work to be part of actions that encourage inclusion, since we understand that the growth of a city is closely tied to the participation of its members.

We also want to join efforts and strengthen a unique cultural agenda in Antofagasta and take advantage of the opportunity provided by SACO3 to launch the 9th version of the MAVI-Escondida Contemporary Youth Art project, which to date has brought together more than six thousand emerging creators from different parts of the country.

This way, two high level initiatives that seek to strengthen visual arts in the country and that constitute a great opportunity for artistic growth were merged.

Minera Escondida supports a cultural program throughout the year in the region that seeks to facilitate access to educational activities and shows of artistic excellence, and at the same time encourage civic coexistence in the public spaces of Antofagasta. Examples of this are the ZICOSUR (Central Western South American Integration Zone) International Book Fair, the Concerts Season of the Antofagasta Symphonic Orchestra, Antofagasta a Mil, the Port of Ideas Science Festival, and Antofagasta in 100 Words, among others. SACO3 adds to this itinerary with which we seek to push the borders through transformative projects and initiatives that contribute to improving the quality of life and the development of Antofagasta and the country.

Minera Escondida, operated by BHP Billiton

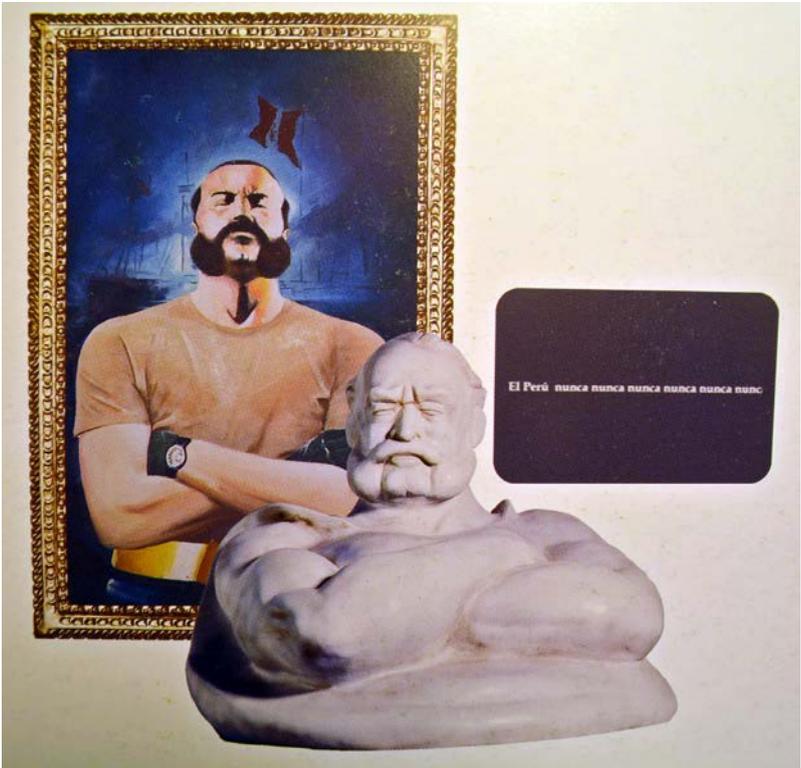


ME, THE OTHER
Essays on tension and rejection

REPRESENTATIONS OF “THE OTHERS” IN THE ART OF CUSCO: “BOLIVIANS” AND “CHILEANS”.

1. TWO EPISODES: REPRESENTATIONALITY

I refer to two anecdotal episodes that help to understand the topic: the first, in 1992, when Marjorie Navarro and Alexander Orrego, two young people from Arica in love



Jorge Flores Nájjar (figure 1)

were robbed, raped and murdered by three Peruvians. One of the parents of the victims said inconsolably to the press something like this: “What can I feel when I see a Peruvian, even though I know that not all Peruvians are responsible for this crime”. The second: I went with my wife to La Paz in 2006. One day we were having lunch in a restaurant. It happened to be that there was a Bolivian lady at t

he table. She asked us if we were foreign tourists. I said that we were. She told us that while La Paz was a tranquil city we should be careful with “the Peruvians” since they were delinquents. I had to tell her that we were Peruvians. She felt bad.

With this I want to evidence the limitation of the representations: judgements are formed that feed stereotypes. Or, based on institutional learning, from the State or school, we have an idea regarding other groups that we may never have seen. Or, circumstantial experiences, with certain agents that do not necessarily reflect the typical characteristics of the group to which they belong are extended as a representation. What happens is that the act of representation causes a metonymy or synecdoche: the representational assumption of the most notorious trait of an individual of a supposed perception is extended to all individuals who representationally participate in the person’s group; in this case, the trait of nationality.

In the first episode narrated, in the testimony of the family member of one of the victims there is a heroic epistemological effort: he knows that he cannot extend the hatred of the criminal act to all Peruvians. Therefore, despite foreseeing what he will feel, by explaining it he exorcises it. In the second episode, the Bolivian lady, with evident empathy toward us warns us, but without it being pertinent for her to specify that there could be millions of Peruvians who are not delinquents.

In the two episodes narrated there is a common element: in the representationality made by the persons giving testimony, the character of whom they speak is foreign, dangerous and not national. Nationality is an important distinguishing category.

2. NATIONAL MEMORIES VERSUS LOCAL OR PERSONAL MEMORIES

Parodi and González¹ contrast the national histories of Chile and Peru, based on historiography, lessons in school, the press or national political leaders, which are the large histories, and the more humble histories of the actors, they say, subnational, removed from any public policy, which extends to art, popular religiousness, and face-to-face relations; and that these more humble stories have a pretension. This could materialise in two concepts that while the authors do not use them, could be used: national memories versus local or personal memories, or that could refer, I believe, to some other instance of legitimacy, such as art.

¹ PARODI REVOREDO, Daniel & GONZÁLEZ MIRANDA, Sergio (comp.) (2014) *The stories that unite us. 21 stories for integration between Peru and Chile*, Lima, PUCP. Page 10 and following.

3. CUSCO: BACKGROUND

In discussing the subject, I am interested in the image that presently exists in the artistic space in the city of Cusco regarding “Bolivians” and “Chileans”. The topic is not what all Bolivians and all Chileans are really like, but rather how they are represented based on art in Cusco.

I delimit the topic to Cusco for the following reason: it is a key city in the historical construction of the Peruvian identity; a space especially sensitive to stereotypes regarding foreigners, especially Spaniards for obvious reasons, and Bolivians and Chileans due to the closeness of the border and the flow of tourists, as well as for the War of the Pacific.

The following is a very concise sketch of the social and cultural history of Cusco. This old capital of a Pre-Colombian State, devastated by the European conquest, had to deal with the geopolitical demands of the mother country for nearly three centuries, and then those of the capital of Peru, constituted as a National Republic.

According to the historian Luis Miguel Glave² the Cusco region was formed in the Colony based on the Lima-Potosí axis, where Lima was the political centre and Potosí, a city supplied by Cusco. In the second half of the XVIII century, Potosí went into a crisis and added to other factors was the regional feeling of antagonism toward Lima. In the early XIX century the rebellions, which used the image of the Inca Empire as a recurring ideological figure, aimed at separatism and regionalism. Cusco turned conservative in the independence process; this came from Lima. The southern Peru economy moved toward Arequipa, and bossism, a type of feudal practice of economic and social relations, was the archaic closing of social and economic relations with other regions.

The early Republic faced the new intended nationality with enormous problems. Cusco, already struck by the Bourbon reforms, the economic autonomy of Río de la Plata, and the failure of the Rebellion of Túpac Amaru II, was faced with the prominence of the coast and of Lima. The War of the Pacific evidenced the anguish with which the National State was born. In the early XX century, Cusco was strengthened as an intellectual centre; a vision of its own reality was constructed based on a set of events, among others the discovery of Machu Picchu, indigenism and the taking of lands by incipient rural movements.

According to Yazmín López Lenci³ in the early decades of the XX century, a “fight for representation” took place in Cusco by the residents of Cusco themselves,

² GLAVE, Luis Miguel (1980) “Problemas para el estudio de la historia regional: El caso del Cusco” (Problems for the study of regional history: The case of Cusco), In *Allpanchis* vol XIV, No. 16. Page 135 and following.

³ LOPEZ LENCI, Yazmín (2004) *El Cusco, paqarina moderna. Cartografía de una modernidad e identidad en los Andes peruanos (Cusco, modern final resting place of the Mallki. Cartography of modernity and identity of the Peruvian Andes) (1900-1935)*. Lima, UNMSM (Universidad Nacional Mayor de San Marcos) / CONCYTEC (National Council on Science, Technology and Technological Innovation). Page 31

overlapping with that same combination of political events and historical developments on a global level. Indigenism is the summary of this cauldron of culture signified by these concurrent phenomena. Carlos Franco⁴ indicates that indigenism, a marked discursive ideology, is the strategy of mestizos to accede to reclaim political power from the capital, in terms of having some discursive representation in the national identity order.

The XX century in Peru involved a pendulous combination of de facto and democratic regimes, the constant of which is populism. Only the so-called Peruvian Revolution (1968-1975) assumed a radical plan of economic and agricultural reforms, but it was frustrated in a scant number of years. The start of the XXI century involved notable economic growth in Peru, with unequal benefit. Even though the process of regionalisation was not able to rid itself of the defects of the inertia of public administration from previous decades: economic conduct centred on seeking favours and state benefits, scarce modernisation of services, scarcely professional and corrupt public administration, and appropriation of public assets by the state determined cultural conditions characteristic of these factors. Nevertheless, Cusco, at least since the end of the Viceroyalty, fed itself based on its past as capital of a glorious empire, and since the discovery of Machu Picchu that condition was enormously strengthened, even more so by the resulting tourism and economic flow and the admiration for that supposedly glorious past. The consequence of that is summarised in one concept: negative discrepancy or unsatisfied expectations. So, in Cusco, the perception of outsiders is conditioned by that history and only just summarized. So it will be simple to understand the prejudices or stereotypes regarding “the other”.

4. METHODOLOGY. DATA

I base the non-definitive findings on a total of ten interviews in early 2014, four of which I was explicitly involved in; interviews on how the visual artists themselves in Cusco perceived themselves in terms of their perceptions regarding the other. What I intend, in terms of strategy, is to analyse the social structure of Cusco, determined by historical processes, and based on the interviews try to find out whether the representations of the visual artists of Cusco are a replica of the stereotyped prejudice of Cusco or if there is a discrepancy.

The following are the persons from whom I recover explicit testimonies: Vera Tyuleneva, 1973, St. Petersburg, with studies in Art History, has lived in Cusco

⁴ FRANCO, Carlos (1991) “Impresiones sobre el indigenismo”. *En La otra modernidad. Imágenes de la sociedad peruana*. CEDEP, Lima. Página 62 y ss.

since she was 25 and is curator and art historian; Jorge Flores Nájjar, 1980, Cusco, artist graduated from the Cusco School of Fine Arts, son of an anthropologist from Cusco and whose mother is from Puno; Víctor Aguilar Peña, 1965, Abancay, who studied in the Cusco School of Fine Arts, is a caricaturist and directs the magazine *Chillico*; Roberto Ojeda Escalante, 1975, who studied History in the Universidad Nacional del Cusco, works in journalism and participated in the collective group El Muro with Víctor Aguilar, and other intellectuals, let's call them dissidents.

5. CUSCO: THE STRUCTURING IMAGERY OF REPRESENTATIONS OF "THE OTHERS" IN VISUAL ARTS

Resuming the central topic, I investigate whether in the artistic space in Cusco, especially visual arts, there is a perspective that is aligned with, or discrepant from the rest of the residents of Cusco regarding "the others", but especially regarding "the Bolivians" and "the Chileans". For that I propose a presumption: art and visual art in particular, is a space where reality is creatively and fictionally created and recreated, perhaps in a way less idealized than history as a humanist activity. A memory can be constructed that is alternative to the national memory, which tends to be or is assimilated into the military and nationalist view.

I also propose that in any social space, but I am thinking especially of Cusco, there is always an interpretive structure that based on the conditions themselves and a reading of "the self", all other items are read from there, among other items, "the Chileans" and "the Bolivians".

So I am interested in finding out if the segment of art production, extendible to the visual arts or industrial reproduction of art (cartoons, comics) could contribute a *structuring imagery* to read the eventualities with a pre-defined armature or framework of meaning, this being a replica of the stereotyped view of Cusco society, or a certain discursive slipping away toward heterodoxy.

I assume that the discourse of Vera Tyuleneva on the Cusco artistic space is pertinent and I add the testimonies of Jorge Flores Nájjar, César Aguilar, and Roberto Ojeda. Until the 1980's indigenism predominated, but then with the crisis of ideologies and the extraordinary increase in tourism and commercialisation of the past and the Indians in Cusco, indigenism came to be very much criticised. In art, the idea of critical, cosmopolitan and relativist internationalisation was disseminated up to a certain point. The new vanguard generations ignore the local and past context, or they assume it with irony, irreverence and criticism. But indigenism did not die: it used the image of the indigenous people; artists sell very cheaply in the streets of Cusco a product called "bomba", which

are generally water colours, produced in series, with standard and simple figures: the narrow streets of Cusco, “cholitas” or peasants, Machu Picchu.

Vanguard artists who do not take on an ideological discourse could include Carlos Olivera, from Cusco, whose father was actually indigenous; Pachacútec Huamán, from Cusco, son of a sculptor close to indigenism; Edwin Chávez, now older, difficult to classify, and son of the most important archaeologist in Cusco. Those who are idealized and irreverent believe that tourism is extremely negative for Cusco since it contaminates the Cusco identity. Perhaps the most representative is Jorge Flores Nájjar, son of an important anthropologist from Cusco. After Tyuleneva, there is not a systematic consumption of these artists in Cusco: the segment that could buy their works does not, since it is a conservative sector. Also, these artists may not live basically from their work since they are from intellectually elite families. But also, controversially, the most important artists of these new generations are the children of indigenous artists or intellectuals. Olivera, Huamán, Chávez, Flores Ochoa, the most significant, are children of intellectuals closely linked to indigenism in their time.

Regarding Chileans and Bolivians, the perception of Tyuleneva as a foreigner is that the antagonism toward Chileans exists but is hidden, never open; and that it could exist based on influence from the family or school, above all Bolivians as such. There is an attitude against ethnic Indian groups from the high plains, but from the Puno (Peru) area and not explicitly Bolivia; and this is due to the competition of bands and rhythms from state establishments in popular religious festivals. Then, there is none against the musicians from Cusco and Puno. Contradictorily, they tend to be consumed increasingly more by the people of Cusco for being considered more “modern”, erotic, individualist and sensual.

Looking at Jorge Flores Nájjar: He has some works linked to heroes from the War of the Pacific, such as *El Perú nunca, nunca, nunca...* (Peru never, never, never ...), constituted on a canvas, a bundle in acrylic and a recording that says “History is written by the winners, but Peru never won a war”. *Grau-man*, a polychrome resin, 2007, takes the naval hero as a reference and strangely mixes him with He-man, a comic hero from the 80’s. *Mares y marinos* (Seas and sailors), a mixture on canvas, is a combination of Miguel Grau, Popeye the Sailor and Bruce Lee with a beard in the style of Miguel Grau.

His project Made in Taiwan is more complex. It is an installation made in the city of Cusco in 2011, a folder and a total of eight musical videos. The videos are an expressive exercise critiquing the Cusco space: they show a Cusco garbage, with pop songs but sung in Quechua, such as *Barbie Girl*, *El meneito*, *Baby, one more time* by Britney Spears, *Vuela, vuela*, *Beat it* by Michael Jackson, *La chica ye ye* and *Lambada*.

Flores Nájjar provides testimony that national heroes are relative constructions and evidences this by taking them out of their context, extracting them from their sacred places. The consequences for a reading of Chileans and Bolivians are clear: territory as a reference for classifying a person is irrelevant. He believes that in art the animosity toward Chileans that exists in broad sectors of the Cusco population is attenuated, but the animosity against Lima is present: "... Chile has not taken anything away from Cusco; on the contrary, Lima has taken Cusco away from being the capital; they have relegated it".

César Aguilar (Chillico) and Roberto Ojeda represent artistic alternatives, perhaps more subordinate, the cartoon strips, but in the same line as Flores Nájjar. Víctor Aguilar, an expressive artist from a working-class, provincial background, has a more aggressive discourse with Cusco. Like Flores Nájjar, he criticises tourism. He proposes the idea of autonomous, political art. He directs Chillico, a humour, cartoon and art magazine that has been published since 1993. His criticism does not



César Aguilar (figure 2)

point only at the traditional Cusco resident; it extends aggressively to the foreign capital of Lima and Chileans in particular. That is, by criticising Cusco, he critiques what is foreign. I want to dwell on a caricature (figure 2) from Chillico No. 16, from 2005. Part of the news events of the time: two young Chileans drew graffiti on an Inca wall in Cusco. The caricature is apparently limited to a vulgar censure of the Chileans, but it subtly extends to the Cusco people themselves, since whoever aggressively criticises Chileans for painting walls contradictorily carries out a similar act. So the author's criticism is basically of the people of Cusco themselves.

Roberto Ojeda studied history but basically does journalism, cartoon strips and caricatures. Again in him, like in the former, there is a reprehension of society, based on the issue of the Cusco identity. In his discourse as a caricaturist, the reference to Chile does not point at the satire of his pueblo, his people, but rather at his State, from a general criticism of neoliberalism. From this it extends to the presence of Chilean companies in Cusco, not for being Chilean but for their transnational nature. I specify an important fact that synthesizes what I am pointing out: Ojeda knows many Chileans, but who do not represent nor signify the State or Chilean capital because they participate in alternative groups, similar to the group in which Ojeda participates, of critical thinking and close to concerns for art. His attention is attracted by the fact that people from Cusco generally have a view of animosity toward Chileans that he does not share, since he knows that the State and the media exacerbate that feeling, insisting on the history of the Saltpetre War, but allowing the opening for transnational capital. I dwell on a caricature of his (figure 3) that appeared in Chillico No. 28 in 2010. Under the title "Test of global warming", over the years the skirt of the high plains Indian dancer had been shrinking: again he criticises the high plains Indians (from Puno or Bolivia) not directly or exclusively, but rather the people of Cusco themselves, for consuming high plains culture but at the same time criticising it.

In general, the young and heterodox critic puts salt on the wound, relativises traditions and generates new alternative, dissident and disruptive memories. His discourse may be less pretentious than the militant indigenism, but this relativism is alternative to the self-satisfying flattery of the society itself.

Finally, it could be said that in this general current, the discrepancy between the Cusco expectations of autonomy and the reality has been resolved with an attitude that is not specifically political, in the sense of the adoption of a discourse aimed at economic solutions and with a plan that involves politics, but rather with a discourse that is specifically artistic and that by criticising what is foreign criticises its own.

6. NON-DEFINITIVE COROLLARY

1. The discourse on the other does not describe reality but rather the structure based on concrete historical experience. There needs to be an awareness of that historical experience in order to understand the discourse regarding the other.



Roberto Ojeda (figure 3)

2. The capacity of representation can come from institutional learning, without having had the experience of knowing. So “the Chileans” or “the Bolivians” can be defamed or disdained without knowing any Chilean or Bolivian. Alternative experiences, such as artistic, on the contrary can constitute a representational opportunity that is less prejudicial and violent.

3. Art is an opportunity for a memory alternative to the national memory and has the chance to overcome the representations demanded by a historical, national and even regional burden, racked with dramatic memories of anguish, of violence. The burden of the national memory tends to be a hindrance.

4. Art has the potential to alternate with nationality to take away the weight of history, not forgetting it as a type of amnesia but rereading it with less affectation. Not only based on art, but from a more personal and intimate standpoint, such as the act of exorcism by the family member of the murder victim that I spoke of at the beginning

of this discourse, in order to avoid being eaten away by the contamination of the representations of “the others”. There is no “the Chilean”, “the Bolivian”, or “the Peruvian”; there are millions of people who go about their lives through nationalities.

Harold Hernández
Researcher / Peru

THE OTHERS OF THE COLLECTIVE IMAGINATION.

1. THE APPROACH

The problem pointed out in this article is the discursive construction of the Other Chilean and Peruvian in the collective imagination of people born in Bolivia. The project's field of research has been my close relationships, setting the investigative interest on my most intimate circles, considering my family (parents, siblings, aunts and uncles, and grandmother) as a first group, and friends as a second group.

The justification for taking on a close field of research lies in self-reflection and positioning, considering that in my investigative quest I as a Bolivian am involved. In this sense, I tried to understand the discursive construction of the Other outside of official and/or media spaces, limiting myself to the discourses that have traversed my life. For that, I ask the following research question: Is the Chilean and the Peruvian an Other for the everyday discourses of Bolivians?

The question seeks to evidence the approach to a close, proximate and everyday problem that I have lived with as a Bolivian. For that reason, in order to respond to this question I turned to people¹ who have been participants in my discursive construction regarding Chileans and Peruvians. What I tried to answer is whether Peruvians and Chileans can be considered as the Others for this group of Bolivians and if so, what nuances make them up. This way, the position of this work was to separate myself from the institutionalised or official discourse and contribute based on my own closer field.

The research served as a quest or self-recognition that I hope will provide the readers with the opportunity to hear intimate voices, fragments of conversations that could take place at the tables of families or friends. It seems pertinent to me to advise that the research is centred in Bolivia, on the collective imagination of Bolivians and the perceptions that are constructed regarding the neighbouring countries.

2. MATERIALS AND METHODS

In order to answer my research question I used the Internet as a platform, obtaining various meetings by Skype, in which I took on in-depth interviews and focus groups.

¹ For reasons of ethics and to protect my informants, all the names that appear in this text are fictitious.

2.1. Video Elicitation

In order to carry out this research I used a video as a conversation starter. The video entitled: *Barra chilena rompe bandera de bolivia - Bolivia 0 - Chile 2* (Chilean fans tear Bolivian flag – Bolivia 0 – Chile 2), created by Patricio Javier Araya González, found on the website YouTube² with duration of one minute 17 seconds. The image served as a video elicitation tool, as a continuation of the photo elicitation method³ proposed by Collier (2009)⁴.

2.2. In-depth interviews and focus groups

As part of the work methodology virtual focus groups and in-depth interviews were held, using the abovementioned video as a starting instrument. This tool enabled me to make dialogues possible based on perceptions regarding the Chilean and the Peruvian in the context of virtual contacts, where the conversation starts once the interviewees had seen the video.

2.3. Video appropriation and the image as a result

I must admit that the way of presenting this research is not limited only to this text, but also consists of a video made with the audios and images of the interviews, supported by an appropriation of images from the documentary *Guerra del Pacífico* (War of the Pacific), (Michel, 2011)⁵, from which I extracted a large part of the historical images of the Bolivian littoral: paintings, photographs, maps and flags.

3. THE BOLIVIAN (WARNING)

Inevitably, the course of conversations on Peruvians and Chileans flowed into taking on the topic of Bolivians. In this sense, I and the persons interviewed were born in Bolivia, which indicates a place of enunciation. Being Bolivian is a complex sense of belonging, very theoretically debated.

² Araya González, Patricio Javier. *Barra chilena rompe bandera de Bolivia - Bolivia 0 - Chile 2*. (Chilean fans tear Bolivian flag – Bolivia 0 – Chile 2) 2012. <https://www.youtube.com/watch?V=xqdmubwcmp8>.

³ Method that uses images as a tool for sociocultural research and makes it possible to find meanings through narration (of images) by subjects-informants. The photographs or videos can evoke responses tied to memories, feelings and attitudes. This way, the images elicit stories that are the source of awareness and understanding.

⁴ Collier, Malcolm. "Photographic Exploration of Cultural and Social Experience", en M. Strong & L. Wilder (Eds.), *Viewpoints: Visual Anthropologists at Work*. The University of Texas, Austin, Capítulo 1. 2009.

⁵ Michel, Pablo. *La Guerra del Pacífico* (The War of the Pacific), Documentary. DIREMAR (Strategic Maritime Vindication Administration), 2011. <https://www.youtube.com/watch?V=i0xrggbjxo0>.

Works such as those by Zavaleta (1969)⁶ or Tapia (2002)⁷, indicate that being Bolivian is multi-coloured identity. The Bolivian was institutionalised by a historically dominant society, the creoles, who invented Bolivia based on territories and societies that already existed.

“Bolivian, on one hand, is a definition of what is common made from the viewpoint and position of the dominant culture and class, and on the other hand, is a set of beliefs and definitions corresponding to the different ways in which other peoples, cultures and social groups think and experience their mode of belonging and integration, always incomplete and conflictive, in the economic structures and policies of this country called Bolivia. (...). Bolivian is at the same time a way of defining what is common via the exclusion of local cultures or via the fragmentary and folkloric integration of elements of pre-Hispanic cultures, on one hand, or is the product that results from the struggles to nationalise the country”, (Tapia, 2002: 14).

4. THE CHILEAN

This section contains two parts: the first as a clarification of the methodology, and the second, as a synthesis of the fieldwork.

4.1. Detonator

The detonator of my research started with the video recovered from YouTube *Barra chilena rompe bandera de bolivia - Bolivia 0 - Chile 2* (Araya, 2012). This was found after remembering having heard several years ago the comments of friends, relatives and the press regarding a soccer match between Bolivia and Chile that took place in the Hernando Siles stadium in the city of La Paz, where a Bolivian flag was torn by Chilean fans.

This remembrance led me to see whether there was a record on the web. I thought that I could find images of the television news. I was greatly surprised when I found several videos taken with cell phones or camera photos uploaded by the public and I found that the material is even stronger when there are videos taken by Chilean fans. So I selected one as part of the research.

4.2. Perceptions regarding Chileans

⁶ Zavaleta, René. *La formación de la conciencia nacional* (The formation of national conscience Ed. Los Amigos del Libro, La Paz. 1a ed. 1967. 1990).

⁷ Tapia, Luis. *La condición multisocietal: multiculturalidad, pluralismo, modernidad* (The multi societal condition: multiculturalism, pluralism, modernity) Muela del diablo and CIDES-UMSA (Development Sciences – Universidad Mayor de San Andrés), La Paz, 2002.

Through the interviews held I was able to determine that there is a perception of Chileans as an Other: abusive, strong, powerful, capitalist and “European”. I believe that this enables thinking of the construction of the Other Chilean based on his aggressiveness.

To develop these arguments, I provide the following as part of the fieldwork.

Santiago, one of the informants, said the following regarding the remembrance made possible by the video:

“They have behaved abusively, (...), because they had police protection; if they hadn’t had that police protection we would have made them eat all their flags together. So, they (...) protected by the police, have done what they wanted that day in the stadium (...)”.

The tone of his voice evidences an emotional situation. Santiago had been one of the thousands of spectators that day in the Hernando Siles stadium. I think that the key word in his comment is “abusively” which leads me to think about the type of social relations that started at that time between the Chilean fans, paradoxically visitors, and the Bolivian spectators.

Enrique, another interviewee who was in the stadium that Saturday afternoon on the 2nd of June 2012, close to 04:00 pm, indicates:

“Like, really abusive, and it was not only that, because that had been before the match. During the whole match they were provocative, (...), because the whole time they were singing: [he says it singing] they have no sea, they have no sea, they have no sea. [becoming serious again] That hurt all the Bolivians.”

Santiago (interrupting): “It infuriated us”.

Enrique: “All that infuriated us. (...) And then during the whole match there had been provocation and provocation, and taunting Bolivia and all that”.

“complete indignation, let’s say, that in our country they treat us that way” (men’s Focus Group, June 2014. I consider the words in bold to be the key words).

In the same way, during the conversations some of the viewpoints were very clear in referring to the problems with Chile as historical problems that transcend the video recorded at the soccer match, but at the same time, this

type of act cannot be comprehended without the historical-political context.

“I believe that this competition between Bolivians and Chileans was not born in this soccer match; it goes much further back, (...) it goes back to a war, to a loss of the sea, to the signing of a quick agreement in 1904 (...) there is a whole context that always places us at odds...” (Esteban).

During all the interviews I felt that the topic was overflowing. While it started with the video of the soccer match, the topic quickly turned to talking about the relations between Bolivia and Chile.

“That we lose to anybody else doesn’t matter, but not to the Chileans. For us, the Chileans are like the maximum abuse we have, and nobody likes to be abused, because we think that all the recession, all the poverty in Bolivia is because we have been cloistered by the Chileans” (Santiago).

Enrique would further say: “For me, I see Chile as the maximum enemy in soccer, as the maximum enemy [he repeats], I can lose (...) against anyone, but not against Chile (...).”

I believe that in this case, soccer became just a lobby, an entryway to be able to talk about patriotic sentiments, where the conversations overflowed among the soccer field, the war and history.

In reference to the neighbourhood, Santiago said, “Chile is the bad neighbour of the continent - it has problems with Peru, Bolivia and Argentina”. Also Esteban said: “Chileans are abusive; Chileans are bad neighbours”.

Various perceptions related Chile with England and the United States, in addition to identifying it as a country with a smaller indigenous population compared to Bolivia: “Chile is seen as more conservative, more neoliberal, more pro-United States (...)” (Julieta). This leads me to think about ethnic-racial perceptions regarding Chileans that are linked to white, Caucasian traits. In the same sense, she expressed her opinion:

“For me, the Chilean society is a very homogenous society; I feel it as being very homogenous, very Western. In that sense I believe it is a very English, very European culture. For me, Chile is the European pueblo that lives in Latin America (...) a society that has lost its cultural roots with Latin America (...)” (Eusebio).

In this sense, some informants also perceived that there is racism on the part

of Chileans toward the Bolivian populations, principally toward the indigenous peoples. I must clarify that very critical positions were presented regarding certain anti-Chilean positions, built on patriotism and xenophobia, but in all these positions it was admitted that they are individual positions and do not represent a collective position.

4.3. Perceptions regarding Peruvians

For this group, the perceptions regarding Peruvians were very different from the responses regarding Chileans. Peruvians are closely related to family ties, contraband networks, or networks of crime that hold a continuous relationship with Bolivians, which led me to interpret that Peruvians are not perceived as an Other: foreign, exotic, distant, but rather as someone close who is part of the local social relationships.

While the idea did arise in the interviews of the Peruvian as a “thief”, “cogotero”⁸ or categories related to crime, at no point was it understood that this was what Peruvians were, but rather that they were Peruvian persons, specific cases. Ramón mentioned: “They are more enterprising people, more meddling, more deceptive, and cleverer”. On his part, Santiago related that: “For me, Peruvians are categorised as assailants, as thieves, smugglers”. But in all these cases they were the initial opinions. Then, in continuing the dialogue it was assumed that they were specific cases. In the interviews I even found them being careful about stereotyping the Peruvians, which was different from when they were asked about Chileans.

Ana responded: “Regrettably, it’s as if Peruvians were people not very desired in our country, and that’s bad because you can’t generalise. There are all kinds of people everywhere (...)” (Ana in the Women’s Focus Group, June 2014).

I could understand that no problems were identified with Peru with it being such a close neighbouring country. The interviews with Bolivians even linked a certain cultural proximity. An example of this was the comment by Julieta:

“We have more cultural similarity with Peru, (...) there is this image that we are more similar to Peru and we don’t have the maritime problem. They have also suffered from the War of the Pacific and we don’t have those points of tension that we have with Chile”.

All the interviews marked a substantial difference between the perception of

⁸ *Cogotero* es un término común en Bolivia que se refiere al sujeto “que ahorca con soga o algo similar”, principalmente para el robo de vehículos. En “Una ‘batería’ de delincuencia”, diario La Razón, 8 de abril de 2013, La Paz.
http://www.la-razon.com/suplementos/informe/bateria-delincuencia_0_1809419159.html

Peruvians and Chileans. For example, Enrique indicated: “Peruvians are just another neighbour. The ones that come here may be thieves or ‘cogoterós’, but they are just another neighbour. They don’t cause me any repugnance like the Chileans do”.

The work in the field led me to think that Peruvians are not an Other. Peruvians are seen as one of Us. The perceptions toward Peruvians end up being individual perceptions, so all those who pointed out generalisations or stereotypes admitted that they are limited and false. There were even interviews in which the people were not interested in talking about Peruvians. I interpret this as being because there are no evident tensions and disputes as opposed to those with Chile. I also consider that there was no interest or importance in talking about Peru, as opposed to Chile, where the informants had a clear agenda on the topic.

5. SEA

One of the most important conclusions of the work is to recognize the importance of the maritime issue. The majority of the people interviewed identified the problem of the sea as a central point of interest when reflecting on relations between Bolivians and Chileans, a problem that subjectively excludes Peru. The sea turns out to be a central trans-generational theme both for men and women in the group studied. Despite this, one of the people interviewed presented a posture that denies the topic as a point of interest for Bolivians.

In finalising this writing, I consider it important to present two comments that seem to be central regarding the importance of the issue of the sea in the relations with Chile, Peru and Bolivia:

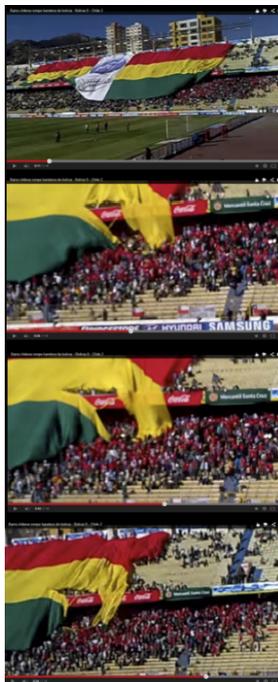
Eustaquio indicated:

“There is always going to be rivalry; it is always going to be the same until they give us, maybe a part of the sea, (...), a sovereignty, (...) you see, we get along well with Argentina or with Peru. But the truth is that with Chile it will always be the same until we make a pact or we sign some agreement between both countries...”.

In the same sense, one of the people interviewed expressed all her agency as a Bolivian, which seems very true to me, and with which I personally identify. It will be her words with which I decide to conclude this article:

“I believe that what this government is doing is very good, because it is awakening an awareness in Chileans that sooner or later they have to understand, and it is quite basic and quite clear: we are neighbours and we are going to be neighbours forever, for all eternity;

so the subject for them may be a closed subject, that of the sea, but I believe that because of the way Bolivians are and for the importance that the sea has for us, if we don't get what we are seeking with this government, sovereignty is a little piece, maybe ten years will go by and another government won't give it any importance, and then another will appear that will go back to the issue. I believe it is an issue that is not going to be closed until we once again have it and Chileans have to understand that we are never going to tire, we are never going to forget; it is something that we are not going to be able to forget" (Fabiola).



Screen photos on the YouTube video: "Barra chilena rompe bandera de bolivia - Bolivia O - Chile 2". Recovered in June 2014 (figure 1).

Juan Fabbri
Researcher / Bolivia

IMAGES, IMAGINATIONS AND IMAGERY OF OTHERNESS IN CHILE.

1. SOME QUESTIONS

What difference could there be between some lines on a wall of a house in 1926 and other lines perpetrated in the year 2013? The first marked a cross on a house in Tacna when that city belonged to Chile, and the second, done in Santiago, says: “I hate the shitty Peruvians”. The first was done by the Patriotic Leagues¹ in the scenario of the dispute between Chile and Peru regarding the possession of Tacna and Arica. Don't they say the same thing? What progress have we made?



Two walls and the same message of xenophobic denunciation 87 years apart. The top photograph is a house in Tacna in 1926 where a black cross is observed that was placed by Chilean paramilitary groups on a house of Peruvian loyalists during the Tacna “Chileanisation” campaign. © Tacna departmental archive. The bottom photo is from the year 2013 in the Patronato Metro Station in Santiago, Chile. © Pedro Godoy File (figure 1).

¹ Chilean group characterised by its xenophobia, racism and nationalism that along with its paramilitary gang mode through bullying, dedicated itself to harassing and mistreating Peruvian and Bolivian residents in northern Chile.

In a similar scene: Why do some athletes continue using clothing corresponding to the War of the Pacific to highlight a certain virility?² Or, why is a Bolivian prisoner in Chile different from any other type of prisoner? We remember the case of the soldiers who unintentionally crossed the border in 2013 and were taken prisoner, resulting in a media commotion and tension between Chile and Bolivia.

Why are enormous amounts of money spent to place a flag and to dress up soldiers in the style of the War of the Pacific on the Morro de Arica?³

Why do we have xenophobic politicians who directly call for expelling the Bolivians, Peruvians and also Colombians?⁴ Or politicians on television programs⁵ who in addition to ridiculing Peruvians in that they had “invented a case”, also question the Chilean government for not having “dissuasive military capability” to resolve Peru’s demand in The Hague? That is, are there still politicians who justify armed violence in order to resolve border problems?

Why are our children in public schools in Chile dressed up as marines and play at killing Peruvians and recreating the violence of a war? To what extent do schools reproduce the violence and normalise or naturalise it in the children as something that is legitimate or valid? Why are some parents proud to dress their children up as soldiers? To what can it be attributed when some Chilean comedians always bring up the “little Peruvian” or the “little Bolivian” in their jokes, ridiculing them based on stereotypes and prejudices?⁶ Why to the Chilean marines sing horrible phrases in their morning jogs, such as

² “Chilean makes fun of Peruvians by using a kepi from the War of the Pacific. Chilean motorcyclist used a kepi from the Battle of Chorrillos in the Dakar 2013 inauguration. Andrés Simón Cárevic García is also a military parachutist who paraded wearing a kepi that the Chilean soldiers wore when they burned and sacked Chorrillos in 1881”, headlined the website www.peru.com

³ “\$480 million was invested in the project for the Bicentennial flag atop the Morro de Arica” headlined the newspaper La Estrella de Arica (09-12-2013). With a flagpole 42 meters high, the project was part of the program Bicentennial Legacy driven by the government of Sebastián Piñera.

⁴ There are various cases of politicians making unfortunate statements, among them the governor of Antofagasta, Waldo Mora who pointed out that: “There are a number of crimes that are not known in Chile. Some foreigners are creating problems of living together and break-ups of marriages” (Radio Cooperativa, 14 October 2013). There is also the candidate for Senator from the Region of Antofagasta, Daniel Guevara, who indicated on a television program of La Red that there was “good” immigration and “bad” immigration. He also criticised the Colombian residents in Chile for celebrating the draw that their team had with the Chilean selection in the playoffs for the World Cup. In October 2013, Mayor Karen Rojo said: “A migratory process is taking place in our city and is causing a lot of problems in the community. There needs to be an end to this situation” (Newspaper El País de Colombia, 18 October 2013).

⁵ Opinions given out by Senator Alejandro Guillier in the Chilevisión program Tolerancia Cero (Zero Tolerance), 23 January 2014.

⁶ In the 2014 version of the Festival of Viña del Mar, the comedic duo Los Locos del Humor based a large part of their routine on ridiculing the Bolivians about the maritime demand. Faced with controversy, they had to publically apologize after complaints from the Bolivian government.

*“I will shoot Bolivians and cut the throats of Peruvians”?*⁷

To what degree are these and an infinite number of other situations inscribed based on selective xenophobia toward Peruvians and Bolivians, and why are these images, imaginations and imagery that refer again to the separation, citing the War of the Pacific directly and indirectly, in a never ending manner, so present in everyday life?



School children from (Chile) symbolically reproducing the violence of the Naval Combat of Iquique. Arms, costumes, the game of war and the militarisation of children in nationalist acts organised by teachers, 21 May 2014. © Damir Galaz- Mandakovic Archive (figure 2).

2. OTHERNESS AS A MODERNIST AND STRUCTURALIST DRAMA

Throughout the XX century we witnessed numerous military conflicts, systematic genocides, massacres and ethnic “cleansing”, apartheid processes, dictatorships, etc. In all these processes a narrative that constructed the other seen as the

⁷ “I will kill Argentines, I will shoot Bolivians and I will cut the throats of Peruvians”, sang the Chilean marines. The video was taken by a tourist and posted on YouTube. The images show the members of the military as they trained in Viña del Mar. The audio reproduces the racist choruses, indicated the Newspaper Diario Uno de Argentina, 6 February 2013.

source of “all evil” predominated, deriving in processes to regulate customs, moralist discourses, construction devices and also the destruction of subjects, giving way to *regimens of truth* and systems of representation and meaning.

That *other* was the depository of strategies to regulate and control otherness in modernity. That construction was based on an “absent” subject, on a subject that is imagined and built based on us. That is, thanks to that absence the differences are projected for thinking about national culture.

Then, the pairing with the demonization of the other is evident. Its invention is the result of official interpretation: the delimitation and limitation of its disturbances; a depository of “social faults”.

This emanates from a binary or dichotomous modernity and structuralism from which the negative component was denominated and invented in different modes, among them: the marginal, the indigent, the crazy, the deficient, the drug addict, the homosexual, and the foreigner.

The foregoing was useful in justifying “who we are”, in order to justify the laws, the institutions, “our rules”, ethics, the moral discourse and practice; it was to name the “barbarity”, the “heresy”, the begging, so that we ourselves are not the same “barbarians”, “heretics” and “beggars”. In this same binarism, the crazy person confirms “the reason”; the child serves to explain “maturity”; the savage helps to conceive “our civilisation”; the margined, “our social integration”; the deficient, “our normality” and the foreigner would serve in that logic to define “our country”.

3. CHILEAN MILITARY MYTHOLOGY

Chilean military discourse makes a series of processes considered as historical to be sacred, but that in the end have constituted a series of images based on mythologies. A sample of that is the publication of the *Historia del Ejército de Chile 1603-1952* (History of the Chilean Army 1603-1952), published in nine volumes between 1980 and 1985 under orders from the dictatorship of Augusto Pinochet (1973-1990).

In this story that officialises and monopolises the military history of Chile, metaphors and symbols are established that seek to visualise and organise the set of relationships with the others through a rhetoric that attempts to be emotionally and rationally convincing in the name of a supposed historical tradition. In that context, the conception of history with an engine prevails, and that engine would be the Chilean pale race, a biological myth that refers to the supposed mix among Mapuche, conquistadores and colonists granted control of the land and Indians to work for them, a mixture that as a result of the war would give rise to the spirit of race, the military virtue: union, solidarity, order,

discipline; to the nation⁸.

Under this reasoning, Indians would be extinct due to the effects of hunger, the war, epidemics and the work. The Chilean pueblo had the “luck” of being colonised by the Spaniards, giving rise to the “mixture” that was the reason for the “virility”, “leadership”, “energy” and “superiority” of Chileans (Vidal, 1989).

This narration places the creation of the Chilean Army during the time of the Spanish colony, an institutionalisation that would be simultaneous with the creation of the “Chilean race”, along with the height of the large colonial estates and the expansion of Catholicism. This simultaneous formation exceeds in time the age of the Chilean State and for that reason is self-justified as an institution that must watch over the health of its child: the State. This would explain the wars and the dozens of interventions against the workers and politicians who “were destabilising the nation” (Vidal, 1989).

This type of accounts provides a glimpse of the tendency of history as a divine revelation, hidden in its own events and processes. But it is nothing more than a historiography based on racism, positivism and Catholic and nineteenth-century traditionalism.

4. THE WAR OF THE PACIFIC AND THE RACIALISATION OF OTHERNESS

The national army, intervened and financed by English and Chilean saltpetre businessmen, had to face a war and the construction of a rhetoric based on subjective perceptions was useful, constituting actual cultural artefacts that sought to destroy the other – Peruvians and Bolivians, in their morality. These artefacts were useful in granting a patriotic sense to a war that in practice was improper. The de-legitimisation of the other, from a racial standpoint, was the principal artifice.

The following are some of the effects of those artefacts:

“To arms! Brave Chileans/noble lineage of a virile race” (song by Carlos Walker, Imprenta Porvenir, Valparaíso 1879).

“The virile pueblos are not conquered” (Newspaper El Pueblo Chileno, Antofagasta, 3 April 1879).

“The sybarites of Rímac (...) will mobilise the hordes of bloodthirsty Indians from the Andean region and of half-breeds (...) who will go to war as slaves and we

⁸ For a further analysis, see: Vidal, H. (1989). *Mitología militar chilena: Surrealismo desde el superego* (Chilean military mythology: Surrealism from the superego), Minneapolis, MN: Institute for the Study of Ideologies and Literature.

with our chests raised" (Newspaper El Pueblo Chileno, Antofagasta, 3 April 1879).

"The Peruvians are the eunuchs and frauds of America; the Chileans inflame the burning heart of Rengo and Tucapel (...) our race is that of the brave" (Newspaper La Verdad, Valdivia, 27 April 1879).

"The Chilean soldiers have Spanish fiery blood in their veins, mixed with the lava from the volcanos of Arauco or in other terms the blood of Pelayo with that of Caupolicán and Lautaro".

"The sharp Spanish swords were forged in the granite chest of the sons of Chile, and are sharpened more in the silky flesh of the Peruvian half-breeds" (Eugenio González Bustamante, 1879: inauguration of the Patriotic Club).

"Degenerate descendants of the Incas receive the punishment they deserve for their cowardly treachery" (Eugenio González, 1879: inauguration of the Patriotic Club).

"It will be made understood that descendants of a race of titans (...) its sons, brave among the brave, run frenetically in ardent patriotism to the sonorous and revengeful echo of the war bugle calling them to the field of battle to avenge with their blood and their valour the disgusting and unmentionable treachery of that pueblo that, more than a disgusting and unmentionable treachery of that pueblo that instead of being a nation moderately civilised is a repugnant brothel of corruption and hijacking" (Newspaper La Esmeralda, city of Coronel, 6 August 1879).

"The indigenous wretch that is the base of the allied army doesn't know patria more than by name, nor knows more than the sombre and odious aspects of civilised life (...) Chilean soldiers are no more than 'Chilean rotos' with a military uniform, hence our eternal hero and our supreme commander" (Revista del Sur, 18 October 1879).

In these artefacts, the idea of the "civilised" and not indigenous that Chile would supposedly have is evident. The indigenisation of the other, of the Peruvians and Bolivians, was vital for filling the ranks and giving an epic, nationalist and moral sense to an economic war.

Another artefact useful for the war was the invention of a national prototype: the *Chilean Roto*.

The *Roto* alludes to a conceptualisation of the great Chilean popular mass that only starting in the XIX century gained visibility in a scenario of aristocratic Castilian-Basque hegemony that had deprived the pueblo of any social

prominence. The use of that representation had its background in Chile's war against the Peru-Bolivian Confederation (1836-1839): at that time the troops were also made up of improvised soldiers coming from the lower pueblo.

The vindication of the Roto is expressed in the following examples:

"If the Chilean rotos, race of giants, titans, and of heroes so apt at handling the plough, the crowbar and the sledge hammer as the rifle, the cannon and the machine gun" (Revista del Sur, 18 October 1879).

"When the roto asks why the war, the boss answers: 'because that demoralized nation, because that government without a conscience has affronted Chile, because they are envious, because that government forges the ruins of our homeland in the shadows'- 'well, we will go to war with them then boss" (Newspaper La Acción, Vallenar, 20 December 1879).

"We don't know what kind of opinion the half-breeds and foreigners have there (...) it's to be presumed that the former have been classified among the macaques and the rest in the species of jaguars, of mountain cats" (Newspaper El Mercurio de Valparaíso, 29 October 1879).

"The homogeneity of race, in first place, makes the Chileans an eminently fraternal pueblo (...) here we don't have the rivalries between mixed races, mountain people, foreigners, blacks and half-breeds; here the whole population is good-looking, with hair-free forehead, elevated, frugal and enterprising... marvellous homogeneity" (Newspaper El Pueblo Chileno de Antofagasta, 9 November 1879).

"I am Chilean, strong, robust and healthy, like an Araucanian and slim, tall, agile and beautiful like a Spaniard" (Newspaper El Correo de Quillota, 22 August 1880).

"The difference between races, referring particularly to Peru. One is heterogeneous, ignorant, lazy and cowardly. The other, homogenous, intelligent, hard-working and brave" (Newspaper El Veintiuno de Mayo, 23 January 1881).

This type of rhetoric was read in Peru and Bolivia based on the bestiality and barbarity of the Roto. On their part, Chileans emitted these rhetorical artefacts from a society that exhibited a supposed "agency of progress", from discipline and a sense of homeland. Nevertheless, the ground that attempted to sustain this poetic of war was Darwinism, the Spencerian organicism, positivism, the idea of "Nation", the scientific racism and the opposition between crossbreeding and purism of race.

So it is not a coincidence that the most successful books in the first half of the XX century conceive this rhetoric and consecrate the *Chilean Roto*. Among the most

disseminated authors were: Francisco Encina, who published *Historia de Chile* (History of Chile) (1940-1952); Nicolás Palacios with his book *Raza Chilena* (Chilean Race) (1904); Roberto Hernández with the work *El Roto Chileno* (The Chilean Roto) (1929); Luis Durand and his book *Presencia de Chile* (Presence of Chile) (1942); and finally Oreste Plath with the book *Epopéya del Roto Chileno* (Epic of the Chilean Roto) (1957)⁹.

5. BIOPOLITICS OF THE BORDER

The result of the war gave rise to a process of colonisation by Chile toward the territories incorporated, a process that is known in historiography as *Chileanisation*.

This process involved various focuses. The first refers to the new role that public schools would have: new teachers arrive, the teaching of a new history arises, new geography, new songs, the militarisation and *Prussianisation* through the act on Mondays, the war bands, the raising of the flag, etc.

Also, the militarisation of the border gave rise to customs control of the movement of the inhabitants.

Another abrupt change suffered by the pueblos that were incorporated into Chile was regarding the names of the streets; all in remembrance of the war and its heroes, usually accompanied by busts and monuments that reminded them of the belligerence.

Also, many of the cities that had pre-Hispanic or colonial backgrounds or that were the result of the Bolivian or Peruvian imprint were re-founded: Arica celebrates the anniversary of its foundation on the 7th of June 1880; Iquique celebrates the establishment of the first municipality (1879) in November, which along with the 21st of May gives the impression that it has two anniversaries; Calama celebrates its anniversary on the 23rd of March, a day on which Bolivia, in 1879 lost its access to the sea; Antofagasta celebrates the 14th of February 1879, the day the troops disembarked; Mejillones celebrates the 8th of October, the day of the combat of Angamos (1879)¹⁰.

This whole process is in addition to the Catholicization of the pueblos of the

⁹ The *Roto* as a representation of Chilean identity bothered the upper class, and for that reason a successful caricature that renovated this image was Verdejo (1931), a caricature disseminated by the magazine *Sucesos*. Condorito (1949) picked up that mischievousness through an anthropomorphic condor, so that finally the figure of the huaso (peasant) became a transversal and national image that would reflect Chilean identity.

¹⁰ Of the cities incorporated into Chile, only one kept its original foundation date: Tocopilla, a city that celebrates the 29th of September 1843.

foothills of the Andes Mountains, with the priests truly being soldiers; and the hegemony that the former Virgin of the Tirana acquired, who after the War of the Pacific became mentioned as the Virgin of Carmen, the Patron Saint of the Chilean Army. In addition to establishing just one date of celebration, the 16th of July, the clothing was modified, installing a Chilean three-colour band, like the presidents of the Republic use.

Paradoxically, in this process of nationalising the territories, a denationalisation process started to take place, exercised by foreign economic groups that were linked to European immigration processes. On one hand there was xenophobia, a repulsion toward foreigners, particularly toward what was “Peruvian” or “Bolivian”, and at the same time a process of filoxenia began; that is, a love of foreigners, even more so if they were white, blond and enterprising.

It is enough to look at who would be the owners of the saltpetre works in the post-war period and we see that the English and German interests predominated. This scenario gave rise to an attraction, a centripetal scene for other groups: Yugoslavians, French, Germans, Italians, Spaniards and Greeks started arriving. These groups were able to participate strongly in the economic dynamics of the new northern Chile, becoming an elite group, building itself into an enclave economy, centred on extraction and on mercantile capitalism. These groups had all the facilities to progress, which was not the case for the Chinese, for example, who were the others in this process: they were the yellow people. Nevertheless, as a result of their entrepreneurship, there were able to become a powerful, united group with a high level of economic influence¹¹.

This development, marked by the dichotomy between xenophobia and Eurocentric filoxenia, operates between “whites” and “Indians”, between notions of civilisation and barbarity.

6. OTHERNESS, MIGRATION AND HYGIENE: ORGANISATION OF THE DIFFERENCE

In the death rattles of the XX century, Chile showed intracontinental migratory processes, witnessing Latin immigration in a context of neo-liberalization of the economy.

This process has been marked by a renewal of xenophobia, but this time looking from the cleansing of the space and the street, such as occurred in Santiago, Arica, Tocopilla or Iquique.

In the referenced cities, modes of incorporating the migrant population have arisen through ethnic economies, resulting in the occupation of public spaces. This gave rise to a certain imagery of “Peruvians” and what would also be of “Bolivians”,

¹¹ See: Galaz-Mandakovic, Damir (2013) *Migración y Biopolítica. Dos escenas del siglo XX tocopillano* (Migration and Bio-politics: Two scenes from XX century Tocopilla), Ediciones Retruécanos, Tocopilla.

especially ethnic economies characterised by street trade, restaurants, the sale of food in promenades and other jobs considered informal.

The xenophobia and repulsion toward Bolivian and Peruvian immigrants is articulated based on the supposed sanitary prejudice toward these practices. So healthiness and hygiene arose as a persuasive device that served to organise the difference between populations as an indicator of them; hygiene as a stigmatising agent of spaces and occupying groups.

This situation brings us the poor memories of the colonial relations that were established in the cities of Asia and Africa, where various cities argued for the configuration of apartheid based on hygiene.

What occurs in Chile has also derived in certain rhetoric of immigrants who self-colonise and reproduce the differentiating discourses, assuming the stigmatising discourses on the part of Chileans as real. This is exemplified by the differences that are pointed out and the hierarchy that is established internally in Peru and Bolivia, exhibiting regionalisms of immigration and discussions of classes. Many Peruvians discriminate among themselves, indicating whether they are of *mixed race*, *mountain people*, *coastal dwellers*, *charapos*, or *natives of Lima*; and in the case of Bolivians, whether they are *people from the lowlands* or *Indians from the high plains*.

The occupation of public spaces gives rise to criminalisation, where the print press is a good ally, reproducing certain “medical knowledge” and mixing it with alarmism.

“The unauthorised cooking places that are installed each evening, preferably starting at 10:00 pm on the Catedral street between Puente and Bandera, in the Plaza de Armas sector of Santiago are short-lived. Mayor Pablo Zalaquett announced that he will eradicate them, after having submitted them to a broad police and sanitary inspection, for which he has already been in contact with the Health Service and Carabineros (Chilean Police).” (Newspaper El Mercurio, 10 February 2009).

The uses of public spaces refer us to a process of centrality of immigration in terms of spaces with large crowds, helped by people looking for work, legalisation procedures, ethnic and cultural resources, social networking practices, communication between fellow countrymen and communication with their families in their home countries, in order to eat and have access to entertainment. In the end it is a transnational social and political space, facilitating the concentration of businesses, exercising strong and long-lasting networks, and processes for the material reproduction of the culture.

7. VENTRILOQUIST NATIONALISM

The stigmatisation toward the trend of immigration toward more dark-skinned people refers us to the same expression of the military narrative, with this being a violently powerful discourse that naturalises and normalises racist accounts.



La prensa chilena y la reproducción de estereotipos burlousques y xenophobia (The Chilean press and the reproduction of burlesque stereotypes and xenophobia), © Damir Galaz-Mandakovic Archive (figure 3).

Chilean militarism constructs a dialectic history; creates a symbolic language that is a prison, imprisoned by archaic categories and conceptual regressions. Because of this, it has a cadaverous dimension. This same account expands in schools, on television, in politicians, in the media, etc.

The official history of Chile is a mythological history, a monologue; it has no dynamic and is pointed out as a sacred history that does not include the others. It is a monument of ethnocentrism and nationalism that is exercised with persuasion, coercion and force.

In reproducing those discourses, the public schools and the national population become ventriloquists, because they are speaking for the other: it is the militarism that is actually parleying.

8. RACISM AS A CAPITALIST PLOT

We must also situate racism as a phenomenon rooted in the economic structure and in the statutory ordering of the capitalist society. The concept of “race” is a construction useful for labour exploitation since it organises the divisions between the servile work and the non-servile work and between the exploitable labour force and the “surplus”.

The economic structure produces racially specific forms that are poorly distributed

but essential for its objectives. Immigrants are racialized and they are the ones who carry out the precarious jobs; at the same time their colour and origin will continue to be stigmatised as a rejected body that “serves” for “services” work.

In this process, we must add the inscription of bodies from an anatomy that demarcates the politics, an anatomical politic with the body being a text that at times is a “suspect”. The body speaks of a closed interpretation, based on colour, odour, attitude, the way of speaking, walking, looking, and dressing. The body becomes a set of information, of indications; of signs without being aware of what it is providing, but that organise and implement a racial and labour order.

9. FINAL COMMENTS

In the Third Contemporary Art Week, SACO3, to a large extent, the reflections expressed through the artistic installations, theatre and conferences of curators and researchers, converged in the need for a new treatment, on the need to overcome the meta relations and vindicate the subject in terms of the biography that crosses over the social fields of northern Chile, southern Peru and western Bolivia.

Also, it was necessary to criticise the politicians who hyperbolise the border problems along with the media: the fictitious and exaggerations are constituted as a reality, resulting in the hegemony of demonising the other.

A revision of historical accounts and the valuation of cultural archives were proposed: archives that are the depositories of the drafts driven by late-night nationalism and the otherness of the modern and dichotomous world, with the schools being in charge of reproducing complex recitations of xenophobia and symbolic violence.

In the same way, the prejudices, stereotypes and imaginations of the other result in corporality that is stressed in terms of the customisation that involves the other and his body as a threat and suspicion in anthropologically dense places older than the borderline that marks the States. There are the bodies that move about like victims of the tri-national border bio-politics.

In that scene of closure and border vigilance, as a legacy and validation of a war of mining capitalism, the subject lives in cartographic tension. So they survive the porosities of the border expressed in the capacity of agency of the subjects that move about, migrate, trade, live together, love, and work in one same region in common. This gives rise to dispersions and a contrast in the consideration of the state logic on the part of the inhabitants who through their everyday practices attempt to break the state paradigm.

The transhumance of consumption and work are evidence of these temporal or seasonal reconstructions of the spaces themselves with memories of pre-Chilean, pre-Peruvian and pre-Bolivian dynamics.

Nevertheless, the bodies in transit attempt to be nationalised in order to control their movements, with the cataloguing and identification of nationality: Peruvian, Bolivian or Chilean. Being “Peruvian”, “Chilean” or “Bolivian”, operates as if it were a category that totalises the subject in a monadic manner, as a magic work that voids him, as a erasure of his biography, singularity, name, desires, dreams, projects, etc.

The tension between *territory and territoriality* become evident, understanding the difference in direct relation with the State to which those places and those bodies “belong”. Territoriality refers to the social subject and the diversity expressed in his habits. In this tenor, the operational difference between territory and any other geographic category – space, region or place would arise in considering the perspective of the social subjects. The territory is not identified and delimited by the outside observer but rather by the social groups that maintain relations of production, of neighbourhood or kinship, and that as a strategy define a territory. Territoriality is seen as a strategy of individuals or groups that somehow seek to control, propose or influence; of phenomena and of relations that would be derived from them in certain geographic areas.

Territoriality and its dynamics are forced when modifications are perceived on an intermediate scale, by the local scales that leave behind the decisions made in the respective centralities: Lima, La Paz and Santiago.

Regions are defined based on the cultural and material practices of the societies themselves; regions and their dynamics must be thought of as entities with open and contingent processes.

It is urgent to revalue the re-composition of neighbour relations, overcoming the institutionalised vilifications, vindicate the dialogue of the subject faced with the militarisms and chauvinisms with their infinite monologues of xenophobic violence. Leave behind the cadaverous dimension of the historiographic nationalist language and the colonial relations, appealing to the multiple voices of contemporaneity.

To conclude, our research detected certain lines of integration that would consist of proposals for peace, among them: encourage ongoing cultural exchange, scholarships for students in the three countries. Propitiate activities and research in the bordering universities on the triple border, migration, regional histories, original peoples, so that this way we can put the discussion off centre. The relations between labour organisations and social movements need to be tightened. Establish free movement in the zone, without passports for

Chileans, Peruvians and Bolivians. Improve the situation of Peruvian and Bolivian immigrants. Set up special aid, training, education, health, and other programs for them; the development of a great industrial and technological pole that combines the agro industry of Tacna and the far southern part of Peru, the Bolivian water and gas, and the natural, technical and technological resources of Chile.

Also, on a symbolic level, propose changes in the names of the streets, without any more militarism. Rethink the anniversaries of separation – no more war holidays. Establish a Tri-national Day of Peace. Make our schools a scenario of integration, rethink the War Bands and their usefulness; rethink the parades. Rethink the Cueca, the Copihue and the Huaso in the north and include regional manifestations. Chile must return the Huáscar, put an end to customs violence: training for peace, but without stigmas; make the treaties tangible, amend the topics of the Lauca and Silala Rivers and definitively resolve the issue of Bolivia's landlocked status.

Damir Galaz-Mandakovic
Researcher / Chile



OTHERNESS REVEALED
Post-curatorial reflections

FIVE INTERVENTIONS AND A TOUR: THE OTHER LANDSCAPE.

One of the inspiring focuses of the Collective group SE VENDE since its beginnings in 2004 has been the idea of working on the territory, of making visible on a local and global map this vast zone that runs beyond Antofagasta, covering the Atacama Desert and converting it into a focus of attention for current artistic practices. Among the variety of activities that SE VENDE has carried out, the 3rd Contemporary Art Week, SACO3, is probably the event that has most effectively achieved this.

Firstly, it was news, more fluidly in local media than national, but it clearly awoke interest for its international character, the importance of the guests (curators, researchers and artists from Peru, Bolivia and Chile), as well as the concept of the call: the complex relationship among the three bordering countries. Also, the actions promised a massive scope. Along with the presence of the experts who participated in the speeches and a general forum, the work *Partir (Depart)* of a key company in Antofagasta, *La Huella Teatro*, and –central– an exhibition: *Mi vecino. El Otro (My Neighbour. The Other)* with the submissions by the curator teams occupying the esplanade of the Huanchaca Cultural Park.

The exposition symbolically strengthened the basis for this meeting, activating at the same time imagery and a tour of the site – the ruins of a silver foundry that functioned under Bolivian, English and Chilean interests in the late XIX and early XX centuries, currently a National Historical Monument. There were five interventions in situ, including a mural with a selection of drawings by more than a hundred children from the area who were invited to imagine “the others” in an art exercise, *Tres Pueblos (Three Pueblos)* that involved educational establishments.

But more profoundly than the news coverage (which obviously serves to provide visibility), the effectiveness was actually in the scopes of an encounter with the nature of a residency, which allowed a certain deepening in the situation of place, and a constant relationship among all the participants and collaborators of SE VENDE as a group. During approximately a week, the twelve guests focused on the realisation of their works and the preparation and participation in the activities as well as tours of sites of cultural interest in the city, going out to eat, having long conversations in some bar or late at night in the homes of the organisers, plus a final session in Quillagua as part of the actions of *El Lugar Más Seco del Mundo (The Driest Place in the World)*. The everyday coexistence also involved at all times young artists from Antofagasta, among other collaborators of the group that worked in connection with the world of art and culture inside or outside the region. I am among the latter.

SEA FOR BOLIVIA

The speeches and the general forum took on clarifying and dismantling the structures and discourses that have given rise to the idea of “the other”, understood as a people or nation, defined in terms of border and race. What better place than Antofagasta, within Chile, to put “salt on the wound” and reflect on the processes of immigration, which means addressing importantly the conflicts and tensions that result when the entry of “the foreigner” takes on every sphere of daily life. Sure, they are problems that affect the capital of the realm in some points, but the short-sightedness of centralism is stronger and is not something that has been taken on in political terms.

Antofagasta is growing. The mining boom has been an attraction for Chileans from the southern part of the country as well as for Bolivians, Peruvians, Ecuadorians and Colombians among others. During the last ten years, more and more buildings have been rising, and more and more 4x4s are seen traveling in the streets. At night the city doesn't sleep. The variety of restaurants and nightclubs is perhaps comparable to the touristic Valparaíso. And at the same time, “blackness” has been establishing itself in barrios and on the hills, in neighbours' homes, in jobs, and in the aromas of food, in customs and in the voices that speak to us. We know, however, that this situation is not new but rather is even in the origins of an ancestrally populated territory and in the history of this northern city that today is Chilean; a city where borders are stretched, diluted and reconstructed on every corner.

While the most intensive days of SACO3 transpired, there was news that formed an unexpected framework. The dispute between Peru and Chile was reopened, this time over the “land triangle”, the area between Tacna and Arica that was not defined after the latest referendum by The Hague on the maritime borders. The media let the opinion of the inhabitants of that zone pass by perhaps less noticeably, who declared that they feel historically passed over by the respective governments that were once again publically confronted.

In SACO3, the curators (**Gustavo Buntinx** from Peru, **Lucía Querejazu** from Bolivia and **Rodolfo Andaur** from Chile) had to invite researchers who offered a view outside of art, but at the same time open to dialogue, to participate on their teams. The anthropologists **Harold Hernández** from Peru and **Juan Fabbri** from Bolivia, and the Chilean historian **Damir Galaz-Mandakovic**, who works in Tocopilla arrived. The first two focused precisely on local and everyday situations, on the imagery of the artists of Cusco, the first, and on the opinions of friends and neighbours, the second, in order to define “the others” based on stereotypes more than on actual links, they said, where Peruvians and Bolivians did not seem to be perceived as enemies, but on the contrary, Chileans were, being characterised as racist, aggressive and dominant.

The three researchers coincided in that the root cause of the conflicts that have been defined until now as a sort of “racialization of relations”, as defined by the Chilean historian, has been the War of the Pacific. The rhetoric has been perpetuated by the power structures through a series of devices related to education, politics and civic order, added Galaz-Mandakovic. We could say that on one hand are the dominant discourses and structures and on the other, the reality of close relationships, where the stereotypes are demolished. “Sea for Bolivia” was an idea that was present, supported and accepted, but not discussed, since it was considered a topic more relevant to the governments in power.

During the days of the residency it was curious to discover precisely how relations flow with “the others” within the group, being defined not only by national orders but also by the flows of power themselves in the sphere of art. Certain tensions were perceived toward a work team or toward a curator who played with the strength of his loquacity and position on the international scene, or among the artists themselves and the expert who on occasion conceptually commandeered the definition of the works and their staging. But the conviction that borders are moveable and fragile prevailed, both if we talk about nations as well as the spaces for circulation of the work and its meaning. And that especially in art there is the faculty of revealing the fictions that dominate us, of trying to construct new realities, or at least to pose the questions. The discussions within and outside the group, toward the public pointed at that; at overcoming the differences in order to construct a common territory.

How is such a utopic faculty exercised in the works on the esplanade of the Huanchaca Cultural Park? Because we don’t forget that the focus of *My neighbour. The Other* was an exposition, a tour of interventions made especially for the place and that evidenced, both formally and symbolically, the work with the territory.

MYTHICAL - POLITICAL

The site of the ruins is a clearing where the old constructions of an industry that failed seem like vestiges of some pre-Colombian temple or citadel, still sublime and standing on the side of a hill that faces the sea. It would have panoramic grandeur if it were not for the Enjoy casino that was built just in front. So the place turns out to be the epitome of the desert or the high plains, a common territory of ancestral cultures currently shared by three countries. Nothing there seems to flourish. The borders, the constructions, the power systems disappear. Yesterday the guano, silver, saltpetre. Today, copper, and in all epochs, but with other emphasis and names, the power of large capital. And nevertheless, the clearing, the dust and the sun – eternal nature. How can it be situated in that setting?

Worked in situ, each one of the interventions was related to the place, achieving meaning based on the territory, the history and that indescribable presence of the desert. Created by artists who work in what is contemporary in Latin America, with local themes and globalised languages, quite conceptual therefore, in this close relationship with the context, they achieved a mystic sense, which originally occurred in some experiences of land art in the 60's and 70's. However, the presence here was more subtle, more camouflaged and less monumental. The works, for example, adopted the colour of the place.

At the entrance, the work by **Jaime Achocalla** (Bolivia). The artist used two posts, attaching to one of them a stack of abodes fabricated on site, pasting on the mud until it covered the support almost completely. Two days before the inauguration, a fortuitous and nearly catastrophic event marked the work: the adobe tower collapsed, emitting a sound that left the artists and assistants who were leaving at the end of the day perplexed. An orgasmic explosion of the Pachamama (Mother Earth) in an upright symbol of the homeland and its military emblems, we would say paraphrasing Gustavo Buntinx and defining the phenomenon with its aesthetic-eroticized rhetoric that here was more than precise. The feminine and the masculine clearly; or the telluric and the patriarchal order. The adobe opening up like a reclining body that returns to its origin and the pole, unharmed, like a phallus directly to the sky.



Without a title / Jaime Achocalla (detail)

A little beyond Achocalla, the submission of the other Bolivian artist, **Andrés Bedoya**: five strips of wood blackened by a work of burning, and over each one of these elevated vertical plinths, a mirror fabricated with silver that was a sculptural object (seams and unevenness of the clay mould were noticed) as well as a reminiscence of colonial mirrors, truly looking somewhat wrinkled and fractured. The author referred in this way to the mineral that enriched Bolivia between the XIX and XX centuries, to the Huanchaca foundry, to the abundance and its debacle. Those who sought to be reflected now were Peruvians, Bolivians, Chileans and new immigrants, perhaps, among the

public. What prevailed at certain times or from certain positions, however, was the reflection of the sun, luminous signals that bounced off the mirrors.



Without a title / Andrés Bedoya (detail)

Continuing this possible tour, *Monumento a la Antofagasta Boliviana* (Monument to the Bolivian Antofagasta) by the Chilean **Claudio Correa**, is located walking back toward the Cultural Park, past the museum and closer to the walls in ruin. From afar it was a sail ship trying to advance in a sea of earth and stones that seemed to be surrounded by the old turrets. The work referred to a Bolivian ship named Antofagasta that was about to leave for the War of the Pacific, being disarmed before by the Peruvian military. The mast was actually a flagpole and the impossibility of navigating grew along with the experience of the wind among the three flapping sails and at night was illuminated since it was made with a phosphorescent material, rising out of the darkness like a ghost ship.



Monument to the Bolivian Antofagasta / Claudio Correa (fragment)

Also like Correa, the work of **Catalina González** (Chile) is based on work with the archive, with more of a materiality being presented, where history was hidden or rather was latent. In a corner, between the walls and a doorway, the artist installed a water fountain made with a round metal platform. A British map was inscribed on the bottom showing the old Bolivian territory and the current northern area of Chile with the saltpetre deposits highlighted. Over the cartography and inside

the water there were piles of sulphur. *El Paisaje que nos une* (The Landscape that unites us) points out a territory demarcated by the dominant powers, with the ornamental element in dialogue with the architecture changed to ruin, partly telling its story, while from the tube in the centre, the water flowed as eternal.



The landscape that unites us / Catalina González (Fragment)

In an open sector of the esplanade, the Peruvian work *Trinidad* (Trinity) was a team effort that abolished the authorships, bringing together both the curator **Gustavo Buntinx** and the researcher **Harold Hernández**, as well as the artists **Elliot Túpac** and **César Cornejo**. An obelisk that refers to the one on the Choquecota hill on the border between Peru, Chile and Bolivia was dislocated in three parts and seemed to rotate on itself. In the way that perhaps the Achocalla adobe tower twisted, the white construction however remained erect, suggesting the heart of an enormous three-headed llama drawn on the ground with pieces of shells and saltpetre, as if it involved an enormous Nazca figure. The white outline was in the form of a three-point animal with a spiral rising. Once again the feminine and the masculine; the idea of time and fertility dialoguing with a phallic construction. The work also opened itself to certain geopolitical relations, as explained by Buntinx, which included the Enjoy casino and a small military chapel in the direction toward the sea. And just like in the work of Catalina González, a type of sundial was also articulated.



Trinidad / Gustavo Buntinx, César Cornejo, Harold Hernández and Elliot Túpac (fragment)

Without being jointly planned, the interventions turned out to have similarities. They functioned like landmarks in the desert or epiphany encounters on the road. In traveling on a pilgrimage they were brief sanctuaries that provided a place to stop, a spectrum of the area. The idea of limit, of border was transformed by the construction of these locations in dialogue with the ruins, the landscape and the elements of nature: there was the land, the mineral, the geography, the light, the sun, the water and the wind ending up activating the works. Poles, obelisks and phallic constructions were found with the horizontalness of the land, a Pachamama that seemed to be intervened, open, trespassed, maintaining its apparently peaceful sleep; notwithstanding, at any moment displaying its power.

Erected at the instant of fertility, the works were conceptually and symbolically imagined based on a theme that seems to interest some artists currently and is the relationship between art and nature. Whether understood in political or cultural terms as landscape and territory, or as a possible representation of the ineffable, of a self and external power. In its reencounter, art is imaginative regarding significant places in the context of globalisation, of the devastation that capital provokes, precisely the loss of nature, of the landscape, of common territory, of memory and identity; recovering in other cases a space of mystery and silence that were thought to be lost. In SACO3, in the place where three countries come together, a new possible landscape or territory was drawn, where the nexus was, from the contemporary and ancestral, with the others but also with “the other”.

Carolina Lara B.
Journalist Specialising in Art

I AM THE LLAMA: THREE TRINITARY NOTES ON *TRINITY*.

1. HUK / MAYA / UNO

Enriched by the settling and inertia of its previous courses, the third edition of the Contemporary Art Week of Antofagasta (SACO3) offers complexities and new challenges. Radically urgent: rethink the broad history, shared but fractured, of our three peoples is one of the most pertinent incitements for critical imagination at crucial times, where our limits are once again questioned and modified or reaffirmed. But for art at least, perhaps the idea itself of limit is what must be placed in crisis, in particular where the political borders do not coincide with the cultural borders, such as in the so-called “three-part border” between Chile, Peru and Bolivia.

Based on that intuition, our project for SACO3 procures to do justice to the challenges of a call, the slogan and title of which insinuate what constitutes our otherness: *My neighbour. The Other*. So we articulate in a single work the joint efforts of intellectual and artistic creators committed to the experience of limiting and with the transfigured validity of the ancestral that precedes and surpasses any identity, any modern identification.

Through an intense praxis of continual exchanges, the individual authorships were being diluted, merging the artistic and conceptual contributions from both the artists and the researchers¹. Under the poly-semantic name Trinidad, the result dislocates an official emblem of limit between three countries, three communities, artificially segregated, an empty symbol that we twist to formulate a vital and new symbology. An ucranic, past and future allegory that transcends the political fractures of our geographies and cultures, that despite everything are always shared.

The central sculptural presence cites the obelisk that is placed as a border demarcation among the three states at the top of the Choquecota hill, nearly five thousand meters above sea level. A monument, in reality, but with a practical functionality that resolves on three fronts the quadrangular form traditionally associated with those stony phalluses that originated in the Egypt of the pharaohs and then moved to certain esoteric imageries of universal power.

Our reinterpretation of the landmark attempts to return to this primordial sense, preserving, but in an altered manner, its geometric simplification. In *Trinidad*

¹ The Peruvian work group originally recognized the differentiated work of two artists (César Cornejo and Elliot “Túpac” Urcuuaranga), a researcher (Harold Hernández Lefranc) and a curator (Gustavo Buntinx). But these distinctions were quickly blurred, as was said.

the apparent fusion of the elements that constitute the conventional model is deconstructed by the different rotation of each one of its three principal parts and of the base that sustains them, until forming a prism thrown out of joint in unequal bodies. An undermining, literally an unhinging of the established discourses of rhetorical unity.

The emptiness of those accounts ends up distancing us as peoples by not recognizing the differences and conflicts that nevertheless integrated us in one same history. Against that mystification the image posed here is unsettling due to the apparent instability that de-structures its five and a half meters of height. It is a precarious form that evidences and makes the still unresolved and always mutable relationship between our societies problematic and productive. But it does so without explicit allusions, like the names of the countries and the republican crests clumsily painted on the three sides with respect to the official boundary marker. Against that literal designation of space, the apparent breakdowns of our absolute blank abstraction are erected, posing a greater symbology in the nearly minimalist purity of its shapes.

Perhaps mystical: There is also a spiritual beauty that configures the changing trim of the clean triangular shadows projected by the highlights of each superior body over the inferior body that supports it. And for a perpendicular and aerial view – the gaze of God, the drawing thus achieved insinuates that of the Wind Rose.

In complementary opposition to that presence, and even to its erect verticality, a radically horizontal intervention is conceived on the earthy ground that surrounds it. In the manner of the lines of Nazca, fifteen metres from the round of the obelisk a large profile of an Andean llama is configured, from whose unique body three heads unusually emerge; a representation of clear ancestral connotations that nevertheless acknowledges the differentiated prolongations of our identities, multiple but shared. And at the same time it alludes to the mythical jarjachas (demons of incest) with which this type of images with the prohibited practices of incest are associated in the Andes.

All this is without omitting a certain relation with the impressive tri-facial or three-front representatives of the Sacred Trinity, that theological sublimation of otherness. Divine and human. An eccentric iconography the European proscription of which did not impede it from reaching a revealing survival in the American colonies of Spain².

The design of the work places the obelisk in the upper trunk, in the heart of

² In this regard, see my texts in “Tr3s al cubo: trinidades apócrifas” (Thr3s to the cube: apocryphal trinities). In: <http://www.micromuseo.org.pe/rutas/trinidad/index.html>.

this protean llama, such that the angle of the sculptural base coincides with that of the lineal opening of its three large necks. Both forms, the graphic and volumetric, are thus seen as organically integrated, even by the white colour that joins them. A morphologic articulation that is strengthened by the astronomical positions of the resulting composition: the shadow caused by the morning light coincides with the heads and at sunset should signal the ventral plexus of the mythic animal, in the manner of a sundial the luminous print of which as it moves, eroticises the joint rooting of the three identities. A cosmic libido reinforced by the surrounding movement of the other line that spirals from the phallic element that gives rise to the outline of the llama and then changes its size in its revolutions.

This three-front figure could thus be seen as the platonic shadow of the Trinitarian (not tripartite) obelisk. The projection of the ghost. The shared and denied origin of our three peoples. The latency of that Cusco, of that qosqo, of that umbilicus³.

2. PAYA / DOS / ISKAY

Of that vortex. The initial approach of our project, conceived from a distance, was at the same time subverted and strengthened by the direct experience of the space destined for its placement: the impressive structural foundations of the Huanchaca metallurgical plant, constructed on elevations facing the sea for better exportation of its products, but dismantled just ten years later in 1903, after the articulation foreseen with the silver-bearing production from Bolivia proved unviable.

An economic breakdown in which so many others have historically plunged, as we can confirm from the start of our actual intervention in the site.

In breathing, for example, the aura from which those industrial remnants evoke or even become pre-Hispanic ruins, such as, in fact, procuring to accent the design that gives graphic identity to the cultural part constituted around the monument.

Or in discovering dispersed among the rubble, rusted ironwork that we now suggest to be loaded with other connotations, such as disfigured bayonets.

And in perceiving the crucial relationship of the monument with a setting that would provide our intervention with even more complex senses. Radically historical: the exact mismatch of the coronation of our obelisk ended up pointing toward the far

³ According to the mestizo chronicler Garcilaso de la Vega, the name of the Incan capital would derive from the word assigned to the umbilical in a “particular” language – secret and divine, used exclusively by the nobles of Tawantinsuyo. It could involve the now extinct Puquina language, but as it refers to that place name it would be more of a mystification, probably derived from the book *Utopia* by Tomás Moro. As it were, such eruditions escape the current generalised identification of Cusco with that suggestive umbilical zone, erogenous and primitive.



El Museo de Arte Borrado Borrado (The Museum of Erased Art) / Emilio Hernández Saavedra (1970), Offset on paper (image exists only in the catalogue of the artist's exposition in the Cultura y Libertad (Culture and Freedom) gallery).



The Enjoy Casino erased (d'après Emilio Hernández Saavedra, 1970) Gustavo Buntinx / César Cornejo (Utopic effects of the joint work "Trinidad" (Trinity realised in the Huanchaca Cultural Park during SACO3 under the joint authorship of Gustavo Buntinx, César Cornejo, Harold Hernández and Elliot Túpac Urcuhuaranga).

peninsula on the hidden side of which is Punta Angamos, the scene of the naval combat that defined the War of the Pacific between our three homelands. An imaginary line, which five hundred meters from Huanchaca, first crosses the military church built on its shores, in the old machine room that processed the seawater for the foundry. On its main altar, the Virgin of Carmen, Queen and Patron Saint of Chile, its Armed Forces and Carabineros (Police Force) is enthroned in a privileged position. But a modest outside chapel brings together and shelters the images, poor, small and deteriorated, of the Mexican Virgin of Guadalupe and of the Peruvian Saint Martín of Porres, the highest Catholic symbols of the American reconciliation.

Chance does not exist. Twice over, or three times over: The daily discovery of those sacred signals was added to during our late-night work by witnessing with surprise the collapse of the rustic adobe with which a high-level Peruvian artist had skilfully wrapped the metallic pole intended for the official flags at the entrance to the ruins. Like a lyrical, telluric orgasm that came undone and overflowed on the phallic yearning of epic. And of war⁴.

It was precisely during those sessions that the press was stirred by a stupid international dispute over the sovereignty attributed to a minimal portion of the border territory between Chile and Peru – a tiny extension (3.7 hectares), even less than that occupied by the ruins of Huanchaca. A ridiculous pretext that nevertheless motivated impressive rhetorical displays. From a certain diplomatic poetry (“terrestrial triangle”, “dry beach”...), to harsh xenophobic remarks and war-like incitation.

Only the erotic deliriums of art can be displayed against the lethal madness of low politics. Overcoming based on imagery the habits so typical of us of ploughing in the sea and crying in the desert. Reversing the fantasies and the fratricide resentments of nationalism (without a nation that fully supports them). Opposing, in the end, the geotopias to the sadly remembered American geopolitics (the famous book plagiarised by the dictator Augusto José Pinochet Ugarte⁵)

Based on that other libido, the unending border dispute that also, painfully, involves Bolivia, is resolved not in the courts or on the fields of battle, but in the exchange of fluids that will someday merge our fragmented existences in just one libinal economy. An extreme free trade treaty. And metaphysical: beyond any limitation of terrain.

⁴ Jaime Achocalla Quisbert is the Bolivian author of that precise work. Even more impressive for the accident that completes it. (Once again, chance does not exist).

⁵ Augusto Pinochet, *Geopolítica (Geopolitics)*, Santiago de Chile, 1968. Regarding the plagiarism, see: Juan Cristóbal Peña, *La secreta vida literaria de Augusto Pinochet (The secret literary life of Augusto Pinochet)*, Santiago, Chile, Debate, 2013.



Or maritime: In a strategic decision, the lines with which we gave shape to the image of the ancestral llama were traced not with dye or chalk, but with an infinite range of formidable whites provided by the shells that accumulate along the coast.

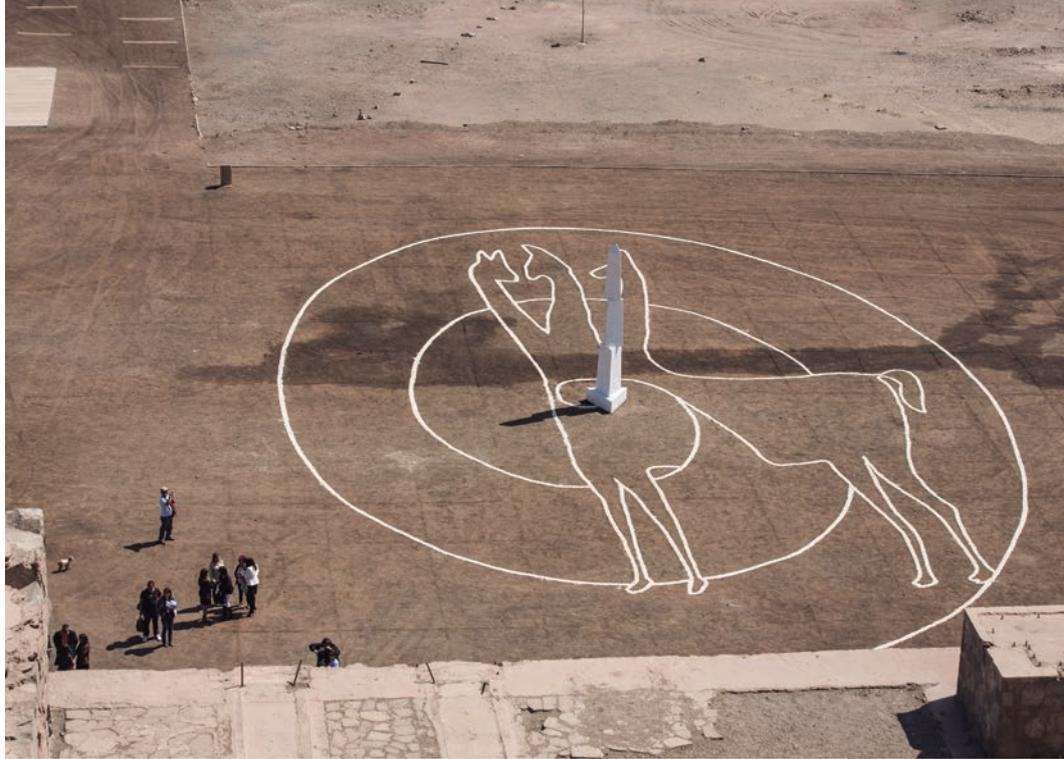
An organic evocation of the molluscs and fish that provided sustenance to the original communities for millennia. But also the invocation of essential forces that restored the lost primordial order. An alchemy activated by the mixture of the materials used in art through the infiltration throughout the design of fragments of saltpetre, equally white. A mineral insertion that is also historical: the War of the Pacific was also called the Saltpetre War.

Martial capitalisms that the post-industrial society replaced with hedonistic capitalism: Enjoy is the demonstrative name of the sad complex of entertainment – hotel, bar, pool, restaurant, casino, absurdly built in front of Huanchaca so that it deliberately interrupts the mythical and historical relationship of those ruins with the sea and that gives them meaning, with the unexpected consequence of also interrupting the solar radiation necessary for the effect of ventral, and sexual shadow postulated by our obelisk in the final moments of sundown.

But this factual frustration offered our work its utopic culmination. Telluric: everything in it turns into a totemic invocation, and catastrophic in a controlled manner. The ritual propitiation of a surgical tsunami, of a great wave that enters the bay through the diagonal of the church, reverently caresses the cliff of the ruins and as it returns to the ocean the compulsive gambling architecture that hides the history and saddens the cosmos disappears.

A political-conceptual re-naturalisation of the landscape. As in the final photograph that we intercede now to graph those wet dreams. Very much like that Museum of erased Art with which in 1970 Emilio Hernández Saavedra prefigured as a trim in white the mental space for all the runaway fantasies in Peru for our great lack of a museum⁶. Other pulsations.

⁶ Regarding this seminal work by Hernández Saavedra, see: <http://www.micromuseo.org.pe/rutas/vacio-museal/sinopsis.html>. There you can also find references to the category of lack of museum that I have been developing since the 1980's.



3. TRES / KINSA / KIMSA

In appearance, none of that has occurred (yet). Perhaps we made a mistake in the exact proportions of saltpetre that in catalysing the shell would set off the desired cataclysm. But that cosmic desire is inscribed in the images and in the imagery.

That track of invisible energies. From the parallel lines that we added outside the set in order to indicate to the waters the course of their redemptive overflowing toward the obelisk. Up to the double directionality of our hybrid design: while the obelisk launches its vectorial view toward the church and from there to the hidden presence of Angamos, the three-front heads of the mythical animal point at the spilled high plains mud. And from there to the sun covered by the horizon that the megalomaniac casino denies.

Everything of our culture and nature that is denied, exhumed from the vortex of Huanchaca. In Antofagasta. Which is the desert of Chile. Which was Bolivia's sea. Which was Peru's soil. Which will be everyone's heaven when mythically our bumpy western histories are reversed.

And the astral times are inverted: such as in the digital pachakuti, the technological



“turning round of the world” achieved by Dagmara Wyskiel in the video *Quillagua Dream*, through the minimal and monumental resource of turning 180° the camera that covers the bleak plateaus of the “driest place in the world”, the current space of all desires.

Wet dreams, again. Like the hallucinated re-ethnicisation of that dying pueblo of the desert of Antofagasta, that now practices the learning of dances and native languages and rites as a pragmatic strategy of political resistance. (Post) modern. The archaic and that to come. With the disjointing punctum of the list that accompanies the final credits of the video with the complete last names of the hundreds of neo-Aymaras of de Quillagua. Of last names almost always pure-bloods, Castilians and Spaniards.

We live from contradiction. And based on that we sing. Another otherness.

“I am the llama”, exclaimed César Vallejo in his transcultural, transgender, trans-organic poetry.

The biggest art of diplomacy is defining and drawing borders. But the biggest art of art itself is erasing them⁷.

Kacharpaya / Coda / Kacharpaya:

Attention to the posthumous life of the images. As a direct consequence of this project, the technical file is already being prepared that will be presented simultaneously to the chanceries of Bolivia, and Peru: the formal proposal for replacing the subdued obelisk of the three-part border in Choquecota with the Trinitarian lit-up version the archetype (not prototype) of which we erected in Huanchaca.

It will be important to vindicate the bureaucratic vicissitudes of each differentiated procedure as art. From the respective entries into the tables of the parties to the inevitable negatives. Or, even more poetic – and political, until the final darkening of our actions in the administrative silence.

That of the history that is hushed when faced with the myth.

⁷ This phrase accompanies and inspired the exposition *Lo impuro y lo contaminado III: pulsiones (neo) barrocas en las rutas de Micromuseo* (The impure and the contaminated III: (neo) baroque impulses on the routes of Micro museum) that I curated in 2009 for the Triennial of Chile, occupying all the rooms of the Contemporary Art Museum (Parque Forestal) in Santiago. See: <http://www.micromuseo.org.pe/rutas/micromuseotriennial/index.html>.
In a sub link on that page you can find another of our works intimately associated with that reflected on here: <http://www.micromuseo.org.pe/rutas/micromuseotriennial/ofrenda.html>.



(In midday of the inauguration of SACO3, a mysterious ship, without visible insignias, navigated between Punta Angamos and the beaches dominated by the Enjoy casino of Antofagasta. It was the Huáscar, said the Peruvians, freed at last from its historical moorings to navigate free through the waters of art that will redeem us from the tragic hatred of the past. And from the empty joys of the present).

(Fin / Tukuky / Tuku)



Gustavo Buntinx
Curator / Peru

THE LAND DOES NOT BELONG TO US.

CURATORIAL SUBMISSION

Borders have very diverse forms of being and existing. Border is the delimitation of space, of state of mind as well as between health and sickness. The borders that divide us as neighbours are composed of many elements more than some lines drawn on maps, and that apart from that require an abstraction that does not coincide with the creation of borders between humans. The maps on which we walk, on their part, are actually those that we choose (voluntarily or by necessity), that are made up by our rounds and our spaces. Our walking draws our maps; our spatial references determine the landmarks of our nations. A type of resistance is thereby generated to yield to a territorial flow and a political and administrative division, causing a territorial logic much older than the Republics and even than the colonial state to prevail.

The existence of the other is as essential for a person as the awareness of the uniqueness of his identity. It is in the formation of the border between me and the other where identity arises, sometimes spontaneously, sometimes by confrontation, but always by opposition. This latter can be partial or lateral, or radical and diametrical, generating in addition to clear identity traits, attitudes of rejection that are manifested in a type of survival instinct. In the case of neighbourhoods with more than one other, it is also natural that a person is in a place diametrically opposed to a neighbour, he doesn't have the same relationship with the second, the third, and so on successively. A neighbour who is radically opposed in terms of otherness can threaten the integrity of one but not all at the same time, not constantly. Neighbourhood relations can only be successful to the extent that these threats are kept in the framework of an internal definition of identity/otherness and that they don't come to generate actual threats to its existence, since then the other neighbour is converted directly into an enemy.

Having a three-part border in a place that has been determined by a military conflict between one of the neighbours against the other two evidences how mobile and diverse the limit can be that demarcate a State, which by definition will seek to generate an identity. In fact, the borders that divide the three States do not necessarily divide the three nations, and the incessant mobility of people through the borders causes the concept of a political border to be questioned and replaced by a mobile human border, less clear and even blurry. For that, the most appropriate submission to consider, giving preference to the human over the political element would be to see how those borders are conformed, who moves them and why, to what historical contingency factors they respond and what impact they have on the constant construction of memory and national or regional identity.

Among the political-administrative borders that define what Bolivia is today, there are thirty six ethnic groups and a growing mixed-race population that does not identify with any of these indigenous groups. Additionally, there are colonies of migrants; the biggest are those of the Japanese and Mennonites, and there is also a very significant German-speaking colony. Bolivia contains within it more otherness and borders than it has among its political borders. The violence and the discrimination that are exercised toward within from the groups of power, generally by the Aymara-Quechua majority toward the other historically discriminated groups is a problem that doesn't want to be seen and is conveniently hidden behind the conceptualisation, by the way sophisticated, of a State consisting of several nationalities.

This constant conflict, which in the future will undoubtedly relaunch with greater strength and complexity than it has today, necessarily needs an other that counterpoises it and surpasses it in relevant importance. That, in Bolivia, is Chile.

As a policy of national unification and following a public school education, president Evo Morales has destined a large part of his time and the national budget (monetary and emotional) to once again go to battle to defend Bolivia's right to the sea. With that it is sought not necessarily to gain the sea, which the majority of the population considers rationally possible, but to establish a hard-line international policy with that neighbour that at one time, at the pleasure and will of imperial liberalism, advanced on the Bolivians and their poverty-stricken republican State, leaving them without sovereign access to the sea.

Since this involves a serious and firm policy against the abuses committed by the Chilean business community and backed by a government that with its silence grants its consent to these actions, the entire discourse would be better directed at the diversion of the Lauca and Silala rivers. However, the sense is another, it is interest above all. The interest is to generate unity around a personal leadership faced with the eternally invader neighbour and not precisely to vindicate the illicit use of resources that desertified the entire region to the detriment of the cattle raising populations of the high altitudes. It is this political process that is prioritised and through a legal juncture, the real relationship of otherness, which is human, is clouded.

In all this it is important to clearly establish that between Peru and Bolivia, from the Bolivian standpoint, there is no conflictive border other than the Amazonian border in northern Bolivia, where drug traffic takes advantage of the absence of Bolivian authorities and is governed by all the authority possible that Peru deploys in the region, to try to control the indiscriminate cultivation of coca leaves and the flow of violence that the traffic of freebase cocaine involves. Beyond





that, the Taypi¹ Titicaca-Desaguadero aquifer integrates in a parallel manner the border that divides it. They are not the same one but they do share the same mental and mythological structures; therefore the Peruvian (Andean) is like a partially modified Bolivian extension. But even more, what probably unites us more closely as republican pueblos is our joint position of otherness with Chile.

The territory that extends from the Uyuni and Coipaza² salt lakes to the Pacific coast is not a binational zone; it is a zone of hauling and transport of the Yura and Lipez pueblos since immemorial times. It is a natural pass of the coastal mountains to comply with the complementarity of the different ecological steps within the Andean system of administration of resources. Today, the residents of Oruro and Potosí, natives of the two departments adjacent to this route to the coast have inherited this task, now with commercial purposes inherited from the Spanish colonial system. In that, they constantly traverse the Bolivia-Chile border as if it were actually a formality, not a limit.

The awareness of the border in this case is not something irrelevant, however. While the indigenous peoples see their natural spaces cut by political divisions, these have also been assumed as part of a new cultural logic as a result of centuries of transculturation and cultural hybridizations of all sorts.

In the pueblo of Sabaya, at the foot of the volcano of the same name on the border with Chile, the authorities, who traditionally rotate have certain rites of transfer of command, which include a wilancha or sacrifice of a white llama and the recognition of the territory that is being turned over to them by means of a tour of its entire extension. The words that accompany the ritual are a mixture of Aymara, Spanish and Latin, with phrases from the old Andean rites, Christian invocations to specific saints that have suffered a very particular half-breeding and the mention of the functions of the incoming mayor. Among these functions is safeguarding the border landmarks that the community safeguards on behalf of the homeland. For that, as part of the ritual the referenced landmarks are recited.

Unfortunately, the Bolivian state has always been characterised for having little or no presence on its borders, and especially on those that are established very far from its administration centre. Therefore, in the Andean world especially, communities like Sabaya take charge on their own of the responsibility for legitimately exercising this presence and symbolic defence. In October 2009, the Bolivian Information Agency³ published the following news:

¹ Taypi is the centre from which the regions arise.

² In the department of Potosí, Bolivia.

³ <http://www.eabolivia.com/politica/2349-autoridades-de-sabaya-denuncia-remocion-de-hitos-intermedios-en-la-frontera-con-chile.html> consulted in August 2014.

The Mercurio de Antofagasta reproduced the news the same month:

http://www.mercurioantofagasta.cl/prontus4_noticias/site/artic/20091029/pags/20091029191630.html

“After we received complaints that some of the intermediate landmarks on the border with Chile had been moved, between landmarks 24, 25 and 26, we organised a commission with the native authorities to verify whether there was evidence they had been moved, and unfortunately we confirmed that it was true”, declared the sub-prefect of the Sabaya province, Santos Ramírez Nina to the ABI. The movement is most noticeable between landmarks 25 and 26, where nearly 2.5 kilometres were removed and “even the community of Paracajaya has remained in Chilean territory and our brothers have become Chileans”, he added.

It could also be confirmed that landmark 26, which was on the peak of the Quimsa Chata mountain range, “was also moved nearly 2 kilometres” from its original point.

Ramírez Nina indicated that this problem was reported to the Chancery “in order to take matters into their own hands”, and we hope that a commission will be established there as soon as possible to verify these complaints.

“For being a border province, we carry out the control of our landmarks as guardians. We control from 20 to 35 and the other provinces do the same in their territory”.

Previously, the leaders of the border communities sent notes to the Sub-prefect to complain about the topic of moving the landmarks and these complaints were forwarded to the Chancery, but were not heard until now, even though support is offered to any verifying commission that passes through that zone, pointed out ABI.

The border is therefore something that can take on different forms, and as is evident, can be moved without causing changes in who the people are, since identities are constructed, not imposed. The case is exemplary due to the clear connotations it has. The community of Paracajaya does not stop being the Carangas ethnic group from the department of Oruro in Bolivia even when it is in Chilean territory.

This leads us to ask ourselves, how much does this border between Bolivia and Chile really define us? Beyond the illegality of the deed, the reality is that the human relationship is with the territory, not with the political delimitation.

THE BOLIVIAN SUBMISSION

The earth and what is terrestrial have without a doubt occupied the major part of the mind and imagination of the Bolivian artists, with María Luisa Pacheco as their biggest and best representative. Throughout the better part of the XX century, the



land and the people have been the leitmotiv of Bolivian art. However, territoriality as a condition, or the relationships of territoriality with memory and identity have not been worked as much in depth, probably because the traditional arts, those most developed in Bolivia, lack the formal tools for discussing and analysing these issues in depth so that they resound with the public.

The topic of the sea and the national obsession with the recovery of sovereign access to the Pacific Ocean, on the contrary, has been addressed very eloquently. The work of Alejandra Alarcón satirising the Miss Coastal beauty pageant; or the romantic video by Narda Alvarado, *To Bolivia with Love*, in which the artist takes a bucket of water from the sea and transports it to the headquarters of the navy in the city of La Paz, to deliver it to the heroes of the Pacific and of the homeland; and finally, in a less evident manner, the video by Alejandra Delgado in which the artist writes the work lick in the sand, which is constantly licked by the sea until it disappears.

The sea, the sea, the sea, is repeated so much without making any sense, saturating and exhausting anyone who listens to it. As a result of that abuse of the memory of a lost territory, if in some time it was owned, this curatorial submission seeks



to leave the sea aside and concern ourselves with the land, which is in the end what we are on, what we share, what makes us neighbours, what makes us who we decide to be.

The conflict of our neighbourhood finally turns around an argument of ownership. To whom does the land and what it holds in its interior belong? The same land that determines our essence is what is in dispute. That is the discussion we bring to the table – a reflection regarding the land and the silver, the devil's metal, that which has bled Bolivia for centuries and centuries without leaving us anything more than a plundered territory. That is what the ruins of Huanchaca are for the Bolivians – the plundered symbol of plundering. The ruins of Huanchaca of Antofagasta, a mirrored projection of Bolivian mines is nothing more than a monument to the inability of Bolivia to administer its own resources in everyone's benefit and the biggest monument to personal benefit.

Through the mirrors, Andrés Bedoya brings us the echoes of those rivers of silver drawn between the two Huanchacas and of which now there only remain these reflections.





Like colonial reminiscences, although dramatically oligarchic, what the mirrors finally do is to reflect us; make us face ourselves. However, neither is it a work that seeks its capital in historiography and the eternal Bolivian frustration. It also has a strong aesthetic element for the beauty of the metal itself, its interesting execution, and finally the presentation of a unique scene for a Bolivian – seeing himself reflected with the sea in the background.

That is what the land brings us from its bowels and that we are potentially losing as our collective greed increases. What remains is just the land; which like water and sun, as Jaime Achocalla points out is the most important constructive element of the Bolivian Andean region. Its utilisation as an aesthetic element leads us to think about the moving of the land, the moving of techniques, the migration of knowledge, and the impossibility of making them universal. The pretension of owning the land that will be home to our bones. The intervention of the pole is an appropriation of the symbolic as well as the representative real, and finally, the natural strength with which the land rebels against the human pretensions of subjecting it to an aesthetic discourse, which does nothing more that remind us of the essential: the land does not belong to us.



POST CURATORIAL CONSIDERATIONS

The works of the Bolivian submission, so centred on the land and on what it provides us, started their dialogues with the setting from which the montage was initiated. This is particularly the case with the work by Jaime Achocalla. The artist's submission of subjecting the pole as a symbol of territoriality to the strength of the land took a very interesting turn when the material gave way several hours after the montage had been finished. The central adobes gave way and collapsed, causing a gyrating movement as if they were alive. The work itself generated its own language when the material started to interact with the artist's intentions, or vice versa. The adobe cannot be the same in Bolivia and in Chile because the ground is not the same; it is not composed the same way. The straw that constitutes the fine weft that holds the mixture together and solid

does not exist in Antofagasta. Therefore, the work is posed as an unsalvageable material impossibility. That which some of us have others do not have, including starting from a principle as universal as the land as a constructive element.

The work by Andrés Bedoya was the last to be assembled. The mirrors were arranged on pedestals of burnt wood. The installation as an intervention of a small space created a small enclosure to walk through and be able to see the mirrors. This minimal circulation was able to redefine the spectator/work/setting relationship, since without the spectator the work was nearly lost in the setting. Therefore the wood, more than holding up the mirrors, in the end functioned as limits. The beauty of the mirrors was undeniable, both as objects and as symbols reminding us of what called to us, specifically in the ruins of Huanchaca. The mirrors have a variety of readings that are very suggestive in Bedoya's submission. The way they absorb the light generating images would make them seem at the same time to be small screens that contain everything in front of them, that they contain light, that they contain land, sea and people. Their size caused them to generate a totally intimate relationship with the observer.

Any curatorial submission in the space of the ruins of Huanchaca is subject to being able to capture such special energy and atmosphere that are generated in its setting. Perhaps having a clearer idea of this phenomenon, the Bolivian works had been posed in a different way. Even though at the outset there was access to much information and images of the place, it is a totally different situation to comprehend at a sensorial level the size of things. On one hand, the size of the ruins inevitably calls for a dialogue on the same or a similar dimension, while the formal Bolivian responses were somewhat at the margin of this due to their location in the ruins. Now then, it is complicated to set out a work that is not going to be absorbed by the curious phenomenon that the ruins generate; curious in the sense that they give an indisputable sensation of being faced with pre-Hispanic ruins. It is a phenomenon that I believe occurred in all the works in their intent to dialogue with the space.

However, without a doubt, the most interesting scenarios were not necessarily those set out by the works but rather what was generated in the setting, in the speeches by the artists, researchers and curators. In those opportunities they were able to establish the necessary bridges between text, work and exposition. The spaces for dialogue in SACO3 were the most fructiferous and interesting, without a doubt. The works remained as they have to be – devices that generate thought, conversation, discussion and creation.

Lucía Querejazu E.
Curator / Bolivia



DESERTIFICATION: Revealing the local history.

In the course of the years, we have been able to see different sociocultural aspects that lie in various pueblos and cities that form part of the northern Chilean territory; a geography that for over a century has placed the regions of Antofagasta, Tarapacá, Arica and Parinacota in conflict against the hegemony of a pair of political conglomerates residing in the city of Santiago.

These territories situated in the Atacama Desert have infinite resentments materialised through various codes that show the sovereignty of a nation that at times bites off more than it can chew. Moreover, the immigration coming from Chile to the south and a pair of countries close to its borders has resulted in a harsh sociocultural dynamic that rereads the symbolic narration of who we are and where we come from. A sort of distortion of those expectations that Chilean territorial expansion itself has when faced with the rigour of the State and that governs these idiosyncrasies combined with its local exiled history.

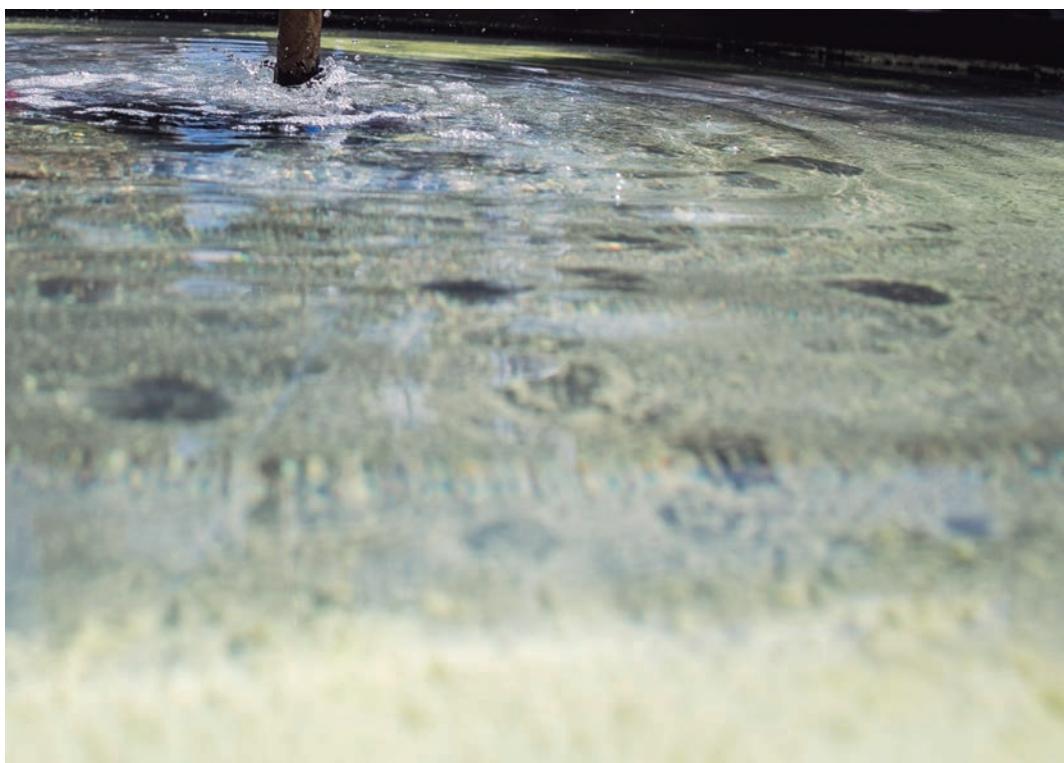
But the capital, an urban empire par excellence, takes control of those places,



blocking all forms of inhabiting that in the past formed the borders of this great desert. For that reason our attention is attracted to the overlapping regional seal that Santiago disseminates and that is counterpoised to the character we see in the context of Arica, Iquique, Antofagasta, or even Andean.

So, within the perspectives of a country that has already annexed a pair of unconnected spaces and some other waste ground, we analyse that its regimen envisages an obsolete and erroneous way of “Chileanising” that by conditioning this geography diligently procures the imposition of other territories. Moreover, the State policy has very well taken advantage of the empty spaces in the Pampa and its surroundings, for example, the noteworthy multicultural charisma that existed prior to the War of the Pacific.

It seems that if we re-study the history of Chile and its Chileanisation processes we discover that this work has basically questioned the unique and inhospitable geographic location of the northern area. Furthermore, it has been refuted under a slogan where the creation of the myth of the winner has been mixed along with patriotic emblems. The reflection of the Iquique historian Sergio González is worth mentioning. He explains that part of the social and economic development of the





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MUSEUM OF THE FUTURE



northern area has a lot to do with the education received in the late XIX and early XX centuries, based on “the winner ideology of Chilean society”¹ . Therefore the conjunction of these ideas has torn the fabric of the different interpretations of what evidences the habitat of a territory that was annexed and expropriated by force.

Basically, the phases of Chilean territorial expansion have relentlessly disrupted the memory and identity of these regions; regions that have sought to be deserted in order to know the past, understand a present and face its constant border conflicts, including regions that try to investigate concrete geopolitical actions. Paradoxically with those of a space-nation that is not able to identify itself faced with its truncated history. Here, more than recovering a cultural and territorial vision, we believe that the exposition of fragile memories would generally result in prolonged questions that conceive desertification as an action that strengthens the local identity. This way, and taking into account all the annulments of those

¹ González, Sergio. *El Dios Cautivo. Las Ligas Patrióticas en la chilenización compulsiva de Tarapacá* (The Captive God. The Patriotic Leagues in the compulsive Chileanisation of Tarapacá), (1910-1922) LOM diciones, Santiago, 2004.

local roots, we have studied how to show what really must be desertified under a plot that revises what identity is, faced with the review established by the weight of history. It is certainly an incomplete work, but one that in one way or another always reappears.

Therefore, by confirming certain outlines that desertifies the geography, the territory or the nationality of individuals, we could explain that memory and regional identity that at times only digresses in the current offices of cultural institutionalism. So we are seeing a space that expects to be desertified and that has subsisted at the conjectures of a nationalist ideology.

Certainly, with all this background at times it would be evident to resort to mnemonic exercises to facilitate the study and of the histories, myths, and legends that shape a country vision. Strictly speaking, if this northern area means the construction and foundation of an identity myth regarding thought dealing with local history, we should resign ourselves to the fact that it is born plainly and simply of the confrontation between those here and those there.

Now, under a curatorship and in order to evoke this desertifying discourse, I recapitulate that symbolic and creative creation nearly always takes





us beyond what is elemental. And this is because the varied actions and sets that provoke visual culture have anointed a certain multi-lateralism that suggests using the analysis of that artistic creation.

Therefore, faced with the invitation to generate a curatorial project in the version of SACO3, I cannot omit the vision of the Chilean artists Claudio Correa and Catalina González. They are the ones who have assimilated, based on various projects and expositions, a certain reflection on desertification, not only of memory but also of the political aspects that these landscapes incubate.

On this occasion, the artists have articulated the dilemmas established by a panorama of how we perceive people who are our neighbours but are strangers from a place that covers this ambiguous territory.

For these artists, desertifying the image, object, northern concept and its three-part relationship with Peru and Bolivia reproduces heterogeneous coordinates of research and action. Although in this case the focuses that have been rescued for the works fit together their impulsive articulations regarding the inerasable scenario that originated the vestiges of the Ruins of Huanchaca. More than the content of each of the works, here a metaphor has been elaborated on what they have heard about how their neighbours co-exist and that at this precise moment appears under our contemplation.

The submission by Claudio Correa reproduces a type of sail of a ship called Foque. The artist prepared an installation that makes mention of the Bolivian ship named Antofagasta that was about to be part of the War of the Pacific. Unfortunately, history tells that the ship was dismantled by the Peruvian military before it could enter the waters in conflict.

As we see in the image, Correa's work, *Homenaje a la Antofagasta boliviana* (Tribute to the Bolivian Antofagasta) conceptualises which symbols desertify the history that catalogues a still undefined territory from the viewpoint of being Chilean. Additionally, at night this work exhibits a ghostly appearance, not only based on the radiance of its sails pigmented with phosphorescence, but also the catharsis that arises from a ruined atmosphere and architecture. A place that brings with it the tragedy of the war and that possesses and argumental base that exposes the other at all times, even in front of the images that face that "official history".

In another one of the nooks of the ruins lays the work of Catalina González that carries the name *El paisaje que nos une* (The landscape that unites us). Her submission strictly reactivates the ruined space of that place with the constant sound of the movement of water in a fountain or a type of waterwheel. A typical spring in the Pampa that meant a meeting point faced with the inclemency of



the heat. A relationship that brings us to surround the work even more when González sets a political map of the old Bolivian territory on the surface of that fountain. But it is difficult to appreciate the entire map due to the particles of sulphur that are floating in the water. Here the “non-metal” that corrodes the proposed image with its colour is similar to the thought embedded in the acknowledged and incomprehensible nationalisms that suggested erasing maps and creating new borders that corralled both outsiders and co-nationals. What is particular is that the fountain remains as a decorative object that seems to be part of the spatial design of the construction that couples with the aesthetic in ruin that speculates on that Chilean “patrimonial” conception.

Any desertification, symbolic or intangible, is impregnated with the directives that surround the geographical and territorial borders of a country such as ours. Searching in its extremes, north and south, we will be capable of recognising who the other is. In summary, desertifying does not resolve the dilemma of co-existing in this place, but rather generates a semblance that upsets the classical missive that intends to implement a uniform nation.

Rodolfo Andaur
Curator / Chile



CHILDREN IN FRONT
Three Peoples Project



EVERYONE EQUAL AND DIFFERENT.

Like every year, SACO included in its activities a special exercise for children and young people from the region, which this time invited them to reflect on the theme of the encounter: the relationship among the three bordering countries: Peru, Bolivia and Chile – a key issue for the northern area. The project *Tres Pueblos* (Three Pueblos) invited educational establishments to encourage their own students to carry out a game as simple as it is revealing: freely intervene three stamped human figures on a paper, characterising “the others” with drawings and colours. Months before the encounter started, more than 600 children, ages 11 to 5 had been congregated, who contributed, based on the ancestral and the contemporary, their own view regarding “the others”.

The works went a long way: from integrating figures with indigenous attire, such as Mapuche, Rapa Nui or Kaweshkar, to visualising the other based on nationality or as urban characters, including a “crazy gringo”, a “dancing Korean” or soccer players. “The others”, the other cultures or pueblos, could be in any territory near or far, inside or outside the borders.

Since its creation in 2004, the activities of the collective group SE VENDE have been open to creation – to working with experimental strategies and links with the territory, such as the dissemination of contemporary art through encounters among artists, expert and the public, guided visits and activities open to children and young people. The conviction is clear: contemporary art is a relevant experience in our culture that must be decentralised, democratised and disseminated, from school education and even crossing over the entire society.

In SACO1, art workshops were held for the entire public, directed by some of the exhibitors from the international showing *Arte + Política + Medio Ambiente* (Art + Politics + Environment) that was in the Antofagasta Station of the Cultural Centre in July 2012. In 2013, the focus of SACO2 was an encounter of autonomously arranged projects in Chile and Argentina, including an exposition in the South Wall gallery of the Huanchaca Cultural Part and the children’s workshop *Cómo convertí una vieja zapatilla en una obra de arte* (How I turned an old sneaker into a work of art), where the children also interacted with the place of the Cultural Park – the Ruins of Huanchaca. In the three versions, the training of monitors who were young artists and university students addicted to art was crucial for the program of guided visits as well as for the workshops themselves.

Pointing toward the youngest, *Tres Pueblos* turned out to be highly motivating.





A selection of 250 drawings were presented in the Multi-Use Room of the Viva Antofagasta Library, while 110 of them made up a mural exhibited in the Huanchaca Cultural Part, that included the tour of the showing *My neighbour. The Other*, with interventions by Peruvian, Bolivian and Chilean artists. Among the more than 200 people who attended the inauguration of SACO3 were a good number of children who came and went, always attentive to the works, but especially anxious to see their works in the place.

Based on the singularity of each drawing, of how ingenious, impartial and sometimes hilarious some versions of “the others” could be, a witty metaphor was constituted through the base figures stamped on each paper, that turned out to be all equal but at the same time so diverse thanks to the interventions. The game revealed “how the post globalisation generation is constructing imageries of identity”, indicated the director of SACO, Dagmara Wyskiel. We could thereby see influences from history books, of advertising stereotypes, from TV, the movies, Internet, or the street. Through the strategies typical of art: conceptualise, imagine and create, the children of a territory where multi-culturalism is a real and little assumed situation, carried out an exercise of acknowledgement regarding diversity and at the same time played a prominent role in an international contemporary art exposition... Or was the contemporary art perhaps what needed to integrate the view of those “others” of the youngest and most playful artists, but not for that less insightful and questioning.

Carolina Lara B.
Journalist Specialising in Art



FACE TO FACE
Dialogues in the Park



Curator / Peru

Gustavo Buntinx (1957, Buenos Aires) is an art historian, critic and curator residing in Peru, founder and “driver” of *Micromuseo* (at the bottom is the site). He graduated from the University of Harvard (1978) and has taught in various Latin American post graduate programs. He has directed the Cultural Centre in Lima and the Museum of Art in San Marcos. His research, texts, books and curatorships deal mainly with the relationships between art and politics, art and violence, art and religion. His texts and expositions have been accepted by important international institutions. One of his most recognised curatorships has been *Lo impuro y lo contaminado: pulsiones (neo)barrocas en las rutas de Micromuseo* (The impure and the contaminated: (neo) baroque impulses on the routes of Micro museum) in the Biennial of Valencia (2007) and in the Triennial of Chile (2009). It also stands out that he has been a founding member of the Civil Society Group that arranged *Lava la bandera* (Wash the flag) and other civic rituals for the cultural overthrow of the dictatorship of Fujimori and Montesinos.

www.micromuseo.org.pe

<http://micromuseo-bitacora.blogspot.com/>

GUSTAVO BUNTINX

How did you form your SACO3 team?

It was absolutely anti-programmatic. Exchange of fluids. We are Peruvians, we are driven. While at the beginning we attempted to follow the rules in a disciplined manner and divide the work in a systematic and tidy way between researchers, curators and artist, we very quickly mutually usurped the roles, the functions and the energies. And what started as a diverse although convergent process became an absolutely promiscuous, mixed up situation. I conduct a project called Micromuseo that is formulated precisely based on the criteria of a promiscuous, mixed and plebeian museality and I believe that logic, that ethic, in addition to aesthetic, immediately translated the working system of the Peruvian group. Then researchers, artists and curators interchanged roles and we all became co-authors of a single organic but twisted, perverse, polymorphic work. That is, ours is a perverse, polymorphic work team. There you have it.

Who is the other for you?

I myself am the other, and in a sense that does not follow the rules of concordance of number or of gender; an I plural, an I masculine and feminine, an I transgressor even of the genetic division of the species. A subtitle for the submission that the Peruvian team is formulating in Antofagasta could be what our fellow countryman, the mestizo Vallejo, summarised in a magnificent verse: "I am the llama".

What is the relationship between the territory and creation?

It is as always the relationship that desire commands. We look for a sense of art that returns us to the first, primary, primordial character of creativity, where finally, as Heidegger already said, art can once again care for, art can shelter, can provide a place on the earth for the helpless human condition.

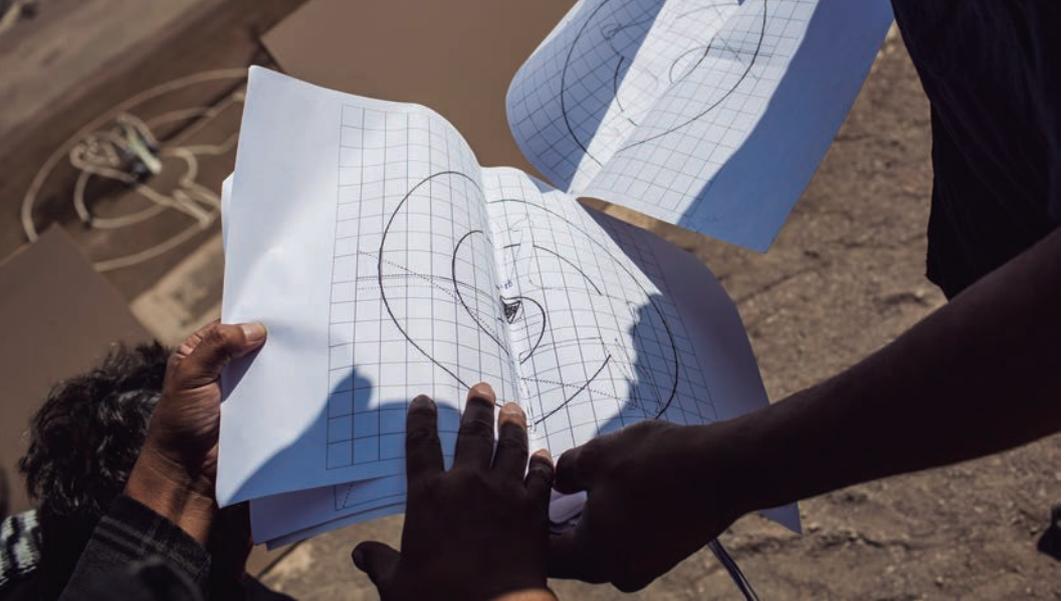
What does political art mean?

The uncertain relationship between politics and art is finally an etymological relationship. The word politics is that point where the concept of what is public interweaves with that of the city and the citizenry, polis, which actually has a more utopic than historical strength in our imagery. We are here in the middle of the desert trying to construct a new polis, the future city, which returns us to the dialoguing and citizen condition that the modern concepts of democracy have regrettably lost faced with the imperatives of the spectacle society.

What would be on the opposite side of art?

It is not the life that some vanguard dreamers would believe. It is the spurious overdraft of life that today we call the spectacle. The problem is that this elemental evidence is nearly totally forgotten and art runs a terminal marathon to try to mimic precisely that which is its nemesis: the spectacle. Returning ourselves to the essential ethos of art involves generating a sudden reverse of that fall into





the abyss. We have to understand that in our current sad times just the pause will be revolutionary. Perhaps the most current, effective and radical function of art is to create spaces for solitude and silence, where we can once again hear the sounds of our own thoughts, something that the current power desperately wants to avoid at all costs. Art must therefore return to a quiet, circumspect and introspective spirit. It must once again practice the lost dialogue with God.

Is there a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

A new rapprochement is necessary among our three opposed pueblos, because that tri-partition does not exist. There is a monument on the three-part border, a triangular obelisk that in the altitudes where the borders between Peru, Chile and Bolivia meet, that we have taken as a starting point precisely for dislocating not only the sculptural figure but also the implicit concept in it that is the notion of a clear demarcation that separates the here and now among three temporal and geographic sequences. That is absurd, as are the interminable disputes on maritime, land and cosmic borders. The only definitive solution to these supposed conflicts is in dissolving the false identities constructed for sad political reasons; dissolve them into one identity, once again primary, first and primordial, which is what really unites us. I always summarise it in just one phrase: the biggest art of diplomacy is to define and draw borders: the biggest art of art itself is to erase them. And we are here for that.

Lucía Querejazu (1982, La Paz). Graduate in History from the Universidad Javeriana de Colombia, specialising in the History of Colonial Art. Ph.D. candidate in Theory and History of Art at the Universidad de Buenos Aires, Argentina. Her works on viceregal Baroque art are directed especially at the Andean area between Cusco (Peru) and Potosí (Bolivia). She has also collaborated in the first research on video art in Bolivia, is co-founder of *Replicante, Laboratorio de Arte Contemporáneo Boliviano* (Answerer, Laboratory of Contemporary Bolivian Art) in which she specialises in art management and critique. She has also arranged various conservatories in conjunction with the Fundación esArt on contemporary Bolivian art. She currently lives in La Paz.

www.laboratorioreplicante.com.bo

Curator / Bolivia



LUCÍA QUEREJAZU

How did you form your SACO3 team?

Based on the proposal that Dagmara sent us and the questionnaire regarding the neighbourhood and otherness, I thought about which young Bolivian artists. I was interested in a very young team responding to the topic of the neighbourhood, but above all from a viewpoint that was more related to Antofagasta as a geographical place, to Huanchaca for what it does and what it was, and the literal neighbourhood. For that I chose Andrés Bedoya who works with silver. I was interested in presenting the topic of neighbourhood to the extent that historically it interpolates Bolivia very strongly. Being in the Huanchaca foundry right now, being that the Huanchaca mine is a silver mine that is in Bolivia. That is, the Huanchaca foundry is a reflection of the Huanchaca mine in Bolivia; it is a silver mine, so I think it is the best way to project that theme. Also, thinking about territoriality and the borders in terms of territory, I thought about Jaime Achocalla because he is from Oruro. Oruro is one of the Bolivian departments that borders with Chile and is the one that has the biggest flow of commerce and people between the two countries. So I think that his reflection regarding the land, regarding the border is the best contribution that can be made in this sense.

Who is the other for you?

The other is inevitably the one who is at your side, but is not you and that contrasts you, interpolates you, teaches you, confronts you, because as yourself you don't have what the other has, and that is what defines us. It can be a relationship of mutual alimentation, of prosperity and friendship, but always to the extent that you have an attitude of taking from the other what can serve you, and not taking from him only for absorbing and eventually trying to erase the limits of otherness that could harm us. So the other has many degrees based on the other within oneself: the other my brother, the other my partner, the other my neighbour. So the other for me is the one who teaches you, who takes you forward, even stumbling.

What is the relationship between the territory and creation?

The relationship is very intimate by nature. Creation arises from the territory in the sense that it arises from someone, from oneself that is constructed based on the territory. Above all in our country, in Bolivia, where the territory is so strong it marks us so intensely, geographically as well as ethnically and culturally. It is very difficult; although there are some, it is very difficult to find Bolivian artists who are universal or global. It's not very common. There are works that could end up being global or de-territorialized if you like, but it is very difficult to separate them. It is almost a very strong characteristic that keeps Bolivian art based on the indigenism of the 50's until today. So it is something very intimate for Bolivian art.

What does political art mean?

Art, in that it is a creative manifestation of a person, is political. Because existing

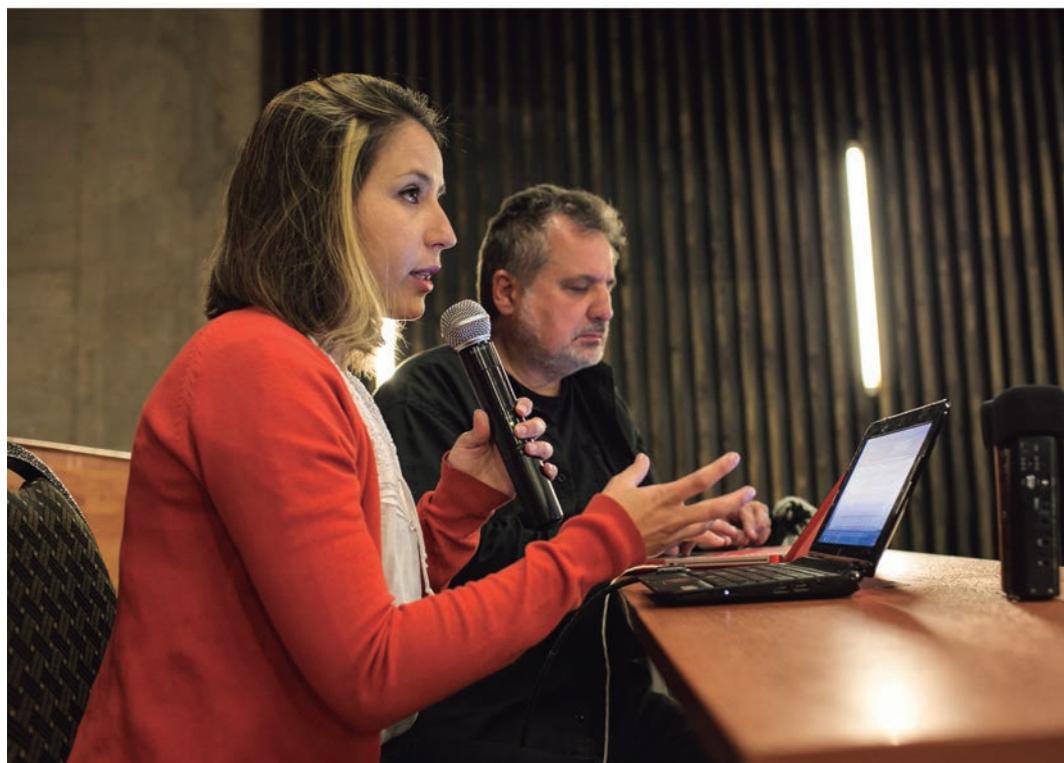
is a political decision, making art is a political decision. So the content of art has a politicising political character, or seeks to interpolate x political situation. Now we could make a differentiation between the political act of being an artist, making art, and political art with political content. In Bolivia a lot of political art is made, but of course it always tends to be very relevant. And so it may be that it doesn't have long duration or validity outside of a very limited contextual time framework.

What would be on the opposite side of art?

I don't know what could not be involved in art. It could be death. It's the only thing that occurs to me that could be on the other side of art, because I believe that art covers everything, or at least has aspirations. It is like a reflection of life so profound that the only thing that could be outside it is death or nothingness because even death is an artistic reflection.

Is there a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

I think so, definitively, based on what I have experienced not only now but at other times in coming to Chile or being in Peru, which is at a human and personal level. That is certainly the most real way I see that there, as Bolivians we would need the whole issue of the sea to be understood in the sense that it is like a pain that is fed



to us from the State and is not necessarily something that bothers us or makes us uncomfortable at a personal, even personal political level. But they did raise us, feeding a pain that you would not necessarily have. So probably the best way to improve that relationship is to understand the nature of our possible confrontation with the issue of the sea and the War of the Pacific. Beyond that I don't believe there is any impediment to greater rapport. Now, at the State level, the same is probably true: that the Peruvian and Chilean States understand the near desperation of Bolivia to recover a territory that was legitimately lost, but the subsequent terms of which maybe were not so legitimate. And that for us, as vindication at the state political level, there is at least a recognition that there was a certain British liberal influence, for example, in developing the solution to the conflict.



Curator / Chile

Rodolfo Andaur (1979, Iquique) has worked as contemporary art curator in the so-called northern hub of Chile, a desert place that has been the centre of operations to promote the visual arts toward Argentina, Bolivia, Brazil, Paraguay and Peru. He has participated on curatorial teams focused on the critical reflection of the dissemination of contemporary art in Chile, such as: Triennial of Chile (2009); *Transcripción_Local* (Local Transcription) (2010-11); *Súbita_Política* (Sudden Politics) (2012-13); and *Economía de Sitio* (Besieged Economy) (2013). His curatorial work was awarded by the National Regional Development Fund (FNDR) of Tarapacá in 2011, which enabled him to participate in curatorial residences in Germany and South Korea. A former director of the magazine *Sonares*, he is currently a columnist for the magazines *artishock.cl* and *arteycritica.org*. Also highlighted is his participation in various seminars in all the country's regions, regarding curatorship and the production of expositions.

<http://rodolfoandaur.com/>

RODOLFO ANDAUR

How did you form your SACO3 team?

It was thought based on the strict relationship I maintain with Catalina González and Claudio Correa in that during about two years they have shown works for which they wanted to configure a territorial space that continues to be unknown for many Chilean visual artists. Strictly, they have demonstrated that these territorial spaces with which they have tried to be involved are generating guidelines for understanding the phenomena that SACO3 is now inviting us to reflect on, regarding the neighbourhood, about being Chilean, about maintaining a space for the convergence of a dialogue that will always be tri-national, will be three-part, and where a lot of thoughts are going to converge that are not always in the correct territory. That seems interesting to me because as a curator you always think you are on the wrong site, when you generate curatorial projects from different places in Chile, and how that discourse that you are prefiguring is going to have other subsequent readings that change the intention you had at the beginning. So SACO3 had this amalgam of profiles that Catalina González and Claudio Correa have and that add to this convincing and very reasoned research, and that Damir Galaz has had from Tocopilla, speaking from the imagery of northern Chile. I already had a glimpse of Damir's research regarding the Chileanisation of the northern area.



What caught my attention was not only that but his willingness to dialogue regarding the manners in which the form of understanding this place in Chile is inscribed.

Who is the other for you?

For me it has always been a topic within the context of working in visual arts in Chile, because based on the curatorship work itself you always end up being an other that tries to move about in quite unknown places. And in that sense, the idea of being invited to SACO as a curator seems very clear to me, always being part of that other in territories that also always end up delimiting the other. Working in southern Chile and working in the north, I have been more involved with that experience of always being the other who is generating a discourse and in the case today, of being in the ruins of Huanchaca, end up being that other that finally represents many of us who participate, that we end up recognising a territory that does not belong to us and at best can associate a flag with us, a patriotic symbol, but we always end up being the other. So it seems to me to be quite a potent and reflexive relationship what we can now be doing in this place.

What is the relationship between the territory and creation?

I have always been tied to projects that in some way try to pressure visual creation in order to understand what territory is, and to consider the relationship between territory and geographical space. In Chile we have such a large space to territorially analyse what happens with visual culture that it is impossible not to reflect every so often on what we see, on the relationship that those images have with what occurs to us daily, and obviously what relationship these ways of creating have with the ways in which people speak locally. I want to mention, for example, what happens in Puerto Montt with artistic creation and how that artistic creation is making public what is meant by the relationship between people and the public space, between people and indigenous communities. And the same happens in northern Chile. Today, in a place like Antofagasta where problems of an ethnic nature are starting to be generated as a result of the large number of immigrants who are arriving in the city, those daily lectures that are generated by the audio visual media, the photographic media, even the poetic patterns you can see in the city are being absorbed by those creators who clearly try to be involved in projects like SACO or with more independent projects, and end up generating these images that captivate on one hand and on the other generate a certain resentment in the people in charge of disseminating contemporary art on a local level.

What does political art mean?

I have always considered that contemporary art is eminently political. There is a relationship; there is an attitude and a way of dialoguing that contemporary art has that causes it to have a certain political guideline, which does not mean it is partisan but rather that it has a political attitude regarding what the image also wants to say. In the case of this project, beyond being political, because

it is, it involves a common sense that is the sense of sharing realities that are in a joint territory and that today, due to nationalist ideas, ideas of anti-colonialist configuration, had to be separated. And we clearly see that in this project that tries to configure a space where we play at dialoguing regarding what is beyond politics, regarding this phenomenon that is sharing a tri-dimension, a tri-relationship that always ends up being paid for by a place that in the end does not command that relationship, which is the centre of Chile.

What would be on the opposite side of art?

Life itself I believe. Art runs almost in parallel with what occurs daily. I believe that at times art tries to reflect so much of what is happening that it succumbs to a fortuitous event of what is dissimilar to this relationship of life itself with art. What has always been parallel to art is life, what we do each day, and when art tries to emulate that, clearly the sensitivities are crowded together faced with different reactions that you cannot control. I believe that in that sense art plays a fundamental role, because it always shows that sometimes reality itself does not denote that condition of what we are seeing but rather denotes it when it occurs to someone else to prefigure it, set it up, work it, dialogue it and criticise it.

Is there in your opinion a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

In my case I have always been quite close to Bolivia and Peru because I was born in Iquique and it was from there that I started working as a curator. Therefore, being in SACO3 as a Chilean curator has somehow meant posing a thesis on our constant condition for desertifying the information that exists regarding the vents that have been somewhat censured by the different governments of Chile. Being here means desertifying and that idea of desertifying also means bringing closer the criteria of the other, which is that other Peruvian, that other Bolivian, and that somehow collects information that also serves for curatorship in general. That is, I don't separate myself at all from what the other might generate, that other Peruvian and that other Bolivian, both in research and in visual creation in this project, so it seems quite significant to me that we can think about recognising information and how that information that we are absorbing from the other serves to generate a dialogue that maintains dissimilar postures. We know that we do not think alike; the same circumstances that make us understand our territory and the same circumstances that make us understand our nations, or the way in which one feels Chilean in northern Chile or how one feels Peruvian from the capital, or the Bolivian who feels Andean from a paradoxical circumstance. SACO also invites us to re-pose the idea of how to understand the territory and how to understand it knowing that we have a nation, an identity card and a passport to answer to. So within those dichotomies of feeling part of, we are also working to understand where we are part of, and there is the big question that remains, not only so that

we take it into consideration in SACO but also with what the Chilean State wants to say at an educational level, wants to include in its guidelines for forming a Chilean identity in different places.



Researcher / Peru

Harold Hernández (1966, Lima). Anthropologist, graduate and master's degree from the Pontificia Universidad Católica del Perú with doctoral studies at the Universidad Nacional Mayor de San Marcos, where he teaches courses on comparative anthropological and ethnographic theory. Director of the Research Centre of the Universidad Norbert Wiener of Lima. He shares stays between Lima and Cusco. His research work has dealt mainly with religious ideology, both Andean (representations and discourses on Saint Santiago and Takanakuy in the southern Andean area of Peru), and popular urban (Sarita Colonia) and Protestant (Pentecostalism). His interest is oriented toward popular culture and its representations within the contemporary space, especially religious. Linked to Micromuseo, he prepared an essay on a ritual of violence in the southern Andean region of Peru, Takanakuy, which accompanies a museum graphic exposition. There he sustains that ritualised violence controls indiscriminate violence.

HAROLD HERNÁNDEZ

Who is the other for you?

What I come to present at SACO3 is specific research on what some other Peruvians think is the other for them. But given that the question is for me, and being Peruvian compared to the Bolivians and Chileans, it is difficult for me to put them all in a package. So just based on a systematic, profound, severe, and impassionate reflection, the conclusion could be reached that there are many others; the conclusion that stereotyping flesh and blood people based exclusively on their national identity card or passport is very complicated. And that is because, basically to say it in a very short phrase: violence engenders more violence, from discourse up to what is strictly violent. So when I think about Chileans and Bolivians, despite that a stereotype comes to mind that was learned through television, on the radio and in school, from a very early age, I have to step back and not think with stereotypes; I have to think based on actual experiences. Nonetheless, that is something that is very difficult to have always up front.

Who is the other for your fellow countrymen?

That question also is complicated because if it is difficult for me to say who the other is, it is more difficult to say who the other is for the rest of the Peruvians who number nearly 30 million. I believe there is a wide diversity of feelings and thoughts about who the other is in the sense of Bolivians and Chileans and that depends on how you cut society in terms of trying to analyse. I imagine that members of the military think differently than the sectors of people from the left with regard to Chileans. Given the conditions of education or formation, or whether a person is a member of the military or a civilian, or of right or leftist thought, or based on the life experience a person has, for example if a person is very involved in his parochial space, will not have any type of experience of contact with the others and images will sometimes be formed of others that are even monstrous and totally deformed, and a resulting discourse will be elaborated that does not have anything to do in principle with reality. And just as that person who could be a Peruvian has that stereotyped and caricaturist discourse, it could be that a Chilean has the same discourse, and a Bolivian also, and that innumerable discourses would be generated, each more violent, trying to justify that which cannot name a single person and is the discourse of the nation.

What are the essential conclusions of your research for *My neighbour. The other?*

I come and go between Lima and Cusco and I am always interested in the intellectual space of Cusco, being that Cusco is a regional space seen by Lima, by the capital of Peru from a perspective that is perhaps overly sovereign, that has scarce economic and commercial development. So prejudices are generated between cities within the national States or territories themselves. What interests me is seeing how the intellectual space of Cusco, and basically the artistic space



linked to art read the national spaces bordering Bolivia and Chile. Although they are not on the border they are very close, above all due to the flow of tourists. While this is not conclusive, what I see is that based on an artistic discourse of young sectors, with a leftist discourse not necessarily militarist, some stereotyped nationalist discourse can be attenuated. I see that in larger sectors in terms of age groups there is a discourse that is a little more traditional linked to nationality and with regional identity that is very marked, with which they are saying “I am better than the other”. And that, I understand, is due to prejudices that are very simply explained: an unsatisfied expectation of the region, and when there are unsatisfied expectations, the response is violence, at least in the discourse. And this applies not only against people from Lima but also against all foreigners, based on a very complex phenomenon in Cusco that is the brutal, industrial flow of tourists. That generates a notable rejection for a number of reasons. But the experience of the left and the cosmopolitan experience of young people attenuate that antagonism toward the other. And that seems interesting to me. While I do not have definitive conclusions, the face to face contact, the actual contact between people of different nationalities causes that ghost of a monstrous or caricaturist representation of the other to dissolve. I asked some interviewees who have some type of prejudices against Chileans whether they know a flesh and blood Chilean closely, and the answer was no. So the national State would have to be differentiated from the

people who live within the national States. Although my discourse is not utopic, it does not pretend to believe much in humanity, I believe that it could be said that art and politics could bring people closer, or at least attenuate those ghosts of the monstrous representation of the other who they have never known.

Is there in your opinion a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

I can answer this way: at the end of last year a book was published in Chile that was published in Peru at the beginning of this year, *Las historias que nos unen* (The histories that unite us) - a compilation by two historians, one Peruvian and one Chilean, Jorge Parodi and Sergio González. It is a total of 21 stories that intend to establish a historiography with small experiences, many biographical linked to art, popular music or sports. What these authors intend to do is to establish, although in a very humble way, a historiography that makes an actual emphatic rapprochement between flesh and blood people, between people of Chile and Peru. When I started reading the book, it seemed very naïve and utopic. But after finishing it, I reached the conclusion, and from the interviews I held myself in Cusco, that a real rapprochement is possible. I don't say perfect by any means, but I believe it is possible based on establishing stories that attenuate the discourse of the schools regarding all nationals, the discourse of the military stratum.



Researcher / Bolivia

Juan Fabbri (1986, La Paz). Studies Anthropology at the Universidad Mayor de San Andrés (UMSA). Currently resides in Quito, Ecuador, where he is taking the Master's course in Visual Anthropology in the Latin American Faculty of Social Sciences (FLACSO, Ecuador). He was part of the Institute of Anthropological Research of the UMSA (2011-2012). He is part of the group of researchers of Anthropology of Art (2013-2014) and the Observatory of Racism in FLACSO (2013-2014). With his thesis: "Intercultural relations and symbolic imagination in contemporary art performed in Bolivia" (2013), he graduated with the highest grades. He is currently interested in the indigenous representation in photography and non-professional video, as well as in the history of Bolivian cinema. In parallel, he has had an artistic career with expositions and participations in biennials. He was the Bolivian representative at the World Event Young Artists in Nottingham, United Kingdom (2012).

<http://juanfabbri.wordpress.com/>

JUAN FABBRI

Who is the other for you?

It is a construction mainly from modernity, of the long XVI century. The other has to do with the modern and the non-modern. So for me the other ends up being a ghost also of a certain society that is constructing it. The other is a representation, it doesn't exist for me. The other is an imagery that a society constructs and has to do mainly with the modern and the non-modern; the civilised versus the barbarian, the savage; city and jungle; Europe and the rest, above all the colonial countries, Latin America, Africa and Asia. The other is in itself a ghost that is created by a society to imagine other people who are not the others. For them the other can be someone who is expressing himself as other. I say, for a Chilean, the other can be a Bolivian or a Peruvian; for a Bolivian the other can be a Chilean. It is a question of perspective. Nobody can be identified as an other because it is a perspective of place.

Who is the other for your fellow countrymen?

I believe that one of the points that is most interesting and that has surprised me in doing the interviews, the fieldwork, is thinking that the other for Bolivians is the Peruvian and the Chilean. Because in all societies many others are constructed. For a group of males, the woman can be the other, the children can be the others. That is, admitting and justifying that there are many others and that this is changeable, modifiable, I am only going to concentrate this response on the other Peruvian and Chilean, which is what we researchers have tried to answer. My biggest surprise has been that Peruvians are not seen as the other; they are seen as a group that has quite a lot of relationship with Bolivia with a lot of exchange. Reference is even made to common families, common relationships, to societies that have encounters and a common dynamic. What is most interesting in the research is finding that Peruvians are not the other but rather a we, contrary to the Chileans. Chileans in this case are an other, but an other that is aggressive and in that is distanced from the XVI century because if the construction of the other has to do with the other who is inferior, lesser, primitive, extemporal, for Bolivians the Chileans are the other who is aggressive, racist and violent. For Bolivians the position is placed in reverse. They speak of the other Chilean with fear, as someone who is abusive, admitting that the other is a discourse, a construction that in some way seeks to discipline. But it is complicated to think that the disciplining goes in reverse, goes from someone who sees Chileans as tremendously violent, racist, capitalist and white. From that there also arises the interesting conclusion of understanding the other based on another dynamic. It is an inverted position in power relationships.

What are the essential conclusions of your research for *My neighbour. The other*?

They were very interesting from the start. Posing the topic could have a conclusion, because it is a very interesting topic. To what extent. I come more from anthropology, thinking a lot about my country, my region, but I have never



proposed thinking of the neighbouring country as an other. I have always thought of the other Indian in Bolivia or even the other as a sexual difference, but have never thought of the other based on my bordering countries. So while this is a curatorial position, it seems very beautiful to me and for that reason I bring it as a conclusion, because reflecting that the other could be a neighbouring country seems very novel to me, above all for countries that do not look at us, do not find us. For me it was very interesting work to think of the Chileans and Peruvians as others, or rather ask myself. One of the most important conclusions is that I found that the Peruvian is not an other for Bolivia. I have started with a hypothesis, thanks to the curatorial project, of the Peruvian as an other, but I have found that it is not so. I believe that is what is most interesting from the research: realising that you ask questions that are false, that are also discursive and that are perhaps useful for art. And the second point is that the Chilean is an other, and it is very strong to realise that this construction of the other regarding Chile is inverted; as I said, regarding power relationships. The Chilean is seen as an other who is aggressive, who imposes, an other who is strong, white and racist. And that speaks a lot of Bolivia and how Bolivians are seen. In the end, my research did not seek to talk about the Chilean, or the Peruvian. Basically it speaks of the Bolivian and of me as a Bolivian. It speaks of my relationships, of my comments. I am not seeking objectivity with the paper I bring. I am seeking a personal feeling, a discourse

that traverses me, table comments, comments among friends. I don't believe you can talk about Chilean; I do not know them. Nor about Peruvians. I can talk about Bolivians and the ghosts of Bolivians. So I believe that is my work – talk about Bolivians, but of ghosts. So the question of who is the other for your fellow countrymen is difficult. I can talk about your ghosts considering that those are the others.

Is there in your opinion a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

I believe that an encounter is real and I believe that it is held above all on the borders. Other than that, many Bolivians come to Chile for their vacations. Even more so to Peru. There is a political agenda in Bolivia so we are struggling and it is for the recovery of a small territory of the sea. For us it is important that this agenda is achieved. We do not become inferior because of the claim; we are not asking for something to be given to us as a nice gesture or paternally. We are asking for a small piece of sea for symbolic dignity. We want to recover access to the sea. It seems important to me as symbolic dignity, as a political agenda and also as a historical memory. I believe that our new generations have to think about historical memories, not like the old generations but yes, think about it. If not, we will continue living in colonial times; people will continue to be exploited. All these are historical qualms that have to pass. And I believe that is the position. Yes, I believe it would be interesting if a small strip could be granted, a small territory of the sea.



Researcher / Chile

Damir Galaz-Mandakovic (1983, Tocopilla), researcher, professor of History and Geography and Graduate in Education (Universidad de Tarapacá), Master's in Social Sciences (Universidad de Antofagasta), Master's in Social Anthropology and doctorate in Anthropology (Universidad Católica del Norte). Has worked on topics related to the local history of Tocopilla, covering social history, history of architecture of the modern movement, urban anthropology and international migrations. Has researched the enclave economies in the sub-Andean Bolivian plateau, analysing the migration flows and counter flows. Has published eight books in this regard, has participated in a dozen collective books and has published articles on Chileanisation, biopolitics, xenophobia and contemporary trans-border migrations.

<http://damirgalaz.bubok.es>
www.tocopillaysuhistoria.blogspot.com

Who is the other for you?

Personally I have my doubts whether or not the other exists. I think not, because this is a dichotomous construction. It has to do with our conception of the modern world that constructs otherness in order to explain itself. And this is contributed to by the public schools and the different States that from their centralities seek an antagonist in order to construct a protagonist. So this construction of otherness is artificial and completely difficult for our neighbour relations, for our everyday lives as citizens and as people who circulate in this tri-nationality that is Chile, Peru and Bolivia. Therefore I hesitate to speak of otherness in a context where the anthropological, historical and material processes are so similar and that there are disparities in an area that has been populated for thousands of years. We are not going to have a different perception of our neighbours based on these last 200 years. Therefore I don't believe there is a defined otherness with which we could feel different.

Who is “the other” for your fellow countrymen?

Chileans have been victims of an education and also a military discourse that has made them understand Peruvians and Bolivians from a viewpoint of race. Chile has been presented as a white country starting in the XIX century, which has been disseminated throughout the XX century and continues narrating our life at the beginning of the XXI century. This biological myth that the military history speaks of says that Chileans are the fruit of the Mapuches, the Spaniards and the holders of large colonial estates. And that supposedly homogenised its race and enabled it to win the War of the Pacific, understanding the Peruvians and Bolivians as heterogeneous countries, as conflictive countries because they have a great diversity of ethnic groups. Chileans have been constructing Peruvians and Bolivians as an other, as different, where their bodies have been constructed as a text that speaks based on dark skin, based on an Andean world, based on physical traits that are different, that these are no more than the colonial relationships that are expressed in work, in education, in sports, in humour, and that criminalise and infantilise our relations with Peru and Bolivia based on the paternalism of the Chilean State.

What are the essential conclusions of your research for *My neighbour. The other?*

It has to do with the predominance of the military discourse and how a certain type of relations has been becoming normalised based on the Chilean military discourse. Even though we don't realize, it is in our education, in our schools, in the names of the streets, in our festivals, in our list of anniversaries of historical events, and that causes to separate increasingly more from Peruvians and Bolivians due to the effect of the commemoration of a war that was also improper for Chile, a war initiated by outside, English interests. So the War of the Pacific is posed to us

more than an economic problem, as a territorial problem: that through the War of the Pacific the relations among Chile, Peru and Bolivia are racialized, with an ethnic component of supposed inferiority to the Chileans. Then that discourse has been reproduced through different devices, which necessarily refer to feeling that we are Chilean, and this process of Chileanisation that started after these territories became ours, continues, completely in force. It is symbolic violence that we are applying and of which we are also victims, because we are part of a ventriloquist nationalism that speaks of a totally political institution and how from that military policy it is sought to colonise and homogenise what is supposedly the Chilean reality.

Is there in your opinion a real possibility for rapprochement among the three countries? What would have to happen for that to occur?

There should be a three-part willingness, in first place regarding how to construct a history in common, on how we leave aside the stereotypes, the prejudices, the biases, the historiographic, anthropological, educative, economic and political vices in order to be able to construct a community that gives preference to a good coexistence. Without a doubt, cultural exchanges in research, in creating a three-part free circulation zone are completely necessary in order to live together in a better way. In the Chilean case I believe that one of the first



things is to eliminate any anniversary of historical events that refers to the War of the Pacific, not reproducing this violence, this intrastate and interstate bullying in the schools also, for example, not celebrating the 21st of May or the 8th of October, not forgetting these dates but not feeling them as a war trophy. Another thing that would be very important symbolically is changing the names of streets that refer to names of members of the military who in practice were criminals, violent persons who defended totally outside interests. Rethink the war bands, the place names, the celebrations and not forget also that the history of Antofagasta, of Tocopilla, of Calama or of Arica do not start in 1879 but rather much further back, with very early populations. With these national histories they are being erased. So I believe that we must have a greater opening, and in that the professors, the historians and the politicians have a lot to say. For that I point, for example, to a free and sovereign access for Bolivia as a great gesture that speaks to us of reconciliation and brotherhood between these countries.



Artist / Peru

César Cornejo (1966, Lima). Master's in Sculpture and Doctorate in Arts from the National University of Arts and Music of Tokyo; architect from the Universidad Ricardo Palma in Lima. Resides between the United States, Peru and England. Has received awards and residencies from institutions such as the Creative Capital Foundation, New York Foundation for the Arts, Art Omi International Artists Residency, The British Council, The Henry Moore Institute, Vermont Studio Center and the Ministry of Education of Japan, among others. Individual exhibitions in the gallery Lightcontemporary in London; the galleries Kobo Chika and Gyokuei in Tokyo; Bellini in Yokohama, Japan; Lucía de la Puente, Artco and the Peruvian North American Cultural Institute in Lima; and Art Positions, Basel Art Fair Miami 2011. His work has been included in the V Biennial of Clay in Maracaibo Venezuela, Biennial S-Files of the Museo del Barrio NY, Biennial of Busan 2008, in South Korea, among others. His work is represented by the galleries Lucía de la Puente in Lima and Art Front Gallery in Tokyo.

www.cesarcornejo.com

www.punomoca.org

CÉSAR CORNEJO

Who is the other for you?

Being here has obligated me to reflect on the relations among the three countries invited, Bolivia, Chile and Peru, being a person who left Peru 18 years ago. I went to study and lived in Japan for seven years, then three in England, and I currently live in the United States where I work. My idea of the other is not only the image I had when I lived in Peru. It has been fed by other images that I have collected as I have travelled and have gotten to know people from other countries. So for me to now see a person from Chile or from Bolivia is like seeing a person from another country like Pakistan or India or Germany. And I am rediscovering aspects that I had perhaps forgotten regarding certain stereotypes that exist in these countries regarding the other that are influences above all by the event of the war with Chile, the War of the Pacific, that in some way is still the predominant milestone for the three countries. I also try to nourish my work with these other experiences that I have collected in different places or from the exchanges I am having in this place, of that impartiality that has enabled me to get to know other cultures. So for me it is something that maybe is different for people who have not travelled and have not had the opportunity to get to know people from such diverse places. But it is definitely a real problem and I am very glad that it is being addressed in this event, asking us about this topic

What is the relationship between the territory and creation?

I studied architecture before being an artist and my work has always been connected with architecture, with the space, with the territory. So I tend to create a work that responds to the place where I am creating it. In particular, here, in showing us the images, the first was that they seemed to be pre-Hispanic ruins that reminded me of the ruins of the Incas or of other cultures in Peru. Then they informed me that this is the old seat of a silver processor from the XIX century. I believe the presence it has definitely has influenced what we are doing here and this great space is also offering us the opportunity to do something in a bigger dimension that we had planned. Because we had images of the place, but in reality, a piece cannot be decided in detail until you arrive. We have nourished ourselves with the experience of visiting the ruins and feeling the space, the relationship with the sea, the possibilities that exist for observation. It is a type of temple, but a temple for different religions, if they could be so called, or beliefs that have a lot to do with the culture of our countries, the history of our sub development a little, represented in this abandoned construction of an industry that seemed promising at the time but later was not, which is a little like the story of Latin America also.

What does political art mean?

That term is given to a group of works that address topics of the political life of the countries or social problems. But it seems to me a term that is wrong. When art needs labels or categories, I think it stops being art. Art for what it is and that society



develops has to be free from these labels and one of them is that which has placed a certain type of expression as political art and that is not what those artists would seek.

What would be on the opposite side of art?

I believe that passiveness, complacency, mediocrity is what an artist fears the most. Artists struggle above all against that. Of course, there are situations of oppression and injustice that sometimes drive not only artists but common people to do something and I think the role that art has in those circumstances is to be a tool for people to channel their energy, their concerns, but that happens organically. It is not something that is necessarily planned or programmed.

Do you believe the fact of being Peruvian is expressed in your work?

Yes, despite having travelled and worked in various cultures and having been influenced by those cultures, there is always an element that relates to my experience in Peru, the fact of being Peruvian, of having been raised in Peru, but at the same time the question of what it means to be Peruvian is valid. Because in Peru there are different regions and experiences. What a person from the jungle may think of Peru or feel about being Peruvian is very different from what someone from the north or from the coast may feel. What we have is a preoccupation for certain topics, a sensitivity. And there is a legacy that is related to the land and that is manifested in some way with the work that many Peruvians perform.

Tell us about your work in SACO3.

The work that we are presenting has been realised as the result of collaboration with the curator Gustavo Buntinx, who is the director of the project, and with the researcher Harold Hernández and Elliot Túpac. It has been a work of communication and of a constant exchange of ideas that has originated this product that cites the obelisk at the borders of Chile, Peru and Bolivia. It also has as an element a three-headed llama that represents the three countries. The relation is with the shadows. The obelisk functions as a sundial and I believe that it somehow poses the question of whether this llama is separating or uniting, which would mean whether the three countries can think about a future that is going to unite us or that is separating us more.



Artist / Peru

Elliot Urcuhuaranga Cárdenas or “Elliot Tupac” (1978, Lima). Emblematic graphic cultivator of the Chicha cartel, with deep roots in Huancayo, the land of his parents, a place in the midst of the Peruvian mountains from where the essence of the Chicha culture comes from. University studies: Communication Sciences at the Universidad San Martín de Porres; free courses in drawing and painting. Has cultivated in his manner an obsession for typography and the drawing of letters, receiving orders from cinematographic productions (Madeinusa, 2005, and La Teta and La Luna, 2009), publications in magazines (Creative Review and Joia, 2010) and the cover of the magazine Somos (El Comercio), in addition to expositions and workshops inside and outside Peru. Highlighted among the international instances are: Expo Shanghai 2010, Sudala y Chile Chicha (2010), Gallery Primary Projects (Miami, 2011), Trimarchi 2011 (Argentina), 1st Festival of Urban Intervention Hecho en Casa (Homemade) (Santiago, 2012), Puma Urban Art Exhibition 2013 in the Recoleta Cultural Centre (Buenos Aires), Festival Living Walls of Atlanta (2013), Festival of Urban Art En la Calle (In the Street) (Bogota, 2013).

www.elliottupac.com

ELLIOT URCUHUARANGA O “ELLIOT TÚPAC”

Who is the other for you?

It is always that individual who achieved seeing for the first time that which I have the need to know a little more. This is probably based on my first setting, which could be the new neighbours that one has. And then at a territorial level and also at a national level. Always that need to understand the idiosyncrasy, the way of thinking, the way of seeing things, of seeing one single object in different ways, which I believe is a constant need of seeing the neighbour.

What is the relationship between the territory and creation?

It is a constant need that enables me to question things. Because finally there is no creative attempt if I don't start involving in principle the immediate surroundings in which I am developing. Then that gives me guidelines to develop a graphic proposal where I link the design, the painting and the muralism. There is always an internal questioning, socially speaking, that enables me to get much information in that regard.

What does political art mean?

It would be difficult to define. The way I see it, it always goes by the topic that any creative act, any act of development and searching generates a political act. It doesn't even necessarily maintain a defined order of political thought, but rather is the fact of developing an idea that people can reinterpret another way. I believe that could already be considered a political act.

What would be on the opposite side of art?

I believe it is the simple act of crossing your arms and letting everything happen as a spectator. Art itself has a need to generate some type of questioning in people and goes that way.

Is the fact of being Peruvian expressed in your work?

It is reflected a lot in what I develop in my work, definitely. I have many immediate references from the family, based on what my father calls artisan people, people linked to social communication, and all that has been able to somehow mark this subsequent development of my work. Definitely there is a direct relation.

Tell us about your work in SACO3.

At first it started from the idea and the invitation from Gustavo Buntinx, Peruvian curator, of developing individual ideas. But this time it is a collective work. So we tossed around a lot of ideas, suggestions. If I have to talk about the sum of my proposal, it has to do with the development here on the esplanade of a graphic attempt of what a line of Nazca would be, taking advantage of the elements that e



xist here and making an attempt at the relation between the geographic space where the lines of Nazca were developed and this space, which is considered dry.



Artist / Bolivia

Andres Bedoya (1978, La Paz). From 1997 to 2001, he studied Fine Arts at the University of Texas (Austin). Then after residing in New York for ten years, he currently lives in his native city. He has held 15 individual expositions, reaching spaces such as the National Art Museum, Nube Gallery and Kiosko Gallery, in Bolivia, as well as the Abrons Arts Center and Salon81 of NY. Internationally, his work has been in Argentina, Chile, Peru, England and the United States, including instances such as the fairs Pinta NY, Art Lima and Ch.ACO, in Santiago. In NY, he participated as an artist or as organizer of events in various spaces including MoMA PS1. In 2012 he was highlighted at the Biennial of Santa Cruz, Bolivia.

www.andresbedoya.com

ANDRÉS BEDOYA

Who is the other for you?

In reality it is a question that never interested me much. Because defining the other implies something very concrete in human nature or in human relations: that there is a centre and around it are others. And that is a falsehood, obviously, an unnecessary construction that is used to define distances, to exoticize. So there is no other. With everyone being others, the concept ceases to exist. It is not interesting other than to study why the concept of other is construed, and I do not consider that concept outside a context of learning and trying to acquire certain influences in my work. Because I don't like to enter into conversations about things I don't know without having certain awareness. But talking about individuals, people, pueblos, nations, there really is no other. It is a very interesting philosophical and current political question, but as an artist it doesn't interest me.

What is the relationship between the territory and creation?

That question is so broad that it is nearly impossible to answer. That is, the personal territory, obviously that topography is generated through your experience. Then the relationship is totally immediate and concrete. But if you are speaking broadly at the level of a nation, Bolivia, Peru and Chile, then the territory is more anti-creation. It is a space that limits, a limitation that if you like is even destructive of culture, it generates conflicts, generates the other, but in a negative manner. It generates all types of economic conditions that in general benefit very few people. The territory, broadly and politically is anti-creation; it is complete destructive. So it depends a little on how you define it. In my work the territory is obviously Bolivia, but in the context of my experience in Bolivia and what it had meant to grow up in a country like Bolivia, having left long ago and what it means to return to Bolivia, defined very clearly from a personal framework. In that sense it means everything for my personal creation.

What does political art mean?

Political art is in reality something that some gringo invented to define what he perceived was being generated in spaces such as Latin America: art related to very clear and very obvious political events, or situations related to those ruptures of power. But nearly all art is political in reality, a reason for which that categorisation of art is a little ghetto and in some way Latin American artists are just now starting to leave that ghetto. All art is political, obviously, some more than others. Art has the function of bringing some light to certain situations, whether they are personal, obviously political. So in a country like Bolivia and living in a city like La Paz, all life is political: you can't go out to eat without there being a political aspect that defines where you are in the city, what you eat, and how much it costs. Everything has a political implication. Being a Bolivian who lives in La Paz, being the seat of government, the way in which politics defines everyday life is a little more palpable. So it is a little difficult to say that art is political and that

political art is revealing something more when in reality in a space like Bolivia political art documents something, but of which the people are perfectly aware. So while it is useful for people outside of Bolivia or Latin America to more or less capture the type of issue that is being addressed, the category of political art is not particularly useful for Latin American artists. It is somewhat obvious.

What would be on the opposite side of art?

The only thing that is opposite is not doing art. I don't believe there is a dark force of evil that is on the opposite side of art. The only thing is not to generate it, which is also okay. I don't believe that art is the most important thing in the world, nor do I believe that it is vital for the whole world to understand it. There are other cultural expressions that are equally or even more important. Contemporary art, or at least by linking it with markets turns it into an object that is too easily modified. Then it loses much of its value.

Do you believe the fact of being Bolivian is expressed in your work?

Totally. I lived outside of Bolivia for a long time and I came back because I realised that being Bolivian had an enormous importance. Because my work is very personal. I don't deal with topics outside my personal experience and what is personal is also context. In order to understand yourself within, you have to understand what surrounds you. So the answers I was looking for in many cases were in the physical, social and economic context that was in Bolivia. Understanding who I am necessarily obligated me to understand who I am in Bolivia, what Bolivia has been, etcetera. So I consider that the best work I have done has always been in Bolivia, work that perhaps is not as good but that has been important for me. So yes, Bolivia at this particular moment, being Bolivian, working in Bolivia generating work related to that context is everything for me. There is no other option.

Tell us about your work in SACO3.

It is a series of mirrors made of silver and that in reality is an echo of the space in which we are working, which is the Huanchaca Cultural Park that was a Bolivian foundry where thousands of tons of silver were processed each month. It is curious to work with the mirror, since it is a luxury object that exists. There are colonial mirrors made of silver in Bolivia that you can go to see in convents. So in some way, something as frivolous as a mirror, being produced from a noble metal, is always an interesting contrast. And also, I believe that the history of the region is defined by how the resources have been exploited: mainly by people from outside. And in the case of Bolivia, while a more recent history has been tin, silver is what has defined the country's history. Potosí, which became the biggest city of the world in its time, had the foundry with the highest concentration of silver in the world: the Cerro Rico. So both the glory and the misery of Bolivia are closely associated with that metal. And curiously, this foundry, which had cost the equivalent of millions of dollars functioned only a short time. The fact that it functioned so little gives an idea of the type of wealth and the waste that had



existed, of the frivolous manner in which the elite have acted in the country and I am sure, in the entire region. So it seemed curious to me to work with that material. I did not want to speak specifically of the sea or of those things, because the problems that exist in the region go far beyond that. They are not reduced to that.



Artist / Bolivia

Jaime Achocalla Quisbert (1984, Oruro). Visual artist, graduated from the Institute of Fine Arts of Oruro. In 2007, he received First Prize in the national painting contest *Pinta la Navidad con nosotros* (Paint the Nativity with us), organised by Aldeas Infantiles SOS and was selected in the Biennial SIART. Highlighted individual expositions: *Sombra y Materia* (Shadow and Matter) (Casa Municipal de Cultura Oruro, 2011) and *Espesjos Clisados* (Stencilled Mirrors) (Instituto Superior de Bellas Artes, 2012). The same year he did the KIOSKO residency in Santa Cruz de la Sierra. In 2013, he participated in *Nexusurnexus*, part of the Brooklyn International Performance Art Festival, El Bunker space, La Paz; and was invited to the exposition *La Quinoa: el grano de oro desde el arte* (La Quinoa: the grain of gold from art) in the National Museum of Art in La Paz, Bolivia. In 2014 he was included in the official selection for the Youth Art Contest *Expresarte 2014*, organised by the cultural centre of Spain in Bolivia. Current member of the *Kolektivo de Agresión Kultural Perro Petardos* and organiser of the annual contemporary art show *Antiarte* in Oruro, Bolivia.



JAIME ACHOCALLA

Who is the other for you?

It's my other part. That is, I am okay if the other part is okay. That is within the Andean Cosmo vision that understands that situation of reciprocity and that I assume is that way; that it is I myself who is there. We are the same species. The other is part of me, influences me. It is my problem and also my possibility.

What is the relationship between the territory and creation?

I believe it is something intrinsic. It speaks of the space in which you live. When you make art, identity is generated. What you have lived from the place, from the geographic feature, the urbanity, from the space in which you live, from there the discourse is constructed. And obviously the place speaks through you. It is a very close relationship between territory and creation. I believe it is important to know how to read the territory in which you are in order to propose ideas, concepts.

What is political art?

It would be the joint creation: politics as the art of governing. Human beings are political animals so I understand that it is art with responsibility. I believe that making art speaking of important things, that question

important situations, helps to build a better social situation. I understand that it would be a part of what art is committed to and is transformed into a point of social intervention, of social change, of a paradigm of thought that can generate dynamics that favour the development of people as persons.

What would be on the opposite side of art?

It would be a kind of no action, of a cold state. I understand that it would be doing nothing. The nothing would be the other side of art. Because I understand that art functions as a human dynamic strictly speaking and is action, movement, something alive. So the other side would be nothing, stillness, that which doesn't move, that which doesn't feel, perhaps it would be without life.

Do you believe the fact of being Bolivian is expressed in your work?

Of course, that is intrinsic. I am Bolivian, I think, I have been born, I have grown up there and obviously the fact of being Bolivian is in the work. I am working with earth, adobe, which is the material with which houses are built, not during recent times, but it is the history of Bolivia. A long time ago adobe was used for construction. I live in a house of adobe. So that has a language, it generates a social environment where people grow and I am working with that; I am proposing the aesthetic of the land and that is in Bolivia.

Please tell us about your work in SACO.

It is a kind of totem of earth that explores the aesthetic, symbolic possibilities of that which is constructed of such a noble material and that is available to everyone, which is the earth. And I understand that the weave of straw that holds it is a cohesion of that which at times is dispersed and is structured that way. I very much like the idea of working with that and the texture, the form of the earth that is so uneven also seduces me a lot.



Artist / Chile

Claudio Correa (1972, Arica). Lives and works between Valdivia and Santiago. Graduate and Master's in Visual Arts (Universidad de Chile). Highlighted among his individual works: *Cuatro formas de ser republicano a la distancia* (Four ways of being republican at a distance) (Galería Patricia Ready, 2013), *Agencia Intermediaria* (Intermediary Agency) (Galería Gabriela Mistral, 2010) and *Memorial para jóvenes problema* (Memorial for problem young people) (Galería D21, 2010), all in Santiago. His international presence intensified after his participation in the VIII Biennial of La Habana (2003) and in the Biennial of Shanghai (2004) as part of the Project N11 of the Galería Muro Sur, then being invited to expositions in Germany, Argentina, China, United States, France, Holland, Sweden, Uruguay and Spain. Part of the selection of the Triennial of Chile 2009, held in 2010 by the curator Fernando Castro Flórez, included the exposition *Ni pena ni miedo* (Neither sadness nor fear) in Galería Blanca Soto de Madrid, in the Museo Extremeño and Iberoamericano de Arte Contemporáneo (MEIAC) of Badajoz, Spain, and The Phantom Limb / *El miembro fantasma* in the Gallery Open Show Studio, Athens, Greece. In 2013, he was selected by the curator José Roca for the FLORA ars+natura Residency in Colombia, concluding with the exposition of *Naturaleza Violenta* (Violent Nature) in Bogota.

CLAUDIO CORREA

Who is the other for you?

Not necessarily my neighbour. The other could even be the one who is in my own space of cohabitation. The idea of the difference does not necessarily indicate that the one who is different has to be my neighbour, which would have to be the most chauvinist way of thinking that my neighbour is the other.

What is the relationship between the territory and creation?

In my work, the territory is mobile in the sense that the borders themselves that demarcate the national senses are mobile and permeable.

What does political art mean?

Political art is perhaps a redundancy because all art is political. If you think that a position is in dialogue with another, that dialogue relationship would already mark a political position in the sense that relationships would be established that would be horizontal, vertical or transversal. If I establish a communicational relationship with another in a horizontal mode, it means that the political notion would be much more democratic and egalitarian. If I establish a vertical relationship it would mean that it is toward power. In the case it is downward, following the same vertical logic it would mean that the speaker is the power. Therefore, I believe that any communication system is political and art is a communication system.

What would be on the opposite side of art?

It's a difficult question because for that you would have to define what art is. In order to define art and its opposite, you would have to define the notion of the limit of art. So that question involves bigger responses. It is almost Heideggerian in the sense that, in order to define the notion of being, the notion of limit has to be determined and the limit of art definitively is not life, given that art is in life. The limit of art is the artistic, and the artistic would be all that comes to kill art. The flow in which that artistic action is being produced, the artistic I believe would be the opposite of art; would be the spectacle of art, the fiction, the commercialisation, the cart of art. In order to understand art, I believe, we are going to make a separation between the artistic, which comes to be the artistic scene; that is, the spectators, and the artistic act, which would mean while the art is being produced. Both things are not equal. And for me to be able to see something I have to be outside. Therefore, it would no longer be art. I would be outside the art, would be a spectator of a spectacle, the fiction.

Do you believe the fact of being Chilean is expressed in your work?

That is evident. The fact of being Chilean would always be expressed and when it is understood that the artistic act has a locality. The locality I believe is fundamental even for the global notion of art. Global art without a locality would mean an



emptying of any type of identity and I believe that art is also a notion of identity.

Could you tell us about your work for SACO3?

It is a team of people who work in the way that was written before regarding what is currently motivated by a project not necessarily mine. It is composed of two things. One is a flagpole demarcating a limit, a notion of national identity. And on the other hand there are three sails that would be the inverse of a static notion, the idea of mobility given that the idea of a ship is a notion of travel. Then it contains the notion of a sail. Giving mobility to a demarcating landmark perhaps is indicating to us that those notions of identity are mobile, the same as national identities. The work is entitled *Monumento a la Antofagasta boliviana* (Monument to the Bolivian Antofagasta) and indicates that this place, before being called Chile had already taken on an identity independent of the flag that it has. There would be the metaphor of this mobility of the landmark which would be the flag, which in this case is replaced by the cloth of the sail.

Catalina González (Chile, 1979). In her work, the construction of the image expresses a fictional space represented through photography and other media; the exploration of the setting is a reflexive process regarding a social space transformed into ways of inhabiting. She currently resides in Alto Hospicio, in a process of exploring territorial margins marked by the Atacama Desert. Graduate in Fine Arts (Universidad Arcis) and Diploma in Aesthetics and Contemporary Thought (Universidad Diego Portales), she has done individual expositions in the galleries AFA, Animal and Patricia Ready (Santiago). Highlighted is her participation in the group expositions: Del Otro Lado (From the Other Side) (Centro Cultural Palacio La Moneda), Constructed Realities (Fotogalerie, Austria), Ciudadanas (Citizens) (Museo del Chopo, México) and Udine (Galería Tina Modotti and Battistero Museo del Duomo, Italy). She received the award Bicentennial of Youth Art MAVI (Museum of Visual Arts), among others, and has participated in various contemporary art fairs.

<http://catagonzalez.wix.com/cata>

Artist / Chile



Who is the other for you?

It is the one who leaves the context in a territory or in a space-time and causes certain suspicion in the place. Then there starts a taking advantage by one of the other, and finally it is always like a cynical relationship. The other adapts, but the territory or the place never recognise that and the other always ends up being a scapegoat for all the problems of a territory or of a space-time and that is quite terrible.

What is your relationship between the territory and creation?

The relationship of the territory with creation, at least in my case, is direct. You generate a work through a territory, from a context. The work is born through a unique complexity that has a landscape or a place.

What does political art mean?

I believe that any manifestation of cultural and of art above all, carries with it a political expression that generates dialogue among the others, among artist colleagues, in the world that calls it; and it generates a silent bomb, a discourse that goes against the official political discourse. Even the official political discourse can hold onto the artistic discourse, the creative format. But art is never going to be directly related to politics, but rather, even though it tries to be linked will always take its own path. It slips from its grasp. The thought is always going to cover other artists, other worlds of interpretation. In truth, political art goes far beyond its title. It is as if all art ends up being political.

What is the opposite of art?

The opposite of art, in general is the practical world. When you make a work you always try to resolve many things in order to achieve the idea in a practical manner, so it functions. There is an investigation there of the practical world, the social world, but in the end the work has no sense in the practical world. It always escapes common sense, the sense of society. Art is always trying to twist the sense of society.

Do you believe the fact of being Chilean is expressed in your work?

It could be, in more of a personal sense. I was in Bolivia last year and it fascinated me a lot being there, but I also felt the weight of being Chilean in a territory that suffers a lot with having had a part of its landscape extirpated. There I would generate an awareness that called me to go into depth on the theme of the landscape and for that reason also my work is called "The landscape that unites us". The landscape is the only thing that escapes any belonging. Each person experiences it according to an experience, according to a context. And it doesn't belong to anyone in the end. But there is an awareness of the pain it means for Bolivians not having a part of their past, like they remain in a territorial uprooting, an uprooting from the landscape. The

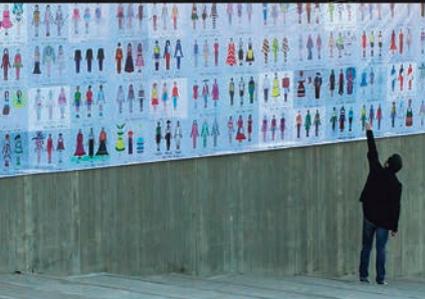
Bolivian culture comes from the culture of the Changos and there is a detachment, basically, from their origins. And of course if you start to go into depth on that, you understand beyond the economic need or what the sea could mean, or what a politician might do regarding a discourse to balance other problems, to hide other problems. Finally, the people see it as a symbolic resource, which is the strongest.

Tell us about your work in SACO3.

The process started from the analysis of who the other could be. There I was influenced by movies such as Dogeville, by Lars von Trier. I believe that it shows very well what happens with the other when you arrive in a territory, in an oppressive and different landscape, and then are the scapegoat for what happens. Then the process ended up involving the sulphur element. I started to research it as a chemical and mineral element. And I found that sulphur dissolves in water. They do not form a whole. There are basically juxtaposed. I did some tests and realised that symbolically it worked for me, because the two elements live together but in a juxtaposed way and are not able to unite as a landscape. Then I followed with a process of searching for symbols and I found a map prior to the War of the Pacific, from the English, that had already located the saltpetre deposits, and it was also useful for me to symbolically understand how power generates a different



territory; visualises the territory differently. Then I realised that I needed to come to the ruins. I couldn't do an intervention without experiencing the place. I escaped from Iquique for a day. And there arose the idea of occupying that specific space that is like the entrance to the silver foundry. I noticed the gate that is there behind, impeding the entrance. In front there is also a stairway that is coming apart and I decided to work with an object that would create a relationship with the space, but in a contradictory way, such as a decorative water fountain that is generally used at the entrance to a place or to commemorate something. And I also thought of the water as an interrupting element that generates movement among the ruin; an activation through sound, of movement and contradiction. I started from the round form so that it would dialogue with the tower above in architectonic form. There is also the idea of a water mirror, but in the end the sulphur impedes it. The water mirror is an impossibility but it is latent just the same. What would be a vertical object is given by the water; it was to remember the theme of the sundial and give account somewhat of all the spatiality of the place in a mini intervention, let's say. It speaks of shadow, of the sun, of space and time. It also has a reference to the past. The past that unites us, basically contradicting what a political map might say. The landscape unites us through the experience and not by a political territory.



SE VENDE GROUP

Created in 2004 in Antofagasta (Chile), the Group SE VENDE Mobile Contemporary Art Platform has carried out projects along three lines: education, linkage (circulation, visibility and networks) and territory (residencies and actions *El Lugar Más Seco del Mundo* (The Driest Place in the World) in Quillagua). It involves an independent work opportunity, the objectives of which are to promote, professionalise and make the local scene dynamic by installing platforms for dialogue and reflection through expositions, conferences, workshops, residencies and editorial projects.

SE VENDE articulates its strategies through autonomous and collaborative arrangements in order to insert the Atacama Desert as a focus of national and international interest for artists and researchers. In addition to the three versions of the Contemporary Art Week held up until now (2012, 2013 and 2014), highlighted among other projects and programs carried out are: residency and workshop of Cristóbal León and Joaquín Cociña in Antofagasta (2014); participation in national encounters by independent groups organised by CNCA: 2013 Concepción and 2014 Santiago and Copiapó; Intervention *Juego Mixto* (Mixed Game) in Quillagua (2013); publication of the SACO2 book (2013); the book *SE VENDE 4* (2013); open debate *La (in)existencia de los límites de expresión en espacios públicos y la (i) legitimidad de la censura ciudadana* (The (in)existence of the limits of expression in public spaces and the (i)legitimacy of civic censorship) (2013, Antofagasta); conference *Territorios latentes - iniciativas independientes en las escenas locales de arte, Argentina / Colombia / Chile* (Latent territories – independent initiatives in local art scenes, Argentina / Colombia / Chile) (2012, Antofagasta); exposition *Utopías aplicadas. Un manual del bolsillo* (Applied utopias. A pocket manual) (2012, Antofagasta); residency of Fernando Prats in *El Lugar Más Seco del Mundo* (The Driest Place in the World) (2012, Quillagua); conference *Curatorías y curadores en la escena del arte actual* (Curatorships and curators in the current art scene) by Carolina Lara (2012, Antofagasta); exposition *Cuerpos rebelados, la performance en Concepción*, (Rebelled bodies, the performance in Concepcion) curatorship by Carolina Lara (2012, Antofagasta); interventions in *El Lugar Más Seco del Mundo: Sin fin* (The Driest Place in the Word: Endless), Roxana Ramos (Argentina), *Círculo de Protección* (Circle of Protection), Mariano Gusils (Argentina), *Noche y Niebla* (Night and Fog), Luis Fernando Arango (Colombia) and the group Feto (2012, Quillagua); conference by Fernando Prats & Justo Pastor Mellado *Gran Sur y Acción Quillagua* (Great South and Quillagua Action), (2012, Antofagasta); exposition *Otro eje norte – norte* (Another north – north axis), curatorship by Marcos Figueroa (Triennial of Chile 2009, Salta and Antofagasta); expositions *Otro país. Mes de Antofagasta* (Another country. Antofagasta Month), (2006, Santiago); *Otro país. Mes de Antofagasta* (Another Country, Antofagasta Month), (2007, Valdivia), and *Se Vende I, II and III* (Antofagasta, 2004, 2005 and 2009, respectively).

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In its third version, the Week of Contemporary Art, SACO, is positioned in Chile and Latin America as a cyclical opportunity for dialogue on art and territories, the physical and the fictitious. In 2014, the Collective Group SE VENDE Mobile Contemporary Art Platform, invites three countries: Bolivia, Peru and Chile, to measure the real distance between the bordering pueblos through research, curatorship and interventions in the open space.

In the residency My Neighbour, The Other, held in the Huanchaca Cultural Park from the 16th to the 25th of August, participating from Bolivia were Lucía Querejazu, Juan Fabbri, Andrés Bedoya and Jaime Achocalla; from Peru, Gustavo Buntinx, Harold Hernández, César Cornejo and Elliot Túpac Urcuhuaranga; and from Chile, Rodolfo Andaur, Damir Galaz-Mandakovic, Claudio Correa and Catalina González.

In this publication we share the diagnosis of the tripartite relations realised through previous research, the work process in situ and its tangible results, the post-curatorial reflections, and interviews with the participant experts.

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