



- Transduction *project* - Collective: LaMe / Curator: María Berríos / Artists: Viviana Alvarez, Nicolás Spencer, Mónica Araus

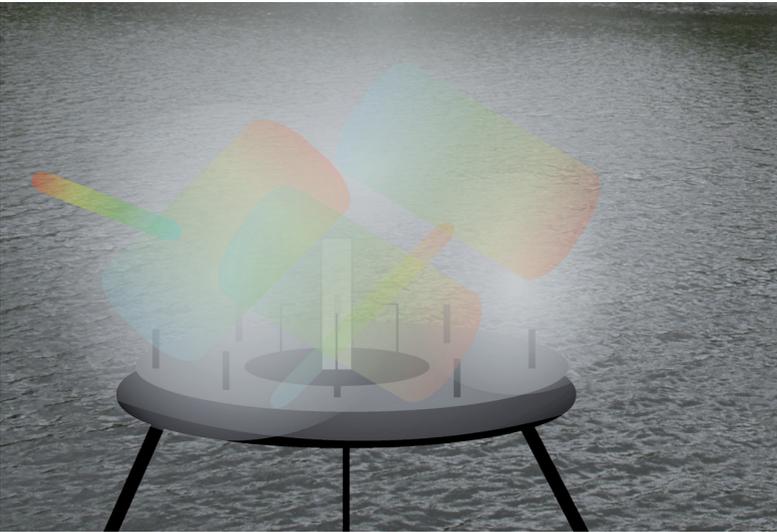
MERIDIAN I URBAN
Curatorial Projects on Health
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Berlin City Center

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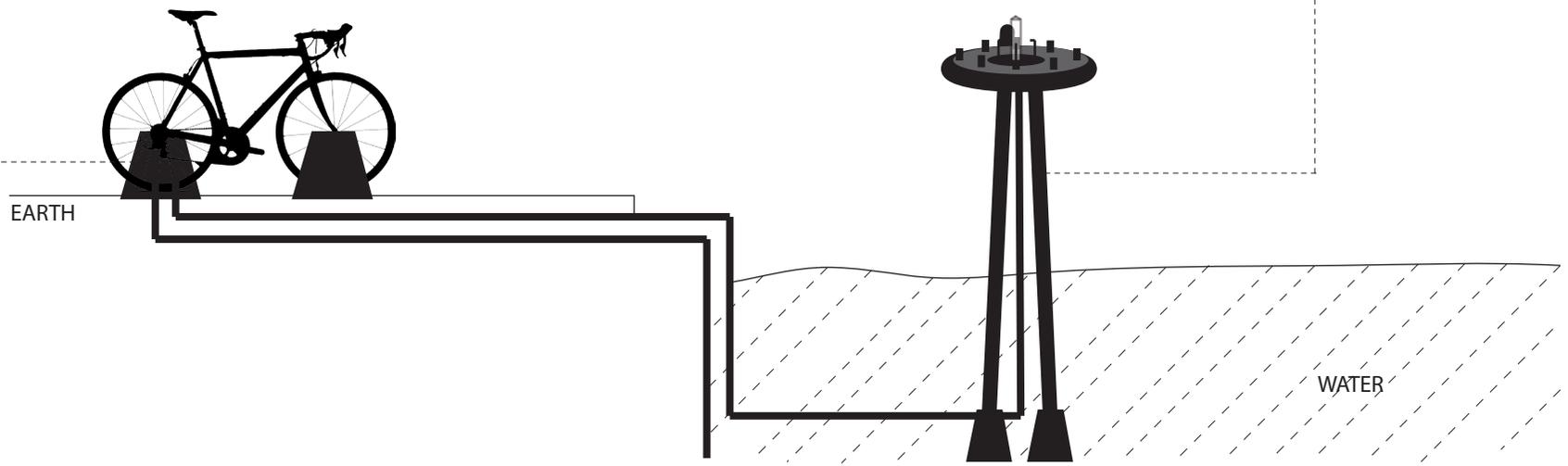
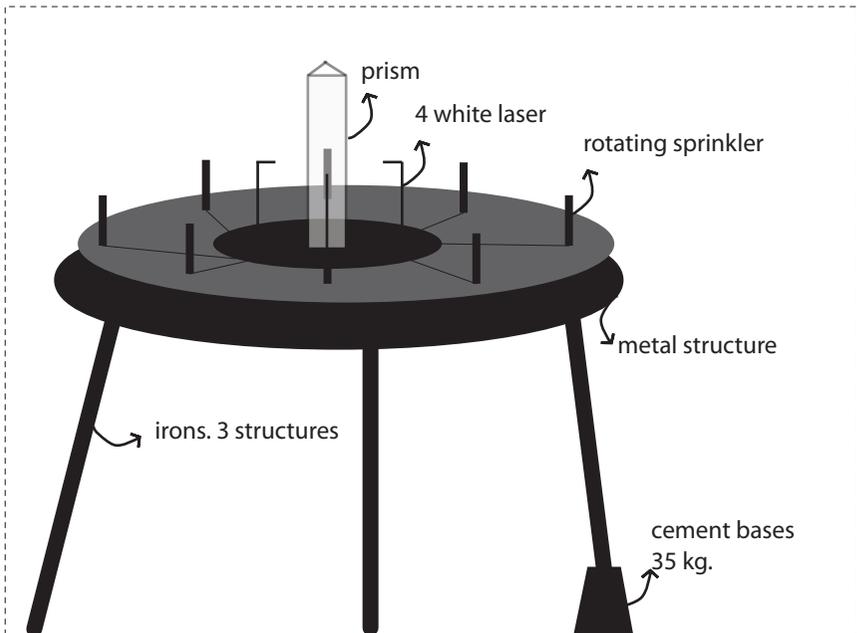
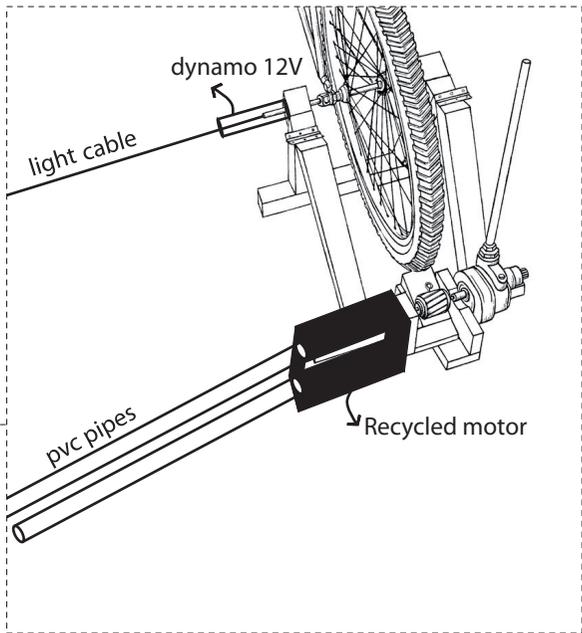


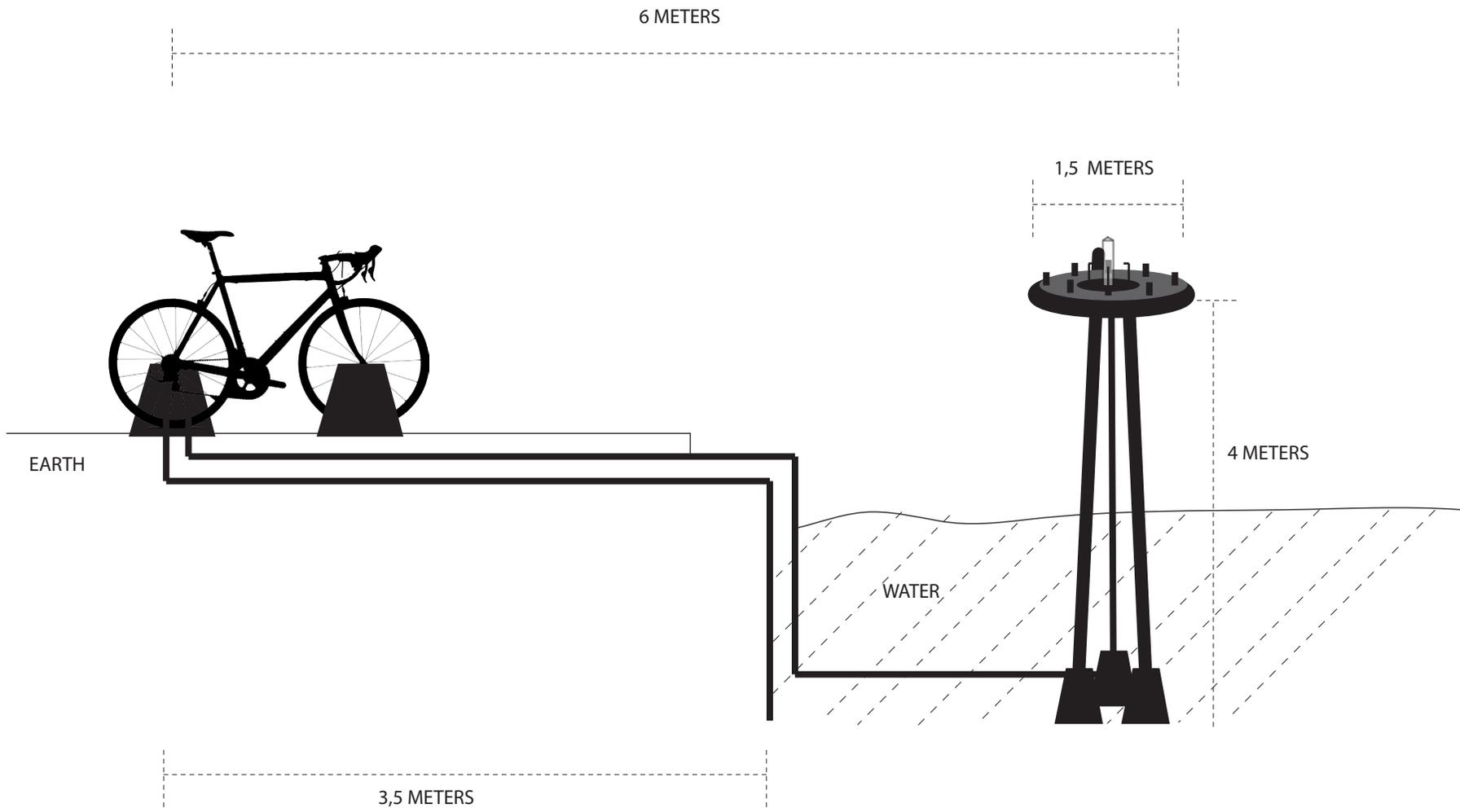
“Transduction” consists in three machines for the production of personalized illusions of site-specificity. The low tech interface between urban waters and the (meta)physics of human body-bicycle relations create individualized rainbows for the people. The water of the Spree canal in Berlin is transformed into three levitating water rainbow atmospheres -of irregular and varying form- through a human powered mechanism open to public use.

This project creates a productive relation with a specific body of water –Berlin’s characteristic Spree River- through low tech (cycling) machines propelled by the vital energy of human bodies. Asian Pacific nominates an immense region of the world through its imprecise relationship to a specific body of water (the Pacific ocean), although the use of the term has more to do with the increased participation of certain countries in the area with specific forms of globalized capitalism. Nonetheless many of these countries continue to rely on informal economic practices based on cheap human labor and force. While in ex-third world countries the simple basic energy produced by a human being on a bicycle, represent the means of transportation and working tool of our most precarious workers, in first world cities they represent wellbeing, leisure and a healthy and green friendly lifestyle. The work seeks to point at the ambiguous relations between basic and effective means of energy -water, simple machines and the body- and their potential role in a more humanized urban space.

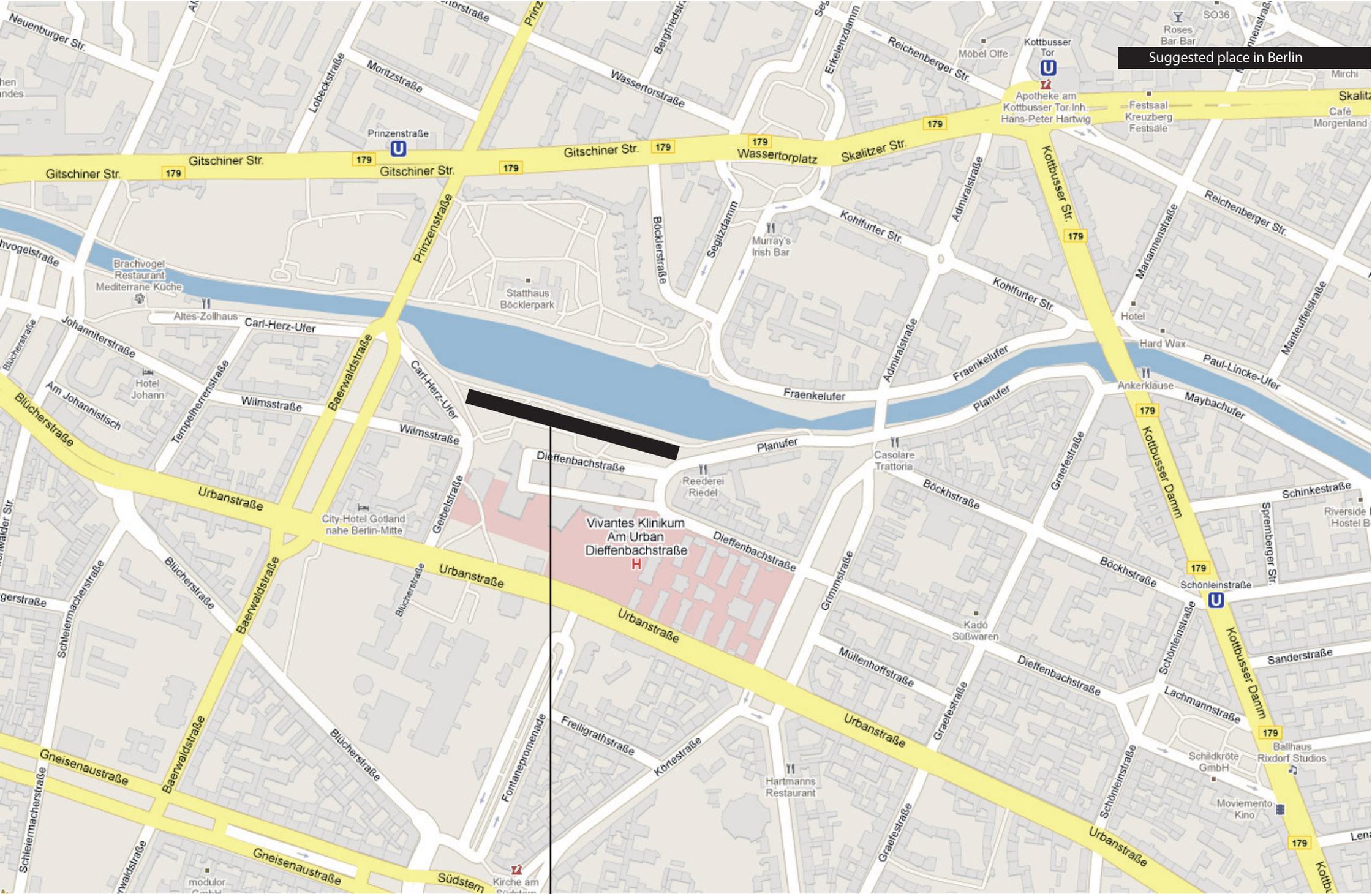


mechanical system treadle pump





Suggested place in Berlin



HERE Urban-hafen in Landwehrkanal, Kreuzberg

LaMe is an acronym for media laboratory, it is space for open experimentation and public intervention in the fields of sound art, interactivity, machine sculptures, hardware hacking, circuit bending, land art, and web art. LaMe was founded in Santiago, Chile in 2007.

LaMe is a collective platform for divergence open to the community in which individual contributions are arranged to create dynamic works of art. LaMe proposes that the emerging collective does not constrain individual poetics, but on the contrary, empowers their divergence in an auto-poetic system.

LaMe as a workflow demonstrates that the development of ITs (information technologies) are strengthened by inter-disciplinary nodes created between people related to management, art, science, technology, education and the knowledge of practice.

LaMe is a self-generative matrix and operates as the antithesis of media labs dedicated to the development of technological solutions, focused on providing business and commercial products.

LaMe questions the utilitarianism of technology and the abusive naiveté of the "new media" and transforms this critique into artistic creation.

LaMe is the site of diverging convergence among artists, scientists, engineers, curators, technicians, educators and workers (Viviana Alvarez, Mónica Araus Jorge Budrovich, Gabriel Cáceres, Nicolás Gravel, Ignacio Nieto, Nicolás Spencer, Francisco Oltra, Manuel Orellana, Christian Oyarzún, Alejandra Pérez, Mirko Petrovic and counting...).

LaMe is currently working within the premises of Cultural Center Matucana 100, (Santiago, Chile) forming part of their art, science, education and technology program. Where they are developing situations of encounter with the community, through public space interventions and curatorial projects in the field of free software, collaborative networks, and the re-use of technological devices for non-commercial means, among others.

María Berríos is an independent writer and curator living and working in Santiago, Chile. She was editor for Latin America of *documenta 12* magazines. Among her recent curatorial projects are "El Eco de los propios pasos" in collaboration with the artist Misha Stroj in Galería Metropolitana (Santiago de Chile, 2009) and "Drifts and Derivations", co-curated with Lisette Lagnado, on experimental uses of public space in Chile and Brasil, in Museo Nacional Centro de Arte Reina Sofía (Madrid, 2010). She has published extensively on contemporary Latin American art and is currently researching for her PHD in Sociology in Goldsmiths College on conceptual humor and disappearance as a form.

Nicolás Spencer, is a researcher in the area of the sound and visual arts, living and working in Santiago, Chile. He creates interactive machines and researches their relation with the environment. He was formed as a Forest Engineer in the Universidad de Chile, and followed studies in: Direction and production of Documentary film and Cinematographic Photography in the EICTV (Cuba), MA in Media Arts in the Universidad de Chile, and holds a Diploma in online and offline Video and Digital Technologies from the Media Centre d'Art i Disseny (Spain). He is founding

member of TRema, the first Chilean sound art collective and is also one of the founders of the medial laboratory LaMe (www.lame.cl), a collective platform for open experimentation in the fields of sound art, land art, Interactivity, hardware hacking, circuit bending, and web art. Currently he is preparing a residency in Guadalajara (2011) with a public space project of urban intervention of "Gestaltic machines of passive destruction."

Viviana Alvarez, is an artist living and working in Santiago, Chile. She studied Visual Communication and Design at the Universidad Tecnológica Metropolitana in Santiago, Chile (2006). She holds a Postgraduate Diploma in Art and New Media from the University of Chile (2007) and followed studies in the field of interactive installations at the Universität der Künste, UdK Berlin, Germany (2009-10, DAAD scholarship). From 2004 to 2008, she was University professor of digital projects in the field of art and design. In Chile she collaborates with the theater company "LaPupila" and the media lab LaMe (<http://www.lame.cl>). She is currently writing her MA Thesis of Arts Medial on her main research interest: the integration of humans in the work process.

Monica Araus, is a freelance photographer, living and studying in Berlin. Her research deals with the analogue exploration of image and memory. She has vast experience working in film and advertising as a producer and assistant director. She collaborates with the media lab LaMe (<http://www.lame.cl>) since 2010. She is currently completing her MA in "Art in context" at the University of Arts Berlin.

2011 (upcoming):

“Sportivo” Research-expeditions with artists Josef Davernig and Isabella Hollauf, Santiago-Chillán (Curated by María Berríos and Vaticanochico collective)

“LaMe.osc” Museo Nacional de Bellas Artes, Concepción (invited curator, LaMe)

“Puente” Public intervention project in process on pedestrian bridge, Santiago (curated by LaMe)

2010:

“Rumores” Series of performance lectures and dialogues in public plazas, Santiago, Chile (curated by María Berríos and Vaticanochico collective).

“Drifts and Derivations” Museo Nacional Centro de Arte Reina Sofía, Madrid (curated by María Berríos and Lisette Lagnado).

“Neolandia” Research expedition of autocratic institutions, Santiago-Mendoza (curated by María Berríos and Vaticanochico collective).

“The Future Lab” (workshop on current media lab situation and possible futures) Baltan Labs, Eindhoven (Invited curator, LaMe-Ignacio Nieto).

“Portables” National Museum of Fine Arts, Santiago, Chile (curated by LaMe-Ignacio Nieto).

2009:

“El eco de los propios pasos” Exhibition on the language of the producer, installation by Misha Stroj and PAC community, Galería Metropolitana, Santiago (curated by María Berríos).

“Mediatopia/LaMediatopia” ISEA 2009, Singapore (invited curator, LaMe).

“LaMe.NN”, Fundación Telefónica, Santiago, Chile (invited curator, LaMe).

“LaMe.nton”, La Generale, Paris (videostreaming program curated by LaMe).

9th Biennial of Video and New Media, Museum of Contemporary Art, Santiago, Chile (LaMe, invited curator to develop community intervention program).

The activities will be developed in Berlin by the collective, in a period of 40 days previous to exhibition.

They are organized in three steps,

I- Bicycle research and location

II- Implementation

III- Integration

considering a time for evaluation and reengineering to possible modifications and unforeseen.

I- Bicycle Research and location. *(5 days)*

Specify the exact type of bike to use and the place where the work will be installed.

II- Implementation.

Installation and operation of the parts separately, with field testing.

1) Bicycle Modification. *(7 days)*

2) Pump-dynamo. *(7 days)*

3) Electrical System. *(3 days)*

4) Rotating Sprinkler. *(10 days)*

5) Prism. *(3 days)*

6) Anchorage. *(5 days)*

III- Integration *(15 days).*

Installation of tubes, general assembly, verification of correct operation.

- Evaluation and reengineering. *(7 days)*

