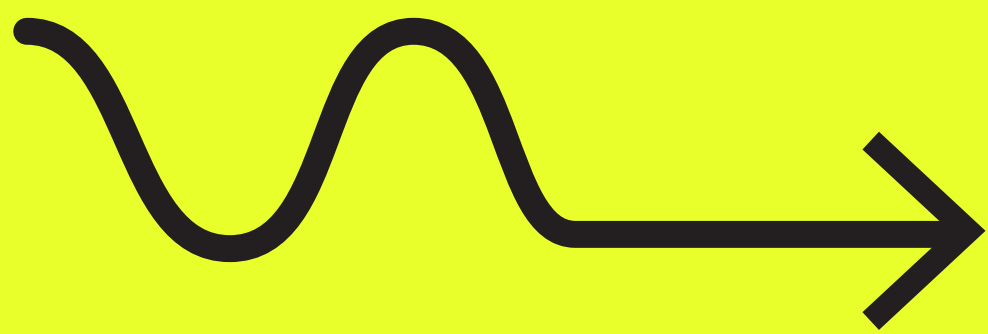
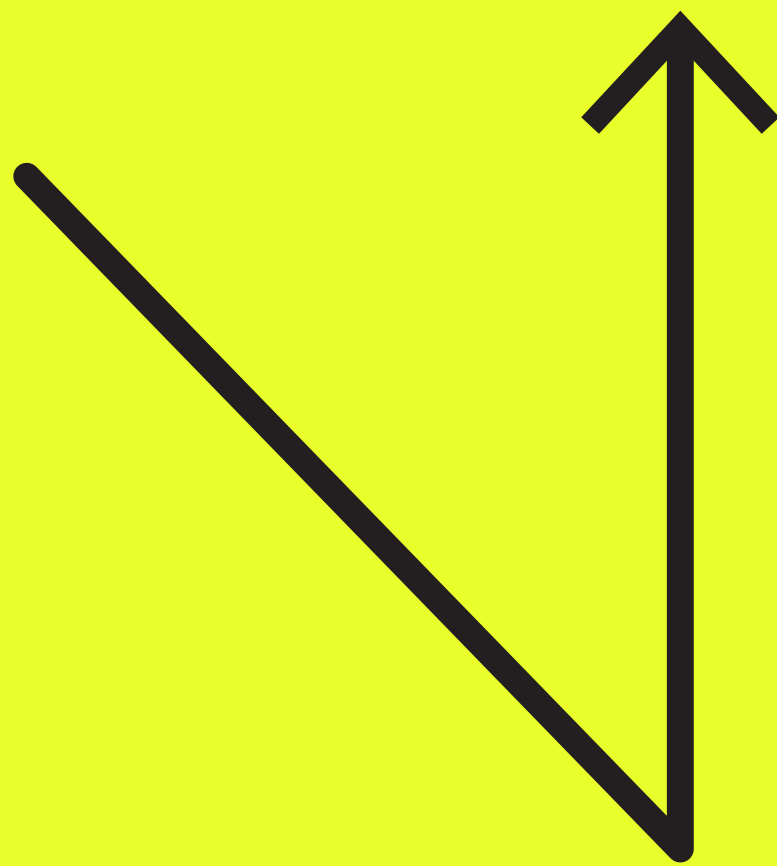




NATURALDEZA EXPANDIDA



VISIBILIZAR
LO
INVISIBLE



JOSEFINA ASTORGA

MÁXIMO CORVALÁN-PINCHEIRA

LABORATORIO DEL ECO - GREGORIO FONTÉN

MIQUEL MOYA

WILDERNESS ARCHIVE





Through the following file, we invite you to get to know and be part of the exhibition *Naturaleza Expandida. Visibilizar lo invisible*, in the Heritage Gallery of Centro Cultural la Moneda, under the curatorship of Maya Errázuriz from Fundación Mar Adentro and the Italian researcher and curator Carlo Rizzo. This exhibition is inspired by a tour of the Andean Araucanía. Based on that experience, this proposal was devised, focused on the Chilean territory, which challenges the traditional definition of Natural Heritage, exploring a more complex and challenging view to understand how we interact with nature. The approach to this can be given from different areas, and in this case, a group of artists, scientists and researchers from various disciplines invite us to reflect and expand this collective notion of nature.





01

RETHINKING NATURAL HERITAGE

Institutionally, natural heritage has been understood as those monuments, parks or natural reserves that, given their physical or biological characteristics, hold exceptional universal value, from an aesthetic or scientific point of view. Currently, this definition may be insufficient due to the challenges faced by the planet and all the ecosystems that inhabit it, since it neglects our relationship with nature and the place that humans occupy in ecosystems.

The cabinets that make up **Wilderness Archive** - Carlo Rizzo's project - propose to discuss memory and representation in relation to how we understand wilderness today. Furthermore, the work suggests how archives are vital collections of knowledge, acting as extensions of cultural memory.



01



Curator Carlo Rizzo with Carlos Mendoza, Conservation Advisor of Fundación Mar Adentro, gathering of documentation in Bosque Pehuén, Araucanía Andina. © Maya Errázuriz - Courtesy of Fundación Mar Adentro



01

ACCORDING TO THE
WILDERNESS ARCHIVE
SELECTION, HOW
WOULD YOU DEFINE
NATURAL HERITAGE?

ACCORDING TO
YOUR EXPERIENCE,
HOW IS NATURE
COMMONLY REPRESENTED?

HERITAGE GALLERY





01

IF YOU COULD THINK
ABOUT OTHER WAYS OF
REPRESENTING NATURE
AND WHAT HAPPENS IN IT,
WHAT ELEMENTS WOULD
YOU CONSIDER?





02

THE MAPUCHE NGEN

The Andean Araucanía is one of the places with the greatest biodiversity in Chile, rich in endemic species, but highly altered by human impact and, to a great extent, unprotected. According to Mapuche-Pewenche thought, a community that has historically inhabited this territory, each species is part of a whole that allows living in harmony. In Mapuche knowledge there is the concept of Ngen, translated to english as “forces that protect all forms of life”, including human and non-human, which constitute a principle of balance between people and the earth. One of these are ferns, which have a leading role in the work of **Josefina Astorga**, one of the oldest plants, considered as spirits of water and caretakers of nature.

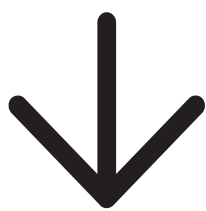


02



Helechos que cobijan a los espíritus cuidadores del agua, 2020

35 mm B/W photograph. ©Josefina Astorga





02

WHAT DO YOU SEE?

WHAT ARE THE
CHARACTERISTICS
OF LIGHT?

WHAT IS THE
TEMPERATURE LIKE?

WHAT SMELLS DO
YOU IMAGINE IN
THIS LANDSCAPE?





02

WHAT IMAGES AND
MEMORIES OF YOUR
EVERYDAY LIFE DO
YOU ASSOCIATE TO
THIS PHOTOGRAPH?





03

CONTEMPORARY ART AND NATURE

The work of the artist **Máximo Corvalán-Pincheira** proposes an investigation where the human being is one more diversity within the ecosystem. From his artistic practice, he exposes the ethical and political responsibility that we all have towards the preservation and conservation of biodiversity and in particular of the araucaria, an iconic species of the country and sacred to the Mapuche people, which today is threatened as a result of Foliar Damage Araucaria (DFA). The most accepted theory to date is that the pathogen that is affecting the Araucaria and producing the DFA is the *Phytophthora* or a fungus called *Caliciopsis*, which have always coexisted within the araucaria, but when an imbalance is generated, it produces the damage. To a large extent, this imbalance is estimated to have been catalyzed due to a lack of water, water stress, as a consequence of climate change.



03



Sistema Mortierella (Hongo sospechoso), 2019, B/N photograph, red neon light, 70 x 70 cm.

©Máximo Corvalán-Pincheira



03

HOW CAN ART
AND OTHER ARCHIVE
FORMATS GENERATE
KNOWLEDGE BEYOND
NATURAL SCIENCES?

HOW DO THE WORDS
DIALOGUE WITH
THE IMAGES?

HAVE YOU WONDERED
ABOUT HOW OUR
DAILY ACTIONS AFFECT
THE ECOSYSTEM?





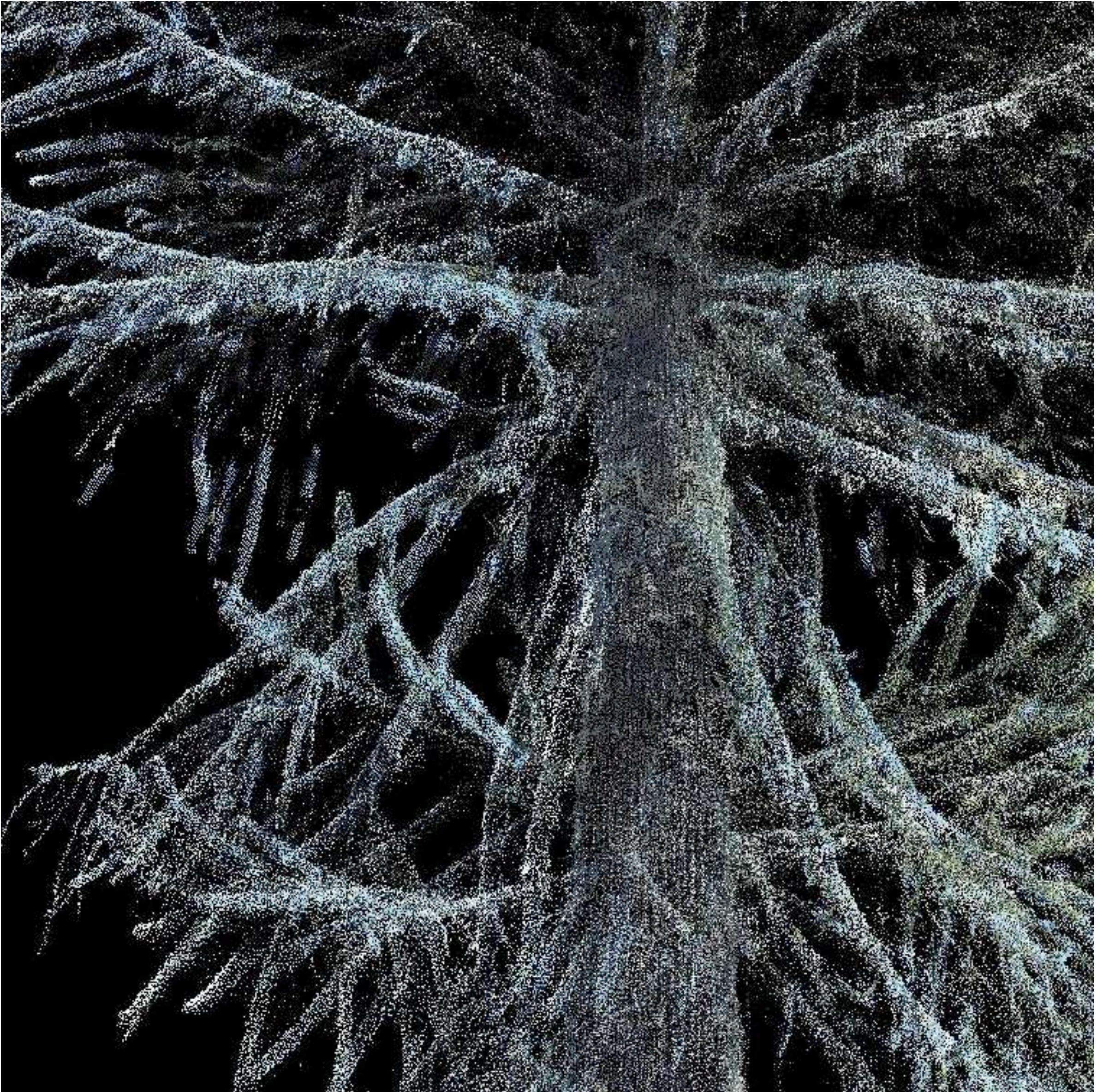
04

NATURAL TESTIMONY

The sound artist **Gregorio Fontén** invites us to observe the image of an araucaria or pewen, incorporating multiple sensory dimensions, particularly from sound. Thinking about the life scale of this millennial species from the south of Chile, places it at different moments in planetary history and its survival to drastic changes, crossing stages that precede the existence of human beings, as well as their coexistence with indigenous communities in prehispanic times; the irruption of the Spanish in the territory; the installation of the colonial administration system and, in recent decades, the planting of monocultures, extractive activities and, above all, climate change, which have profoundly altered the functioning of the ecosystems of this area.



04



Araucaria en Bosque Pehuén. Image produced with a LiDAR scanner (Laser Imaging Detection), 2020.

©Courtesy of Fundación Mar Adentro

Dendrofonía Araucaria (Detail), Gregorio Fontén, 2020 ©Courtesy of Fundación Mar Adentro



04

WHAT DOES THE SOUND
INTERPRETATION OF THIS
ARAUCARIA SUGGEST YOU?

WHAT STORY DO YOU
IMAGINE IT TELLS US
THROUGH SOUND?

WHAT MESSAGE WOULD
YOU ASSING TO IT?





05

SHARED HERITAGE

One of the categories that go beyond the heritage dimensions of nature and culture is food. In a seed, the biological and cultural memory of a territory is deposited. Today, different initiatives are developed from civil society, constituting experiences that conceive the community - and not profitability - as the engine of society. In the exhibition, you will be able to know the work of **Miquel Moya**, who gathered various seeds in order to rebuild the country's food diversity, which has been lost throughout history, increasing its threat in recent times due to monoculture and the industrialization of agriculture.



05



What color is corn? Variety and ecotypes of traditional Chilean corn, still preserved by native peoples and farmers from north to south of the country.

©Courtesy Fundación Biodiversidad Alimentaria



05

IS FOOD ALSO PART OF
OUR NATURAL HERITAGE?

DID YOU KNOW THAT THERE
WERE SO MANY VARIETIES
OF THE SAME SPECIES?

HAVE YOU EVER THOUGHT
ABOUT THE HISTORY OF A
SEED AND WHERE DOES
WHAT WE EAT COME FROM?



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