

# Lentos Kunstmuseum

## CIFO & Ars Electronica A Parallel (R)evolution — Digital Art in Latin America

**Five media art projects explore new technologies at the Lentos during Ars Electronica 2022, focusing on Latin American identity, culture, and history. Realised for the exhibition for the first time, these projects have already been singled out for the CIFO-Ars Electronica Award.**

In *Chimera, Expanded Bodies*, Mexican artist Amor Muñoz explores the social dimensions of the cohabitation of omnipresent technology and our biological organisms. New media and electronic textiles are made to serve a feminist agenda in *¿La has visto...? (Have You Seen Her?)* by Dora Ytzell Bartilotti. Light, string instruments, and architecture are used as tools in *time slip, a song for structural comfort* by Thessia Machado to explore the material aspects of sound and its effects on our perception of space. In *The Walls Know* by Ana Elena Tejera, faded photographs, crumpled book pages, graffiti, and modern AI systems conjure up memories of the long forgotten everyday life in old houses. In *Cenizas del Paraná*, artist duo Electrobiota Collective (Gabriela Munguía, Guadalupe Chávez) use photogrammetry, drones, and satellite images to take a close look at wetlands and endangered plant species.

All projects on display at the exhibition have been singled out for the CIFO-Ars Electronica Award, which includes financial sponsoring of each work of up to \$ 30,000.

“Feminism, ecology, technology, new media, biology, identities, history – the thematic fields the exhibition *A parallel (r)evolution – Digital Art in Latin America* concerns itself with are of supreme interest. The exhibition is the fruit of the collaboration between Cisneros Fontanals Art Foundation (CIFO), which we initiated in early 2022. 50 scientists, curators and artists from 20 different countries have nominated more than one hundred and sixty Latin American artists, a top-level jury has singled out five artists for the CIFO-Ars Electronica Awards. My special thanks go to Ella Fontanals-Cisneros for giving Ars Electronica a chance to get to know Latin America’s media art scene much better. I would like to thank Hemma Schmutz for the part she played in the jury and for presenting this exhibition at the Lentos Kunstmuseum.” Gerfried Stocker, Co-CEO and Artistic Director of Ars Electronica.

“The quality of the works submitted for the CIFO-Ars Electronica Award was quite extraordinary. It is a great pleasure to be allowed to present the five award-winning projects at the Lentos. These works of art address themes of vital importance to Latin American societies, such as equal rights, the conservation of nature and the indigenous legacy, and coming to terms with a history shaped by colonialism.” Hemma Schmutz, Director of the Lentos and a member of the jury adjudicating the CIFO & Ars Electronica Awards

“The new distinction and our partnership with Ars Electronica broaden our mission and add an important dimension to our programme of supporting artists and commissioning works of art. We help artists to expand their practice and boost the effectiveness of their work.” Ella Fontanals-Cisneros, Founder and Honorary President of CIFO

“This exhibition of Latin American media art is living proof of how interconnected technology, society, and individual identities are. Obviously these works of art have every right to be singled out for the

CIFO-Ars Electronica Award. And they are a vivid testimony to the openness and the readiness for innovation that is characteristic of the Ars Electronica Festival. I am also delighted that our Lentos-Kunstmuseum has been integrated into the Festival.” Klaus Luger, Mayor of the City of Linz

“The exhibition of the winning projects of the CIFO-Ars Electronica Awards, which has been made possible through the cooperation between Ars Electronica, CIFO, and Lentos, is an excellent example of what international networking can achieve. As a UNESCO City of Media Arts, Linz is an outstanding location for the presentation of an exhibition that documents the diversity of Latin American media art.” Doris Lang-Mayerhofer, City Councillor for Culture, Tourism, and Creative Industries, Linz

„A parallel (r)evolution – Digital Art in Latin America“ – a joint project organised by CIFO, Lentos, and Ars Electronica – is on display between 7 and 29 September at the Kunstmuseum.

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## About CISNEROS FONTANALS KUNSTSTIFTUNG (CIFO)

Ella Fontanals-Cisneros established the non-profit Cisneros Fontanals Art Foundation (CIFO) in 2002. The foundation’s mission is to support and foster cultural understanding and educational dialogue among Latin American artists and global audiences. CIFO serves as a platform for emerging, mid-career and established Latin American artists through the Grants & Commissions Program, including the new CIFO-Ars Electronica Award; the CIFO Collection; and other related art and cultural projects in the United States of America and internationally.

More informationen: [cifo.org](http://cifo.org)

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## Ars Electronica 2022

Welcome to Planet B

A different life is possible – but how?

Some people see good climate policy as bad economic policy; others see good economic policy as bad social policy; still others see good social policy as bad climate policy. So far, so bad. But how can we reach a consensus on strategies when justified points of view are constantly at odds with each other? What priorities can be set at a time when no one knows which crisis is the more serious?

Let’s stop spinning in circles and move forward for once. Ars Electronica 2022 invites you to take part in a thought experiment: Assuming we’d already mastered the crises of our time and had found our way to a society characterized by economic, ecological and social sustainability — what would our lives look like then? And what would the path we took to get there look like? What decisions would we have made and how would we have arrived at those decisions? How would we have changed our leisure activities, how would our mobility have developed, how would work have been reinterpreted? And which technologies and business models would have been the real “game changers” in the end?

All of these questions will be explored by some 1,000 artists, researchers, developers, entrepreneurs, activists and students from all over the world at this year’s Ars Electronica, which will take place from September 7 to 11 at eleven locations in Linz and a virtual art gallery. The motto of their journey into the future and back again is “Welcome to Planet B. A different life is possible — but how?”

More information: [ars.electronica.art/planetb](http://ars.electronica.art/planetb)

# Programme

## **Opening**

**Tue 06.09.22, 5 pm**

Opening of the exhibition in the context of Ars Electronica 2022. Welcome: Hemma Schmutz, Lentos; Ella Fontanals-Cisneros, CIFO; Gerfried Stocker, Ars Electronica

## **Guided tours**

**Thu 08.09., 3-4 pm**

Guided tour with Sergio Fontanella, CIFO, Martin Honzik and Christl Baur, Ars Electronica. In English language. This will be followed by a performance by Dora Ytzell Bartilotti on her work "Have You Seen Her...?" in the exhibition space.

**Fri 09.09, 3-4 pm**

Guided tour with Hemma Schmutz, Lentos and Sergio Fontanella, CIFO. In English language. This will be followed by a performance by Dora Ytzell Bartilotti on her work "Have You Seen Her...?" in the exhibition space.

# Artworks

## **Dora Ytzell Bartilotti, *¿La has visto...? (¿Have You Seen Her...?)*, (15.000 Dollar award)**

*Have You Seen Her...?* (Spanish original: *La has visto...?*) is a participatory electronic art piece that seeks to generate a poetic gesture of search and collective demand to make present our missing women, victims of forced disappearance in Mexico. The project has three interlinked phases: first, a participation stage that seeks to bring together a polyphony of voices around the phrase “La has visto...?” through a series of textile strips with the identities of the disappeared and a sound recording interface in the form of a textile sculpture.

The second part is an interactive textile that carries these textile strips and sonically amplifies these voices. And finally, a series of actions in the public space where this electronic textile is activated, promoting interactions with the people around the carrier through the delivery of these textile strips until it is completely dismantled and silenced, restarting its cycle again for the compilation of voices that demand and ask: “La has visto...?”

## **Thessia Machado, *int.: time slip, a song for structural comfort*, (15.000 Dollar award)**

*int.: time slip* is an architectural lullaby. Two wall-mounted instruments react to light and vibrate the space itself with the sounds produced by bass and guitar strings. In the last few years, the few rooms that most of us can call home had to perform many new roles. Safe haven, shelter, protective bubble, sanitized respite, the structural components that make a home now had to embody other types of expectations and interactions. The projection that functions as a score will be made from video and time-lapse footage of sunlight patterns from windows/blinds on walls. As the light shapes travel and animate across the wall, they pass over the light sensors activating the different strings/notes from the instruments. The images in the videos seem familiar and comforting, but they can also be disrupted by glitches. Or they themselves look glitchy, behaving in unexpected ways. Six DC motors outfitted with felt plucks vibrate six instrument strings in response to the light patterns.

## **Electrobiota Collective: Gabriela Munguía, Guadalupe Chávez, *Cenizas del Paraná*, (10.000 Dollar award)**

*Cenizas del Paraná* is a tactical and speculative research into the Paraná wetlands in Argentina. Exploring environmental humanities, data science, photogrammetry techniques and aerial and microscopic images, this project looks forward to identifying soils and native plant species that have been damaged and endangered by local wildfires and global climate change. This project takes the form of a transmedia mechano-acoustic installation that embraces the resilient forces of endangered vegetal and rhizospheric communities. Its materialities and biologies can help us imagine and build a more livable present and future forged with alternative cosmovisions that entangle other ethics of care and possible affection between humans, soils and the commons.

## **Amor Munoz, *Chimera, Expanded Bodies*, (30.000 Dollar award)**

Inspired by some ideas from Nam June Paik and Jana Sterbark, *Chimera, Expanded Bodies* points to a biotechnological poetic exploration that questions how we define life, what its borders and possibilities are, placing the hybrid as a central point to destabilize binary constructions such as the organic and inorganic, biological and synthetic, the body and the machine.

*Chimera, Expanded Bodies* is a sound installation made up of a set of bioautomata, artificial entities that contain living matter and generate performative gestures through their biological processes, which are monitored by sensors. On the other hand, these bodies have a textile-tactile nervous system that can be activated by the public to make their organs sound. Abstract bodies in which the heartbeat, the pulse, the circulation, the breathing and the nervous system are synthesized in a hybrid, post-humanist entity that obeys the stimuli of other bodies.

## **Ana Elena Tejera, *The Walls Know* (15.000 award)**

A three-story building. Long corridors. Almost empty. Its halls and bedrooms used to house large numbers of Latin American soldiers educated in violence by the United States government. The School of the Americas' classrooms produced several of the most brutal dictators in Latin America

and a systemic aggression that spread throughout the continent. Today, its walls contain a hotel, and their history is difficult to verbalize.

Artificial intelligence — fed with military manuals, archival images, the hotel's architecture and the surrounding jungle — resonates with the vibration of walls that do remember. Immersed in memories trapped in these walls, an artificial intelligence will perform a journey in the sensation and memories of the walls.

# CVs

**Dora Ytzell Bartilotti (MEX)** is a feminist multimedia artist focused on critical dialogues involving art, design, pedagogy, and technology. She seeks to initiate conversations about possible forms of organisation, intervention, and micropolitical actions in public space. She is part of *Medialabmx*, a non-profit, where she explores material aspects of textiles and electronics as tactical tools in the service of feminist activism and collective action. Her works have been shown in Mexico, Great Britain, Brazil, Japan, and Columbia.

**Electrobiota Collective (ARG/MEX)** is a collective of female artists founded in 2014 by Mexican transmedia artists **Gabriela Munguía** and **Guadalupe Chávez**. In the context of Latin American epistemologies, they use different approaches, such as electronic art, biological art, ecological humanities, cultural biology, and soil ecology, to study the expressivity and gestures of a wide range of different species. The artists coordinate the Rizosferic Laboratory, an experimental educational project focused on the environment, art, and open-source technologies. Their works have been shown at international festivals and exhibition in America, Europe, Iran, and Egypt.

**Thessia Machado (BRA/USA)** is a pictorial and sound artist, instrument designer, and performer, who explores in her work the materiality of sound and its effects on our perception of space. She creates conditions that allow her to study the inherent physical properties of the material of her works and the sonic and visual relationships that arise from their interactions. She was artist-in-residence in Le Fresnoy. She helped to restore part of the Film Archive of Panama in the Filmoteca de Catalunya and founded the Festival de la Memoria, a performance installation with a political archive. She directed *Panquiaco*, her first feature film, which had its premiere at the International Film Festival in Rotterdam. Her most recent film, *A Love Song in Spanish*, was screened in the official competition of the Berlinale and at the MoMA.

**Amor Muñoz (PAN)** works with textiles, performance, drawing, sound, and experimental electronics. In her research she explores relations between technology and society, with a focus on the interaction between material forms and social discourse. She has been a resident at the Bauhaus Dessau (DE) and recently at the Google Arts and Culture Jacquard Artist Residency (FR). Her work has been exhibited in various spaces, such as 21er Haus, Belvedere (AT); SFMOMA (US); MUAC (MX); Centre for Heritage, Arts and Textile, CHAT (HK); National Art Center, Tokyo (JP); G Museum Nanjing (CN).

**Ana Elena Tejera (PAN)** is a multidisciplinary artist working in the fields of cinema and performance. Her projects have been shown in Panama, the United States and Europe. Both her first feature film and her first VR film received awards at the International Film Festival Rotterdam ausgezeichnet. Her works have been shown, among other venues, at the 21er Haus, Belvedere (AT); SFMOMA (US); MUAC (MX); Centre for Heritage, Arts and Textile, CHAT (HK); National Art Center, Tokyo (JP), and the G Museum Nanjing (CN).

# Facts & Figures

<b>Exhibition title</b>	CIFO & Ars Electronica A Parallel (R)evolution – Digital Art in Latin America
<b>Exhibition duration</b>	07.09. to 29.09.2022
<b>Opening</b>	06.09.2022, 5 pm
<b>Press conference</b>	05.09.2022, 10 am
<b>Interview partners press conference</b>	Sergio Fontanella Director CIFO Operations & Collections  Martin Honzik Chief Curatorial Officer Ars Electronica  Doris Lang-Mayerhofer Stadträtin für Kultur, Tourismus und Kreativwirtschaft  Klaus Luger Mayor of the City of Linz  Hemma Schmutz Director Lentos Kunstmuseum Linz  Gerfried Stocker Artistic Director of Ars Electronica
<b>Exhibition venue</b>	Basement
<b>Exponate</b>	Five CIFO-Ars Electronica Award-winning works by Dora Ytzell Bartilotti (MEX), Electrobiota Collective: Gabriela Munguía (MEX)/Guadalupe Chávez (ARG), Thessia Machado (BRA/USA), Amor Muñoz (MEX) and Ana Elena Tejera (PAN).
<b>In cooperation with</b>	 
<b>Opening hours</b>	Tue-Sun 10 am-6 pm, Thu 10 am-8 pm Mon closed, special opening hours can be found at <a href="http://www.lentos.at">www.lentos.at</a>
<b>Admission</b>	€ 10, reduced € 8 / € 5 Free admission for Ars Electronica Festival Pass holders
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