



h t t p : / / w w w . r e s e x t e n s a . n e t

INDEX

Contact Information/BioPg. 3
InstallationsPg. 5-26
VideosPg. 28-41
Digital PrintsPg. 43-38
Curriculum VitaePg. 50-57
Artist's StatementPg. 58

MAGALY PONCE

Contact Information magaly@resextena.net
www.resextena.net

Short Bio Magaly Ponce is a video and installation artist from Chile. Ponce studied Graphic Design at Universidad de Valparaíso, Valparaíso Chile. Received a Creative Video Grant awarded in Latin America by the Rockefeller, Mac Arthur and Lampadia Foundations. Later, received a Creative Video Grant awarded by Fundación Andes, in Chile. She graduated with a M.F.A. degree thanks to a two-year Fulbright grant and a Syracuse University scholarship. Ponce currently teaches New Media at Bridgewater State College in Massachusetts. Her work has been exhibited widely in her home country, Denmark, Korea and in the US. Ponce's inspiration comes from a variety of sources; ranging from repression, anxiety, anger, love, admiration and contemplation. She uses metaphoric language to convey the complexity of the subject matter, something explicitness cannot convey. Her work gravitates from the Poetic to the Political maintaining a love for audio and crafted imagery.



INSTALLATIONS

She said: What is history?
And he said: History is an angel being blown backwards into the future
He said: History is a pile of debris, and the angel wants to go back and fix things,
to repair the things that have been broken.
But the storm keeps blowing the angel backwards into the future.
And this storm, this storm is called Progress.
Laurie Anderson

INSTALLATIONS

PALACIO DA CULTURA
Praia Cabo Verde, June 2008.

Video projection on the pavement street that separates the Palacio da Cultura and Praia's main plaza. The 30 minute loop of a shipreck in Praia's bay was transgressed by pedestrian and car traffic. When projected onto a white van, the projection would light up and distort and be raised from the ground.



INSTALLATIONS

FUNDACION AMILCAR CABRAL Video installation about Cape Verde's water resources.

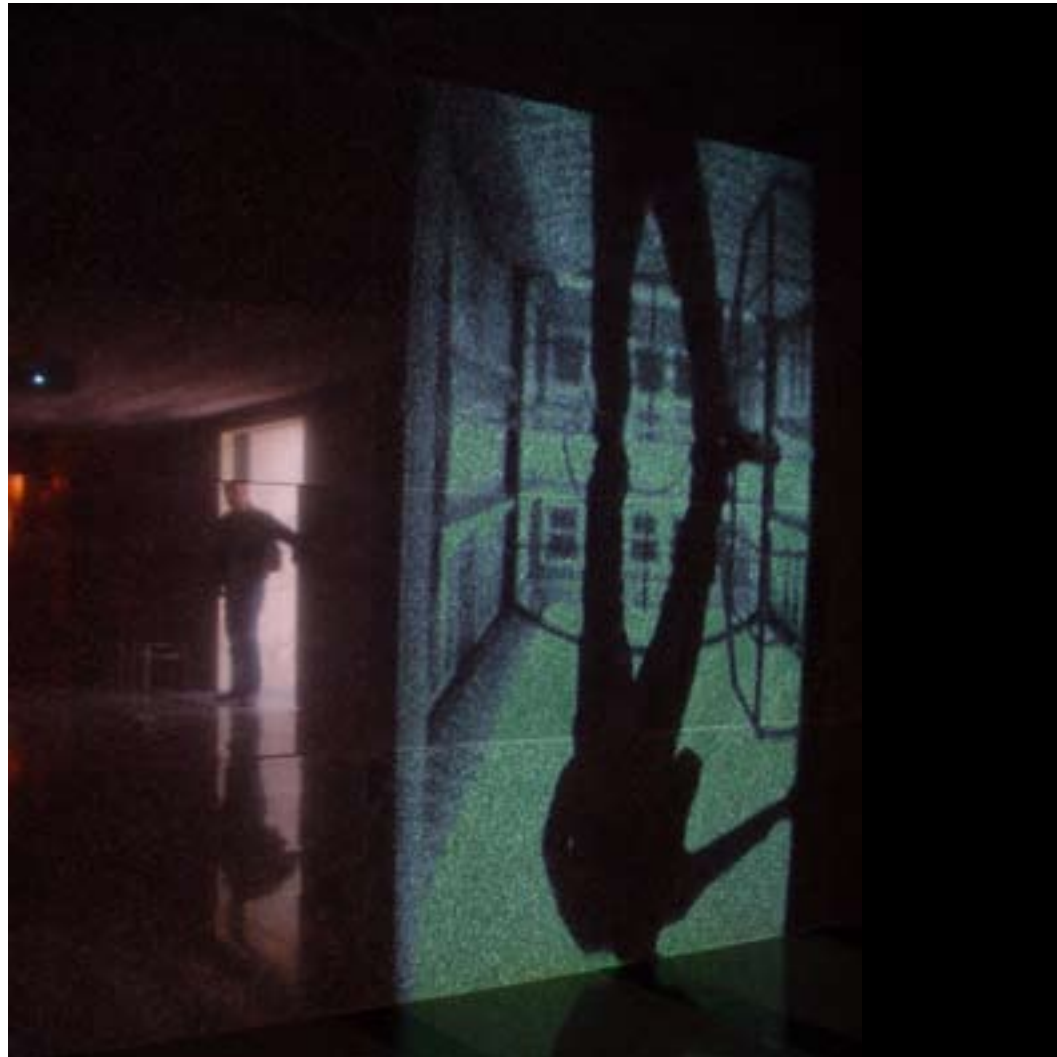
Group exhibition organized by César Schofield,
Praia Cabo Verde, June 2008.



THE LISBON VILLAGE FESTIVAL 2007
Installation show as part of Village festival.
Fundação Portuguesa das Comunicações
Portugal, June 14th to July 8th 2007
www.villagefestival.net

The Village Art t is part of the LVF program and opens the Lisbon Village Festival 2007. Its main goal is to open three respected cultural places in Lisbon, offering the public an alternative in the artistic offer of the city. A series of exhibits of new media and digital tendencies will show the constant presence of technologies in contemporary art. The presented works authorship will be from foreign and Portuguese artists, with a strong international guest that will prestige the event. The first exhibition's launching is scheduled for June 07th and the Village Art will go on until mid-July. Natércia Caneira, Village Art Coordinator.

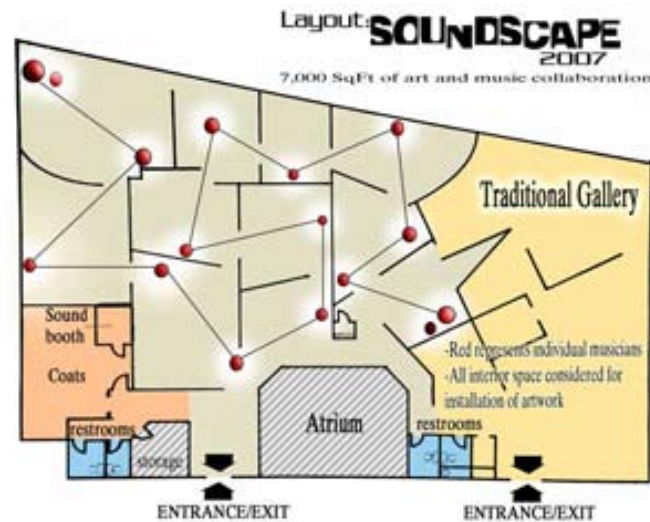
INSTALLATIONS



INSTALLATIONS

SOUNDSCAPE
September 14 and 15-June 15th and 16th
368 Congress street, Boston MA 02210.
Savvas Spyridopoulos
info@SOUNDSCAPE2007.COM
(617) 669 - 5690
<http://www.soundscape2007.com/>

SOUNDSCAPE took place, in a large space, which is detailed in the diagram below. Each red circle represents a single musician. The two paired circles at both ends of the chain represent a drum and bass duo, and the individual circles represent soloists. The two duos will be synchronized by monitor speakers. The black lines represent walls, constructed continuously from floor to ceiling, to isolate the sounds of the different areas. The musicians are linked, visually and audibly, only to their two neighbors. They will be playing in response only to these others. Even though the musicians' playing will be quite free, musical cohesion will be maintained by playing the same vamps (simple defined musical motifs) and jazz tunes. The result will be a chain of sound that transforms from one area to the next, but has a smooth flow of communication. Throughout the space will be sight specific artworks, from lighting installation and sculpture, to video and architecture, which relate to ideas of motion, sound, space, and dynamic flow. As audience members move throughout the space to view the artwork the sound will modulate and change for their ears as the art does for their eyes.



INSTALLATIONS

SOUNDSCAPE

September 14 and 15-June 15th and 16th
368 Congress street, Boston MA 02210.
Savvas Spyridopoulos
info@SOUNDSCAPE2007.COM
(617) 669 - 5690
<http://www.soundscape2007.com/>

The large video projection corresponds to the reflected image on a mylar sheet attached to a base drum on an adjacent room. The video image looks as a direct camcorder image of the space, just a still capture. When the drummer hits the pedal, it makes the image on the projection reverberate, and with it the image of the keyboard player and the audience in the space. The visual effect is a tight connection between the sound and the image, of both the musicians and the audience. The interesting effect is that the projected image on the wall takes a fluid form, that adds humor and surprise to a rather documental like image of a sound performance.



INSTALLATIONS

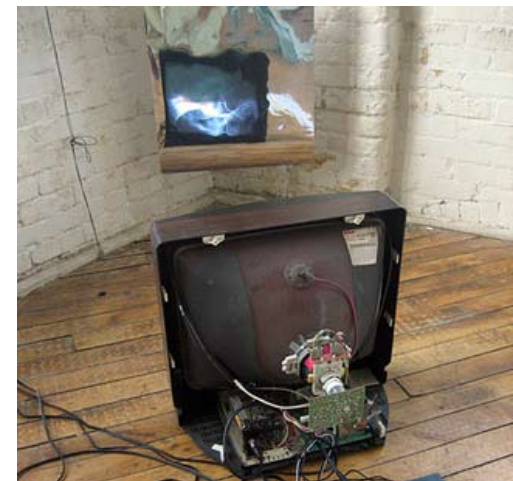
DE/CONSTRUCT

Temporary installations on a 4,000 square foot loft
On view May 18-27 1:00-7:00pm
150 chestnut st. 7th floor, Providence, RI.

"Portrait of Light and Direction"
Magaly Ponce

Video, blinds, silver mylar, air filter metal scraps.

Seven artists and two architects create work that temporarily inhabits the spaces within a 4,000 square foot loft in providence, RI. The loft is slated for demolition and reconstruction following the exhibition. This afforded the artists the chance to literally deconstruct and/or reconstruct their work and the space they've chosen within the loft. The loft is located at 150 chestnut st. In the jewelry district of providence, RI.



INSTALLATIONS

DE/CONSTRUCT

Temporary installations on a 4,000 square foot loft
On view May 18-27 1:00-7:00pm
150 chestnut st. 7th floor, Providence, RI.

“Portrait of Light and Direction”
Magaly Ponce

Video, blinds, silver mylar, air filter metal scraps.

I started working with the memory of a video image artist Jimmy Rahn and I generated while at a residency at the Experimental Television Center in Owego, NY. I used this image to reflect on light as a dynamic and playful element. I took apart the air conditioner filters and discover these amazing metal scraps with printed arrows on them that I used as a drawing element. I also used eight large size blinds to create a sculpture that reflected the nature of the manipulated video image, their fluidity, simplicity and malleability. The video is reflected on a sheet of silver mylar that responds to the airflow from an adjacent window, distorting the image of the tv screen and the space even more. Three photos by Lisa Perez.



INSTALLATIONS

Subject, Horizon, Reflection
September 2006
Curator: Vesela Sretenovic
David Winton Bell Gallery

Incorporates six different projections of hazy landscapes, and horizon, blurred figures/subjects and their reflections. Projected on different walls of the 2nd floor hallway and the space between the elevators, the mixture of images produces an encompassing luminescent environment that appears at once real and illusionary.

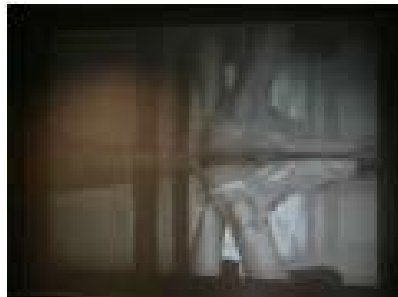
The first projection occupies the space between the elevators, screening with two cameras the real-time images of people coming in and out of the elevator. While the black-and-white camera is focusing on people's feet and their reflection on the floor, the other, color camera is capturing people's full figures and their reflections on the floor. Since one camera is flipped down while recording and the other is manipulated by computer the projected images are also flipped, meaning that images of the actual body-movements are on the bottom and their reflective images are on the top. Moreover, the fact that the floor of the entire 2nd floor also has highly reflective surface contributes to yet another doubling or extension of reflections: from the wall projection to the the surrounding space.



INSTALLATIONS

Subject, Horizon, Reflection
September 2006
Curator: Vesela Sretenovic
David Winton Bell Gallery

This play of reflections continues in the set of two other projections displayed on the corner walls of the long hallway so that the second projection mirrors/reflects the first. Here the pre-recorded imagery of vast un/known landscapes blends in with those of water, sunlight, shadows, people and their reflections, creating a space that erases a borderline between physical appearances and fantasies. However, every time the color camera in the space between the elevator is activated, recoding live images of people coming in and out, the same footage is played back with 3 second-delay and is split into two projections on the corner walls (so that the second mirrors/reflects the first), allowing oneself to see the self reflection but also the reflections of others entering the same space.



Lastly, three vertical projections are presented on another long wall of the hallway. Functioning like a large triptych they are playing the pre-recorded images of the empty hallway and its reflections and the artist body in motion and her reflections, exploring the experience of (self)reflection, and the idea of mirroring of the self and the surrounding. Indeed, Ponce's multi-part video installation Subject, Horizon, Reflection is an embodiment of reflectivity, altering an ordinary walk-way space into its poetic, dream-like reflection.

INSTALLATIONS



INSTALLATIONS

Insite

Scenarios / Video&Sound / Ellipsis /
Curator: Hans Fjellestad
Artists: Damon Holzborn,
Liisa Lounila,
Magaly Ponce,
Ivan Díaz Robledo

First Residency, November 2004
Second Residency, March 2005
Third Residency, September 2005

The San Diego-Tijuana borderlands constitute a complex region of interactions with multiple sociological loci. Movement and flow define the image of the trans-border corridor. This elliptical, double-centered urban space, like no other location, surrenders itself to this dance of indices with athletic mobility and convertibility of opposed distant situations. Ellipsis seeks to inhabit this in-between world, linking optical/sound image with temporal space to create a temporary circuit, and produce a creative tension that gives the event momentary life. <http://www.insite05.org/>



Every image is surrounded by an atmosphere of world. Sartre
“There will be no recital formality, no successive presentation of independent pieces, but rather the collective sculpting of an event, the formation and building of a community. Artist collaborators will perform from within the collective space, rejecting the traditional stage/house orientation and artist as author/hero mythology. The audience is considered an active participant and must be given meaningful access to the “public” discourse – the engagement-avoidance binary alone is not a meaningful mode of interaction in this context.” Curatorial Statement Excerpt

INSTALLATIONS

perro.swf

Pixilerations

Providence RI 2006

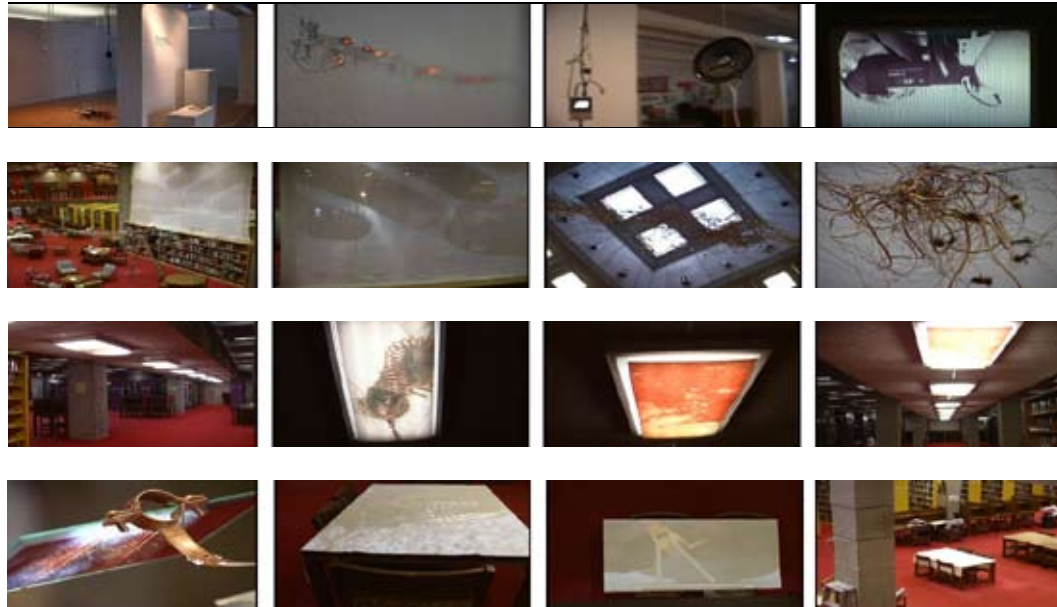


INSTALLATIONS

"Remains"

Wallace L. Anderson Gallery
& Maxwell Library
Bridgewater State College
February 14th 2005

This exhibit explores the relationship between fear and desire. In the tradition of Lysistrata, Ponce uses some humor to reflect on love and war, and wholeness and fragmentation. The artist is intrigued by how small scale 'personal moments' can have a larger and more powerful presence when grouped together, or accumulated over time. The desegregation of the body in a formal sense allows the coverage of a bigger psychological and physical space. By this act of dispersion, transcendence is achieved.



It consists of small hair sculptures, suspended in the center of the Library atrium, and three video loops projected on a video screen and floors. Five 3 by 8 digital prints and 24 2x5 prints of Japanese paper are suspended from the florescent lights on the second floor as containers for an image. There are 24 lights of 47 by 21 inches app. In the gallery there is frequency sounds of the US (50Mhz) and Chilean (60 MHz) electric current.

INSTALLATIONS

"Concurring Cities and a Cicada"

Curator: Olivia Lahs-Gonzales
Lucy and Stanley Lopata
Sculpture Garden
September 2003 to May 2004

The exhibit integrates poetic texts applied to the surface of nine windows surrounding the sculpture garden with a sound composition of cicadas and other ambient sounds. Ponce's piece engages the viewer directly by "speaking" to them through the applied text, but also utilizes the "world beyond the windows" of The Sheldon by integrating the window reflections of the urban environment outside the Sheldon. The whole is a complex poetic and layered response to the building's architecture, the experience of place and the viewer's relationship to the work.



Located in the glass atrium area between The Sheldon Art Galleries and The Sheldon Concert Hall, the installation presents a metaphoric space where the "Ear and the Eye" meet. The work is a poetic reflection on the space and its architectural, perceptual, historic, social, political, mythic and spiritual implications. The artist's observations are meshed with the viewer's physical perception of the space (subjective vision, touch and hearing) and the objective space (brick, city limits, etc.)



INSTALLATIONS



INSTALLATIONS

Language and sound are important components of the meaning in the work, as is the act of seeing. Ponce poses questions based on the dichotomies created by the push/pull between the surface of the glass, the reflections, and what is behind the glass: Do I focus my vision on what's behind the glass or onto the reflection? What does "looking at ourselves" mean in the historic moment we are living? What kind of introspection is possible? In focusing on the architectural space, what is the space telling us about personal/public space, progress and territory?

The installation promotes an inquisitive and interactive process and through the combination of Ponce's poetic text, sound, spatial and visual interactions asks the viewer to find resonating interconnections between personal and public histories.

"Concurring Cities and a Cicada"

Window Text

1

*As you read these words,
you can see the wall of bricks behind the text.
The glass is a membrane integrating/separating
your reading and the artist's words.*

*At this moment you experience with the artist
an intimate vision of what is in front of you.*

2

*When we are born, we learn to recognize color,
shade, the sense of three dimensions,
the ability to track movement. Later we see by experience:
One sees what one knows.*

*By reading this text,
your vision is superimposed on that of the artist.*

3

*A narrative unfolds as we look at the brick wall.
The brick wall connotes age,
as much as the wrinkles on our skin.*

INSTALLATIONS

*Your skin is reflected back translucent,
evidence of our presence in Saint Louis,
a city built on bricks.*

*# 4-5
A molded shape of mud
is drying in the heat of the sun.*

*slowly relinquishing its body water to the air
evaporating
as one's last breath evaporates*

*# 6
As a child I breathed on a window
made a mark on the surface and saw it vanish
leaving only a trace
If I perform the same gesture now*
Would it amaze me as much as it did then?
You are invited to breathe on the glass and draw

*# 7
As you read these words,
your body temperature differs from that of the glass.
The temperature on either side of the glass is different,
but we can only feel the inside surface.*

*This barrier/passage between us and the exterior space
limits/facilitates the experience of outside temperatures*

*# 8
Your temperature is similar to mine
but different than that of our reflection.
Our reflections are pedestrians in the city
while we watch; comfortable and
secure behind the glass.*

*# 9
This glass, as a second retina,
magnifies our apathy towards the defying sound of the cicadas.*

INSTALLATIONS

"Follow the Highway" 2002- 2003

This project first began when I found seventy-two small scale chest x-rays of mine workers dated from 1977 in an office of the Victoria, an abandoned nitrate mining town in the Northern desert of Chile. These x-rays inspired me to make a project that dealt with the cycle of exploiting the desert in order to live, but also to eventually die there. The town I was born, Maria Elena, became a ghost town just like Victoria as a result of this same struggle.



The principal idea is that the exploitation occurs mutually. Ironically, while man extracts the resources from the earth, the desert is extracting the resources from the man: his life and energy. Furthermore, we can think of the earth and the man as being made from the same material. Neruda used to say that 'the stones are the bones of the earth'. Manuel de Landa, in his analysis of the 'mineralization' in living organisms 500 million years ago offers a view complementary to Neruda's, that the stones are the bones of man. The earth, like the human body, bears marks or scars that define its identity and reveal its history. These marks manifest themselves both physically and psychologically. For example, the idea that the presence of minerals and metals gives the hills their color and the mining projects modify its shape.

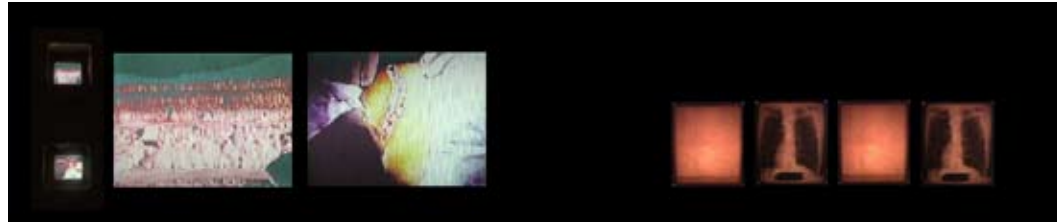


INSTALLATIONS



INSTALLATIONS

In addition, its history creates a psychological atmosphere like the massacre of Santa María and the 'disappeared' of Pisagüa. Finally, the desert bears the marks of the artist, from the indigenous pictograms on the sides of the mountains to the artistic interventions of Eugenio Dittborn Lotty Rosenfeld and Raúl Zurita. All of these marks are part of the Chilean desert landscape, which I use in my work, emphasizing the ephemeral, minuscule and yet important nature of our presence in the earth.



Scala en Valparaíso
Former Male Prison Complex
Ex-Cárcel, Chile 2002

This installation took place in a former male prison complex in the city of Valparaíso, Chile on the Millennium New Year's eve. The work was installed in two cells. One contained two hidden speakers playing a 15 minute loop of the ocean waves. The other cell contained a field of tall dry grass weaved into several rows. The sun became the third component as each room became more spiritual and dramatic as the day went by.



INSTALLATIONS

"Amherst/Valparaíso"

2002

Installation on the store front windows at the FortGondo Compound for the Arts. Two 3x4 video monitors display a fifteen-minute loop. On one monitor there was the footage of the moon travelling across the Northern Hemisphere, recorded in the US. The second monitor had footage of the moon travelling across the Southern Hemisphere, recorded in Chile. The moon travels the sky from left to right and from right to left respectively. Two speakers, installed on the street, played the immigration regulations from the US embassy in Chile.



"Hundred Dollars"

1998

Installation about Chile's minimum wage, and US consumption.

"Plane Surveillance"

1997

Installation about intimacy and media.



VIDEOS

To see, one must go beyond the imagination and for that one must stand absolutely still as though at the center of a leap.
John Cage

VIDEOS

Videography Index 1994-2005

- "De Agua y Sal" 2008
- "Motion Study and Recollection" 2008
- "Trilogía en Progreso" 2006
- Modules for installation "inTransit" 2006 (not displayed in this catalogue)
- Modules for "Ellipsis/Scenarions" Performance, InSite 2005
- "Remains #1,2,3"
- "Micro" collaboration with Thorsten Dennerline, Mike Graham
- "Substance" Short video for collaborative film by Mad Dog productions
- "Art is in time" Explores concepts of permanence on micro and macro scale.
- "Líneas Contenidas" Collaboration with Anamaria Briede
- "3x30 sec." Shorts on Valparaíso Unesco's world heritage site
- "Poetry / In Transit '99" Two versions, reedited in January 2004
- "Poetry / In Transit '98" Danish poets and bilingual readings in New York City.
- "Magnetic Balance" Memories about oppression under Pinochet's dictatorship.
- "GringoLandia" A critique of Latin stereotypes in mass media.
- "Iron Seam" poetic narrative on death and transcendence through technology.
- "The Wind's Retirement" Relationship of men and technology through history.
- "M1" An evocative trip through memories of love and remembrance.
- "Alchemy" exploration on the creative process.

VIDEOS

"De Agua y Sal"
June 2008

This video observes water flow in the island of Santiago, Republic of Cape Verde. It includes water processes in the cities of Praia and Assomada. Praia's nearby desalinization plant provides 90% of water supply. While in Assomada's technical school, two Peace Corps volunteers developed solar stills that use sunlight alone to convert seawater into fresh water.



VIDEOS

**"Motion study and recollection"
June 2008**

Documentation shipwreck in Praia, Cape Verde.



VIDEOS

"Trilogia en Progreso" 2006

The trilogy you are viewing are single-channel videos that examine my observation on what is associated with a male world: war, gender oppression and sexual pleasure. I use video as a instrument for deconstruction of my own perception of reality as well as the content of the images I choose and the editing process. I chose icons such as the Danish Royal Guard, a fish dealer's family and a fisherman, and the sex industry in México. The Change of Guards functions as a mean to reflect on the current Danish withdrawal of its troops from Iraq; and by inserting footage from WWII bunkers and children playing, the history and cycle of oppressed and oppressor. The chilean family, and the roles described within their value systems. While a fishermen works on processing shark fins to be sold in China as a delicacy, served in special occasions a symbol of wealth and prestige; The family of the fin's dealer enjoys a fish stew. To conclude, footage of an 'hourly-rate' hotel suit and a brothel in México.



VIDEOS

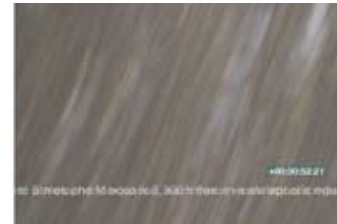
“Modules for Caliente Performance”

InSite 2005

Curator: Hans Fjellestad

<http://www.insite05.org/>

The San Diego-Tijuana borderlands constitute a complex region of interactions with multiple sociological loci . Movement and flow define the image of the trans-border corridor. This elliptical, double-centered urban space, like no other location, surrenders itself to this dance of indices with athletic mobility and convertibility of opposed distant situations. Ellipsis seeks to inhabit this in-between world, linking optical/sound image with temporal space to create a temporary circuit, and produce a creative tension that gives the event momentary life. Scenarios / Live Visual and Sound Image Event / Ellipsis /



“Remains #1,2,3”

Wallace L. Anderson Gallery

& Maxwell Library

Bridgewater State College

February 14th 2005

This exhibit explores the relationship between fear and desire. In the tradition of Lysistrata, Ponce uses some humor to reflect on love and war, wholeness and fragmentation. The artist is intrigued by how small scale ‘personal moments’ can have a larger and more powerful presence when grouped together, or accumulated over time. The desegregation of the body in a formal sense, allows the coverage of a bigger psychological and physical space. By this act of dispersion, transcendence is achieved.



VIDEOS

"Micro"
Collaboration with
Thorsten Dennerline and
Mike Graham
2004

This video 'zooms in' on the variety of color, textures, shapes and transparencies of dead insects. Thorsten Dennerline photographed hundreds of insects at the Entomology Laboratory of the University of Massachusetts. This work edited with Mike Graham's sound composition.



"Substance"
Collaboration with Michael Schuh
film by Mad Dog Inc.
2003

Mad Dog Inc. Commissioned an interpretative video for a script titled: "Substance". The script is a philosophical statement about essence and form. The finished video is part of an anthology of eleven American artists.
Producers, Directors, Editors: Magaly Ponce and Michael Schuh
Actors/Readers in order of appearance:
Host: Marland Young
Radio Museum/Store owner: Jasper Gardino
Plant Shop owner: Joseph Waeltermann
Philosophy Professor: Rachael Singpurwalla
Fruit Stand: Peter Waters



VIDEOS

"Art is in time" Chile 2001

This video explores concepts of permanence. We usually think of large objects, such as ocean liners, mountains, buildings (twin towers in NY), as being permanent. However, we discover that all matter is in a constant state of change, albeit in its own pace. The landscape, the lizard and the cock are intertwined forming a circle, questioning our concepts of stability and balance. All footage was recorded in Chile in 2001.



"Líneas Contenidas" Chile 2000

How do we measure distance? Straight lines are the shortest means, but when we deal with distances that cannot be measured in standard units, we enter the realm of poetry. For example, if a bicycle wheel leaves a track in the dirt for 40 miles, when one looks back to the beginning of the track one could not recall being tired, or if it was sunny, or any specific thought for that matter. Each segment of the path would correspond to a specific time-space-experience that we can only retrieve through memory. This video-poem is about the experience of time, space, language and geometry. The video is based on Anamaria Briede's concrete poetry "Líneas Contenidas". It premiered in March 2000 at 'La Sebastiana', one of Pablo Neruda's homes in Valparaíso, Chile, which is now a museum.



VIDEOS

"3x30 sec."

Chile 2000

Three thirty second videos commissioned to be included in a documentary about Valparaíso, Chile. This documentary was part of the World heritage site application to UNESCO .



"Poetry / In Transit'99"

reedited in January 2004

"Poetry / In Transit '98"

Danish poets and bilingual readings in New York City.

Chile /NY/MA

Poetry/In Transit started it's bilingual poetry readings in 1995. The idea came from Danish poet Susanne Jorn, who wanted to promote Danish poetry of international caliber in North America by inviting three poets annually in five years and publish an anthology of the fifteen readings after the final events. Each years wood cut for the postcard and poster by the visual artist Thorsten Dennerline will also appear in the anthology. For the second year in a row the video artist Magaly Ponce will make an art video of the events. Last year's video will be shown at a sound exhibition in Copenhagen later this year. Niels Frank, Pia Tafdrup and Annemette Kure Andersen read their works in Danish at St. Mark's Church, the DCA Gallery, SHAdi Jazz-place and The Emily Dickinson Homestead. The Danish reading is followed by the English translation, read by acclaimed American poets chosen carefully by Susanne Jorn and Marie-Louise Rosenstand.

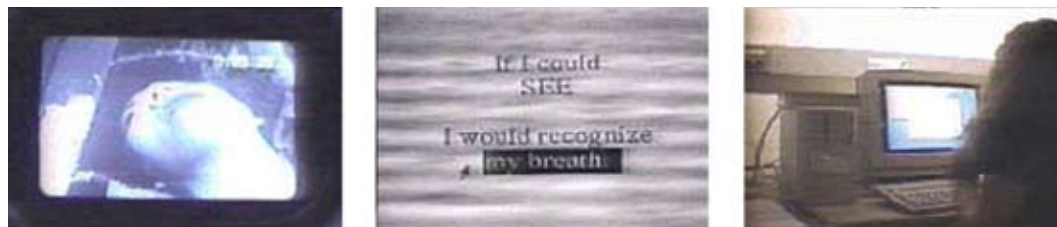


VIDEOS

“Magnetic Balance” Through the eyes of a ‘child of Pinochet’, the generation raised under the Dictatorship in Chile, history is revisited. After residing abroad a new perspective of events is achieved. The image of the reassemble of an audiotape opens up a subjective space, where the reconstruction of memory and relative truth takes place. Personal and historical memories blur in a stream of time and audio manipulation. Layered bilingual narratives contrast circumstances surrounding the execution of an engineer with values of political loyalty and religious faith. “Magnetic Balance” references the equilibrium of our minds in times of fear, sexual repression and propaganda.



“Iron Seam” This video locates the viewer in a nonlinear narrative, where time and space are flexible. The narrative articulates a present tense and an inner vision of the character’s own death and revival through technology. ‘Iron Seam’ revolves around death as the ultimate static stage. The text is typed on ‘real time’ on the screen, using first person narrative. The sound of the computer keyboard helps keep the viewer in the ‘present’ of the image.

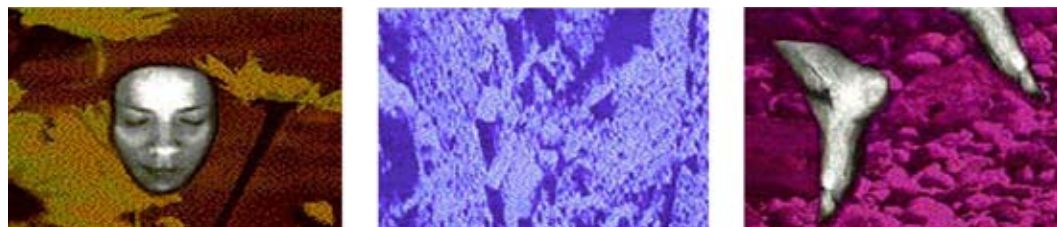


VIDEOS

"GringoLandia" This is political videotape, which raises the issue of the misrepresentation of Latinos in US media. Clips from films and TV commercials are mixed with the enactment of a Latino female stereotype. The 'confessional' aspect of the performance mocks the structures of media representation as well as the work by Latino artists. The reason behind criticizing the work of artists like Gomez Peña is that they assume their 'minority' role, and make work that comes from embracing a multicultural point of view. The emphasis on celebrating diversity creates uninformed divisions that trap artists into categories of 'Latino' or 'Latin-American' art maker.

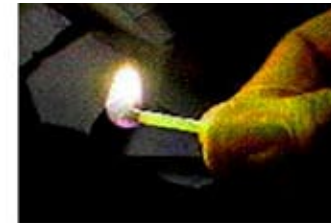
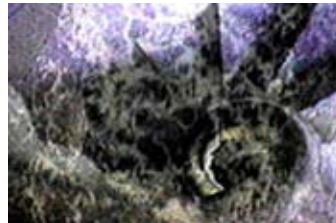


"M1" This video explores 'direction and speed' as elements of the video aesthetic. The scrolling landscapes displace images of myself, breaking the body into disjointed parts. The text evokes sensations, memories and experiences. The displacement and fragmentation of these visuals and sounds helps question the female identity. The displacement of the body and the kitsch romantic sound track evokes feelings of love and rupture.



VIDEOS

"Alchemy" This video is inspired on Gaudi's labyrinths, as a metaphor for the fear of creation. The structure of the tape is symmetrical in space and time. The camera descends and ascends the Sagrada Familia's stairs. At the central moment of the video, a woman is mysteriously regurgitating an egg. 'Alchemy' is an analogy about woman's biological and artistic creative cycles.



"The Wind's Retirement"
"La Jubilación del Rey de los Vientos"
Architect Allan Browne's short story

This project is motivated by the contrast between tradition and progress on the city of Valparaíso, Chile. Allan Browne's short story is inspired by the relationship of men and wind, a metaphor for progress. The poetic translation of is Va al Paraíso? Or Go to Paradise? The project resulted in several versions; 2-D animation, english and spanish six minutes videos. This tape shows the poetic evolution of technology from windmills to the space technology.

This project was possible thanks to the 'Creative Video Grant' by Andes Foundation, Chile.



VIDEOS

“Porcelain Flowers” This project is inspired on the life of nitrate mining towns in the Atacama Desert on the early twentieth century. The discovery of artificial nitrate by German scientists starts the collapse of Chilean industries, creating despair among workers. Even though the Atacama Desert was the largest nitrate producer (natural fertilizer) of the world, workers had to create paper or metal flowers to bury their dead. The absence of vegetation forced the privileged European immigrants to import porcelain flowers from France. This contradiction sets the pivot point of the tape. ‘Porcelain Flowers’ criticizes colonialism through a context of beauty and fantasy. The visual language of the tape is based on my great-grandmother’s tales. The oral tradition allows for an alternative historical reconstruction. All funding provided by the MacArthur, Rockefeller, Lampadia foundations.



“Ley Seca” This video is an exploration of the documentary format. The event is a religious festivity called ‘La Tirana’, in northern Chile. The festival officially lasts one week and it is strictly prohibited to drink alcohol. The video is centered at a Down syndrome dancer who has been part of a dancing academy for twelve years. His presence on the video comes to evidence of the religious values of Chilean society.



VIDEOS

“Altazor” Vicente Huidobro is considered Chile’s first anti-poet. His epic poem “Altazor” is structured by the metaphor: ‘Life is a free fall’, [only poetry or love can make one transcend]. The tape “Altazor: Video-Poema” is a free interpretation of its source, collages 2-D and 3-D animation and new and appropriated video footage. The intent of the work is to apply Huidobro’s creative concepts to audiovisual technology, as well as familiarize Chilean high-school students with Huidobro’s poetry.





DIGITAL PRINTS

I managed to reach the following conclusion:
In classical terms, the equation of motion is nothing but the equation of stillness seen by a moving observer.
Nicanor Parra

DIGITAL PRINTS

PHOTOCOLLAGES
PALACIO DA CULTURA, Praia, Cabo Verde, June 2008.

I created 45 digital collages during a one month in Assomada, Cape Verde. These images combine daily findings and emotional reactions to the people, its food, music, poverty, dreams and anxieties. Exhibited at PALACIO DA CULTURA, Praia, Cabo Verde, June 2008. 6 of 45 shown below.



DIGITAL PRINTS

PHOTOCOLLAGES 3 of 45 digital collages shown below.
PALACIO DA CULTURA, Praia, Cabo Verde, June 2008.



DIGITAL PRINTS

"From Remains"
5Traverse

February 14th 2009
from the Remains series (2005),
24 total 2 x 5 ft.

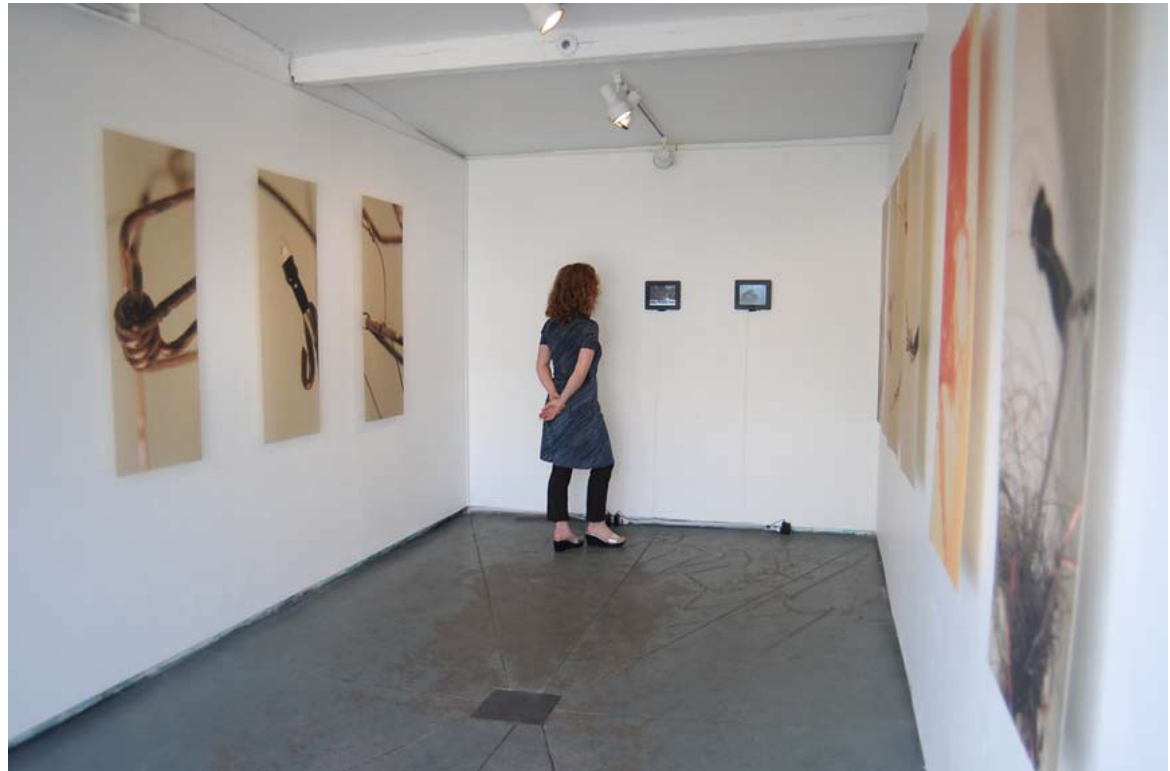
This work explores microscopic personal moments through video and photography. The images are transformed onto Japanese paper scrolls. At this startling scale, mundane images give way to lyrical, metaphorical landscapes.



DIGITAL PRINTS

"From Remains" 5Traverse

February 14th 2009
from the Remains series (2005),
24 total 2 x 5 ft.



DIGITAL PRINTS

HumanCondition/Global Position: 4 Contemporary Chilean Artists

Curator: Olivia Lahs-Gonzales
Five 8'x 3' panels
January 25 - May 10, 2003

This project reveals how origin, politics and religion shape identity. The mixed media included in this exhibition are layers of digital images of body parts with translucent paper, hand-writing and cooper wire. I use copper, Chile's main export, as a catalytic element to comment on the fragmentation and displacement of the contemporary being. I also use copper wire as a metaphor for streaming physical energy and technological information.



DIGITAL PRINTS

“Visual Dialogue Project”

Derek Cracco, New Orleans.

Jolanta Gora, New York.

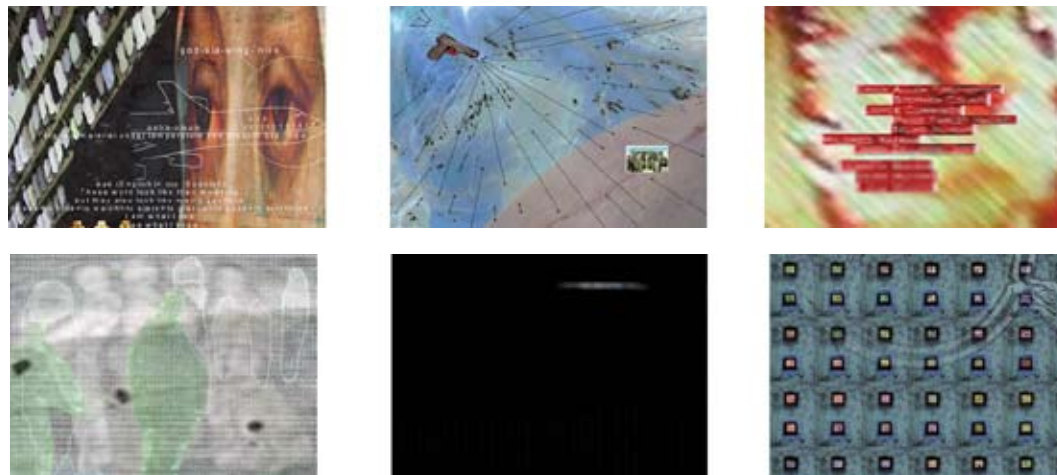
Magaly Ponce, Chile.

Victore Donati, Mississippi.

Joel Seah, Singapore.

6.5x5”

This project uses the internet as a vehicle to exchange images between five artists. The project began with one seed image, and five artists manipulating this image to create five more. Dereck Cracco created the seed image to trigger the response. There is a total of six runs resulting in 30 images all together. The images are then printed and bound in a portfolio. This collaboration took place when the twin towers collapsed. These are six of thirtyone images.



Sample of other collaborator's work





CURRICULUM VITAE 2009

$\frac{ABC+BBC-NBC \times PBC}{\downarrow \text{Cage}} = \pm \text{ sorry}$

Nam June Paik

CURRICULUM VITAE 2009

- Teaching Eperience** Bridgewater State College, Bridgewater, Sept. 2003 to date
Assistant Professor New Media, Art Department, Bridgewater, MA, USA
- Southern Illinois University, Edwardsville, Aug. 2002
Visiting Artist, Art and Design Department. Edwardsville, Il, USA
- Kansas City Art Institute, Aug. 1998 May 1999
Full Time Instructor, Photo-New Media Department. Kansas City, MO. USA
- Syracuse University, Aug. 1997 Dec. 1997
Graduate Teaching, Art Media Studies. Syracuse, NY. USA
- Education** Master of Fine Arts, May 1998
School of Visual and Performing Arts, Art Media Studies, Syracuse University
Syracuse, NY. USA
- Bachelor Equivalent, Graphic Design, June 1994 Chile
Escuela de Diseño, Facultad de Arquitectura,
Universidad de Valparaíso. Valparaíso, Chile
- Grants** CART: Travel, Small and Summer Grants 2003-2006
- Andes Foundation: Video Grant, Chile 1997-1998
- Fulbright Grant: Masters Program in the USA 1996-1998
- Syracuse University : Scholarship 1996-1998
- Rockefeller -Mac Arthur- Lampadia: Video Grant, Chile 1995-1996

CURRICULUM VITAE 2009

Lectures	•	RISD. Sculpture Dept., Providence, RI	12/2008
	•	Brown University. Visual Art Dept., Providence, RI	4/2007
	•	Massachusetts College of Art. Artist talk/screening, Boston, MA	3/2007
	•	Brown University. Jury for Annual Student Show, Providence, RI	3/2007
	•	The RISD Museum. Artist talk/screening, Providence, RI	3/2007
	•	Brown University. Artist talk Visual Art Dept., Providence, RI	10/2006
	•	Rhode Island School of Design. Sculpture Dept. Providence, RI	10/2006
	•	Bridgewater State College. CART celebration. Bridgewater, MA	5/2004
	•	Southern Illinois University. Philosophy Dept., Edwardsville, IL	3/2004
	•	Santa Clara University. Art Dept., Santa Clara CA	4/2003
	•	Washington State University. Art Department. Pullman, WA	3/2003
	•	Bridgewater State College. Art Department. Bridgewater, MA	3/2003
	•	Sheldon Art Galleries. St. Louis, IL	3/2003
	•	Webster University. Art History Dept., St. Louis, MO	3/2003
	•	Southern Illinois University. Art Dept., Edwardsville, IL	3/2003
	•	Birmingham University, Alabama. Art Dept., Birmingham AL	2/2003
	•	Saint Louis University Museum. St. Louis MO	10/2002
	•	Southern Illinois University, Art & Design Dept., Edwardsville IL.	4/2002
	•	University of Georgia. Visual Arts Dept., Athens GA	3/2001
	•	Universidad Católica de Valparaíso. Valparaíso, Chile	4/2001
	•	University of Notre Dame. Art Dept., South Bend, IN	11/1999
	•	Syracuse University. Video Art Dept., Syracuse, NY	10/1999
	•	Universidad de Playa Ancha. Art Dept., Valparaíso, Chile	10/1999
	•	Universidad del Bio-Bio. Design Dept., Concepción, Chile	10/1999
	•	Universidad de Temuco, Art Dept., Temuco, Chile.	10/1999
	•	Universidad de Chile. Art Dept., Santiago, Chile.	10/1999

CURRICULUM VITAE 2009

Exhibitions

ColoColo gallery, New Bedford, MA. 4/2009
Curator Luis Villanuava

5Traverse Art Gallery, Providence RI. 2-3/2009
Curator Maya Allison

Praia Diretu, Praia, Cabo Verde
Palacio da Cultura, Curator Antonio Rocha-Veiga 6/2008

VIDEOS In Progress, Stairwell Gallery Providence, RI 3-5/ 2008
RISD Museum, Curator Zeljka Himbele

The Lisbon Village Festival, Village Art Showcase Lisbon, Portugal. 6-7/2007
Curator Natércia Caneira

Soundscape2007 Boston, MA 6, 9/2007
Curator Savvas Spyridopoulos

DeConstruct Providence, RI 5/2007
Curator Allison Paschke

Gallery 210 St. Louis, MO. 3-6/2007
Curator Nannette Boileau

In Transit: From Object to Site Providence, RI 9 -10/2006
David Winton Bell Gallery, List Art Center, Brown University.
Curator Vesela Sretenovic

In-Between Boston, MA. 5/2006
Live video-sound installation/performance at Boston's City Hall. Organized by
Mobius, in collaboration with Margaret Bellafiore and Damon Holzborn

VOICE: A National Exhibition of Work by Women in Contemporary Art

CURRICULUM VITAE 2009

Providence, RI
Providence Art Club. 5 - 6/2006
Juror: Kara Walker, Artist.

METU Video Festival Ankara, Turkey. Feb.2006

Experimental Television Center ETC Residency. November 2005.

InSite/Scenarios/Ellipsis/Live visual and sound image event/
Curator: Hans Fjellestad
Tijuana-San Diego border, September 2005
<http://www.insite05.org>

"Remains" Wallace L. Anderson Gallery & Maxwell Library
Bridgewater State College, February 14th 2005

2nd Annual Video Survey, GARDENfresh.
October 17th thru the 30th 2004.
Chicago, IL

Group Exhibition "Recent Developments"
'Fort Gondo Compound for the Arts' St. Louis, October 24th 2003.

Installation "Concurring Cities and a Cicada"
Lucy and Stanley Lopata Sculpture Garden at The Sheldon Art Galleries
St. Louis, September 17th 2003 to May 2004.

Video Screening 'Semantics Gallery', curated by Andy Marko
Premiered June 7th and screened every Saturday in June Cincinnati, Ohio
2003
Video Screening
Cleveland, Summer 2003.

CURRICULUM VITAE 2009

"Pulitzer 2", Video premiere "Substance"

'Fort Gondo Compound for the Arts' St. Louis, Feb. 15th 2003.

Human Condition/Global Position: 4 Contemporary Chilean Artists

'The Sheldon Art Galleries' St. Louis, January 2003.

"Follow the Highway"

Saint Louis University Museum, St. Louis. October through January 2003.

Faculty Exhibition

Southern Illinois University, Edwardsville. September 2002.

Video screening

Fort Gondo Compound for the Arts. July 2002.

"Cinco de Mayo de Gondo" (Installation/video)

Fort Gondo Compound for the Arts. May 2002.

"Follow the Highway" (Installation)

Ex-Prison, Valparaíso, Chile. August 18th-September 22nd 2000.

"Mesa Redonda/Poesía Visual" Screening of "Líneas Contenidas"

Museo Arte Contemporáneo, Santiago, Chile. December 5th, 2000.

"Scala in Valparaíso" (Installation)

Ex-Carcel, Valparaíso Chile. December 30th 2000.

"Imagenalacalle"

Cerro Concepción, Valparaíso Chile. December 30th, 2000.

"Líneas Contenidas"

Neruda Foundation, La Sebastiana, Valparaíso Chile. March-June 2000

"Millenium Show"

Writer's Place, Kansas City, Missouri USA. December 1999

CURRICULUM VITAE 2009

"Betraying Amnesia"

Photography Center, Woodstock NY. USA. September-December 1999

"Sound Exhibit"

The Round Tower, Copenhagen, Denmark, September, 1999

"Electromediascope"

Nelson-Atkins Museum, Contemporary Art Department,
Kansas City, MO. USA, April, 1999

"Festival de cine y video Latinoamericano"

University of Wisconsin, Madison WI. USA April, 1999.

"The Filmmaker's Jubilee"

Honorable Mention, Kansas City, MO. USA, April, 1999

"Women in the Director's Chair"

Video included on itinerant educational conferences through US universities.
Chicago IL. USA, March 1999

Presentation of Selected work at KCAI

Kansas City Art Institute, MO. USA, February 1999

"Video Flux"

Cable television program. Syracuse NY. USA, November 1998

DCA Gallery

Media Room. Chicago, IL. USA, October 1998

"Graduate Show"

Lowe Gallery, Syracuse University, Syracuse, May 1998

CURRICULUM VITAE 2009

"Borders Bookstore"

Group video exhibition, Syracuse NY. January 1998

"Biennial de Video"

Honorable mention, Video Biennial, Santiago, Chile, October 1997.

"Festival Internacional de la Imagen"

Universidad de Caldas, Manizales, Colombia, May 1997

"The Six Week Minute"

Computer animation Show, Syracuse University, June 1997

"Summer Show"

Lowe Gallery, Syracuse University, June-August 1997

Syracuse University Video Shows:

Spring semester show, Syracuse, May 1997

Fall semester show, Syracuse, December 1996

"Video Arte"

Video Art Cable Television program, Cable Visión, Chile 1996

Muestra de Video

Video exhibit Católica University, Valparaíso, Chile, 1995

"Cine Video"

Video Art program, National Television TVN, Chile, 1994

Graduating Show

Valparaíso University, Valparaíso Chile, 1994

CURRICULUM VITAE 2005

Artist's Statement I was born in a mining town in the Atacama Desert of Chile. The town no longer exists, and since its disappearance, I have lived with a sense of displacement. In my work, the desert and its vastness signify home. Raised under two dominant institutions: a military dictatorship and the Catholic Church, I have been affected by a profound element that exists in both—the far-reaching component of fear that they imposed led me and others to self-censorship. I envision self-censorship as a screen, mediating the inner and outer self, relationships, and our connection to the landscape of our surroundings. This screen is the possibility of dialogue both conceptually and technologically.

I started making art to rationalize complex emotions. I am attracted to video as a medium because it excites many of our senses and can open a window into an inner dimension. Sound plays a significant part in my work because of its three-dimensional quality, its physical presence in an outer dimension. My video installation work attempts to reconcile the inner/outer dichotomy, by combining the luminal quality of projected video, the spaciousness of audio and the presence of people. For me, this formal challenge of combining two, three and four dimensions aims at recreating the stillness of the desert.

Video and the Internet both contain elements of all other media. I am also interested in this multiplicity of media and their individual visual aesthetics. Currently, I am hoping to find commonality between analogue and digital forms. My choice of format is based on the particular needs of a project. I employ single channel video to convey a specific idea to a broad audience, installations when I want to immerse the viewer in a real or imagined place, and collaborative projects when I want to combine my vision of the world with another artist's. In the future, I wish to engage in urban art works and more interdisciplinary collaborative projects like Provflux and inSite_05.

