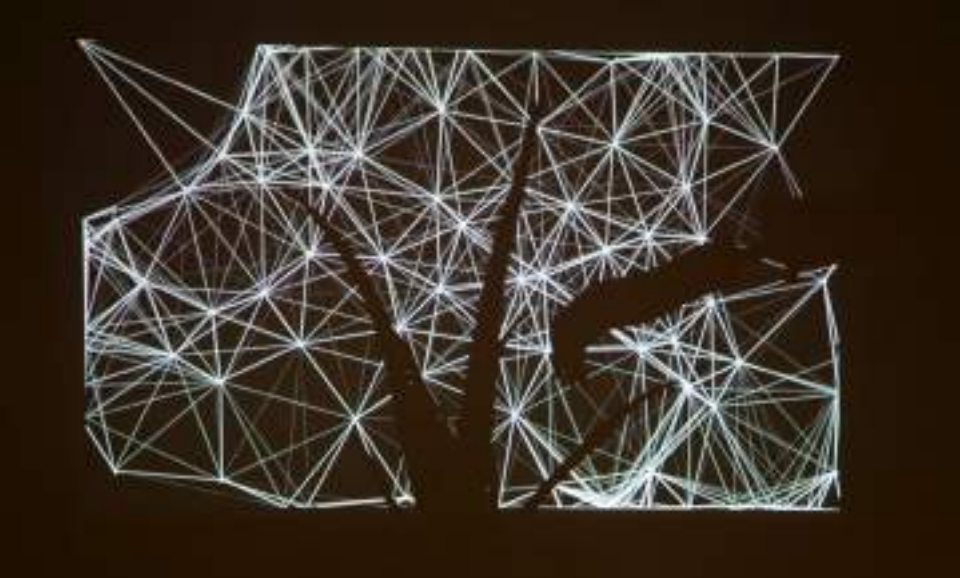


Natacha Cabellos

PORTFOLIO OF SELECTED WORKS



Laboratory of loving for a migratory plant
THE WILD STATE CAMPUS Ars Electronica Festival, Linz, Austria.
2020



Laboratory of loving for a migratory plant
THE WILD STATE CAMPUS Ars Electronica Festival, Linz, Austria.

2020

Laboratory of loving for a migratory plant **(Project evolved from the prototype of the work** **made in Lisboa Soa Festival)**

Script of the video recording:

Laboratory of loving for a migratory plant is an interactive installation art between machine and natural object.

The piece consist of a robotic female hand gesticulated by a stepper motor and a connecting rod system which allows that the machine simulates the act of caress on a plant.

The plant, in this case, a Sábila or Aloe Vera of african an Central American origin, captivate the presence of the hand upon its bash, through the capacitive and proximity sensors. The obtained data is accused transforming a generative drawing, which changes according to the distance and the robotic hand touch.

The piece keeps in silence and immovable, being activated for some minutes by the spectator through a presence sensor.

With this work, seeks to reflect about the concept of plants migration, associated to the human being influence, which takes them to undertake this travel among continents, simulating through a small laboratory the search of reconnection, in a poetic and metaphorical form, with the “genetic memory” of the plant, through a caress.

Link to audiovisual recording:

<https://www.youtube.com/watch?v=UOeuTFYveio>





Landscape under construction, Trans-America Project.
Bienal de Cuenca, Ecuador.
2020

Landscape under construction Trans-America Project.

Landscape under construction corresponds to a series of three videos that record natural disasters generated with handmade models, reflecting on constant change of the Chilean landscape as a consequence of natural "disasters" such as earthquakes, volcanic eruptions or tsunamis, as well as disasters produced collaterally by the destruction of the natural environment at the hands of human beings; floods, fires, droughts.

In the video, a landscape-village is buried under the ashes of a volcano, a forest disappears leaving a hole on the earth and some hills join together to form a mountain range.

Link to audiovisual recording:

<https://www.youtube.com/watch?v=hqTNMR39VPc&t=4s>





Underwater Soundscapes (Port of Valencia and La Albufera National Park)
Plutón Art Space, Valencia, Spain.
2020

Underwater Soundscapes

Underwater soundscape / Port of Valencia and La Albufera is a project that consists of extracting underwater sounds in two specific points of the city of Valencia: the Port of Valencia and the Albufera. Through a system of sound extraction using a hydrophone thrown into the sea with a fishing rod, it seeks to resemble the act of fishing, such as the preparation, the time, the silence, and listen to the sound through headphones to evaluate whether the site is suitable for this fishing, to go changing places as would a fisherman.

The intention is investigate underwater sounds in two different contexts within the same city, on the one hand the industrialization of the port and the sounds associated with material and marine noise pollution and on the other hand the nature reserve of the Albufera, an aquatic area with minimal human intervention, with the relevant wealth of different marine species that inhabit the place.





Laboratory for a migratory plant, 2019
Sound Art Festival. Lisboa Soa. Lisbon, Portugal.
Cactus garden. ESTUFA FRÍA Greenhouse.



Laboratory for a migratory plant, 2019

Laboratory for a migratory plant

For this project I worked reflecting on migratory processes of non-native species located in the cactus garden in the Estufa fría greenhouse of Lisbon, Portugal, in search of some species that had migrated forced by humans from South America.

Through a series of robotic hands, I set up a sound laboratory of gestures. A series of female plaster hands that constantly caressed the cactus from South America, taking caress as an essential gesture of our Latin American ancestors, our indigenous peoples or our grandmothers, a ritual-poetic gesture, accompanied by the sound of a female voice, a grandmother who recites and tells them about their ancestors and their healing and sacred powers to these plants from a poetic and critical point of view.

Link to audiovisual recording:

<https://www.youtube.com/watch?v=1BXhreVfzog>





Of waste and dust, 2019.
Marisol Project.
Local Contemporary Art Gallery.



Of waste and dust, 2019.

Of west and dust

Under the idea of progress, the human being is destroying wild natural spaces, constructing buildings and urban spaces that as a consequence generate problems of temperature, pollution and stress in the population. In this way, human beings are forced to build artificial green areas to mitigate this situation, often looking for fast-growing ornamental trees, which worsen the conditions they seek to improve.

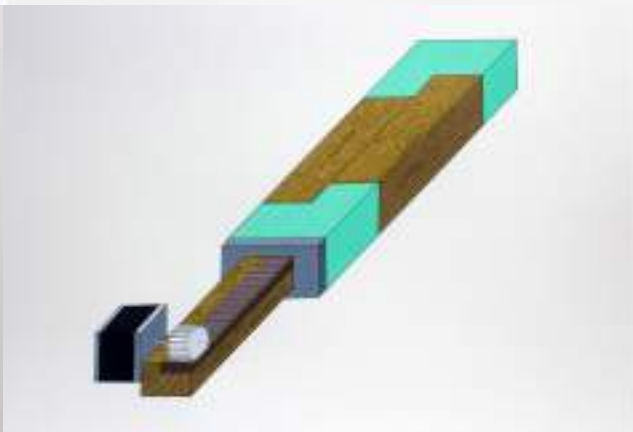
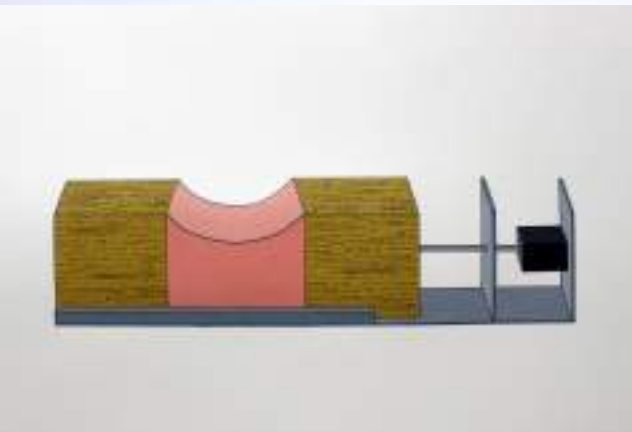
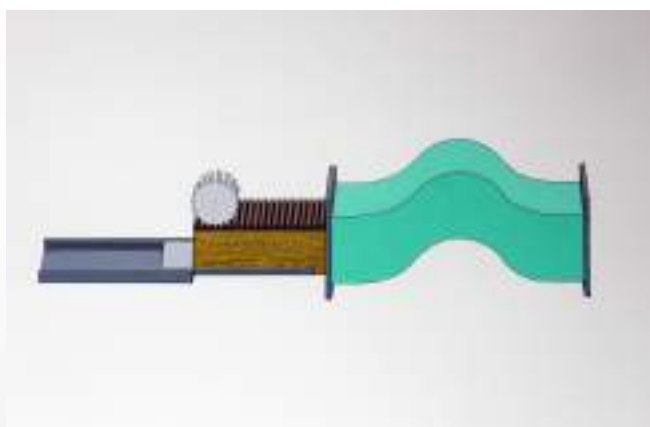
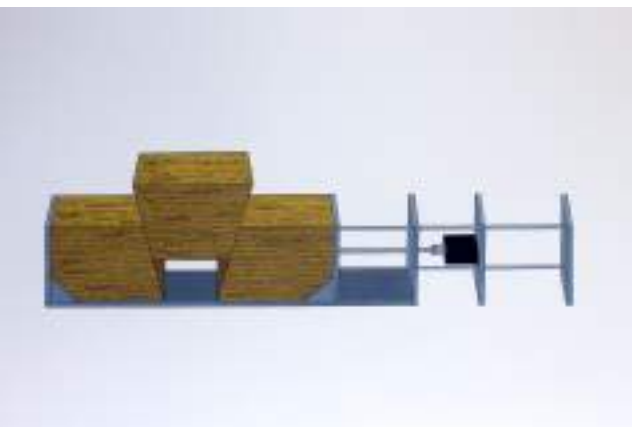
Rebuilding for the welfare of humanity what has been destroyed for the benefit of progress, is a recurring paradox for our species and evidences a state of control over nature, repressing every cycle and spontaneous act to maintain the order of a city.

Under this idea is born Of waste and dust, as a critique to the constant struggle between human beings and the chaos of nature.

Link to audiovisual recording:

https://www.youtube.com/watch?v=rf_UyolnZrc





Deformation and material effort, 2019.

Gouache and rapidograph on cotton paper.

O Space Gallery.

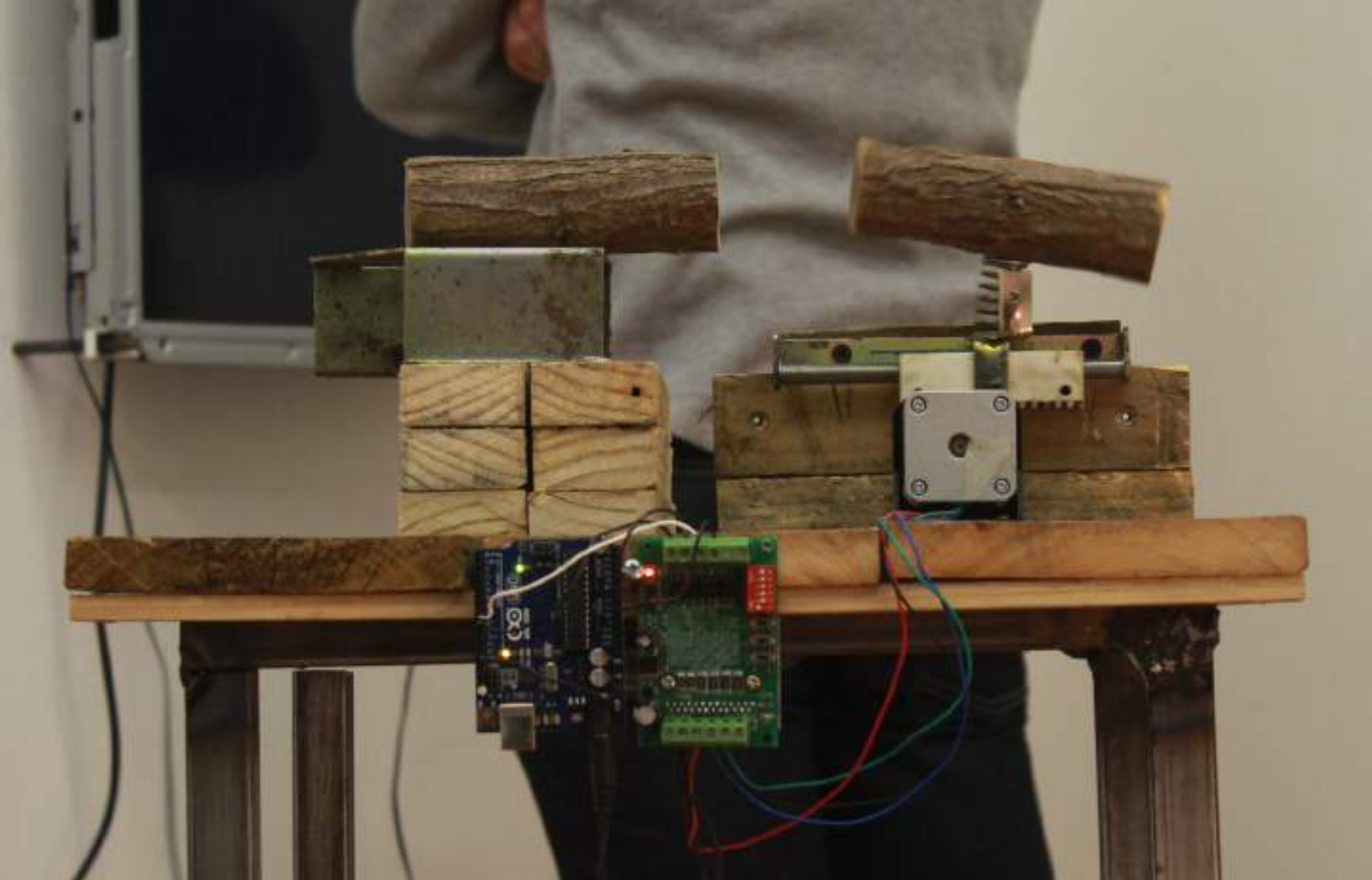
Deformation and material effort

Deformation and material effort is part of the solo show "Resistance" which follows a line of work around natural disasters that I have been investigating for several years at a technical-scientific, social, material and visual level, giving rise to a series of exercises of strength, studies of movement and considerations about the link between disaster, technology and subject.

The exhibition stems from a local research, taking our country as a terrain whose geographical location gives rise to a constant of natural events transformed into disasters when they affect material and human life. Particularly, Resistencia is in a first stage of research related to earthquakes, as events that generate great changes, drying lakes through fissures, creating mountains, generating new landscapes, and how these natural changes relate to the subject through disaster.

"In the exhibition the artist takes from scientific studies based on natural disasters, generating a series of exercises to understand the origin of these events, using media such as video, drawing, mechanical constructions, digital and analog technologies. With some of her works the artist takes the side of nature, exposing disasters as small revenge against the subject and technologization of natural processes, which have been directly intervening the course of nature as an act of absolute manipulation of programming." Alessandra Buroto, MAC.





Resistance - 2018.
Alam-Brito - Andacollo House Gallery.



Resistance, 2019
Espacio O Cultural Center

Resistance

Step by Step Engine, Driver, Arduino, cable, split trunk on two parts, magnets, spring, wood, iron base. 40x40x130 cm.

Resistance consists of two halves of the same trunk that are forced to meet at a central point, as a result of the advance of one of its halves generated by a motorized movement. Upon reaching the center, one half puts resistance to the other, preventing the reunion of the parts.

With this piece I reflect on the intention of the subject, the human being, to control the natural environment with the help of technological development and at the same time, on how nature resists the intervention by altering that development and generating from small to large misalignments or mismatches.

Link to audiovisual recording:

<https://www.youtube.com/watch?v=sDxN3tPMi1U>





**FALLA- 2017. individual exhibition.
Sala Anilla, Museum of Contemporary Art.**



**FALLA- 2017. individual exhibition.
Sala Anilla, Museum of Contemporary Art.**

FALLA

Falla is in the middle of an investigation that I have been conducting some years ago, about the subject as inhabitant of a territory and the relationship with his natural environment. How they dialogue, subject and nature and about the influence of technological development in this relationship, which has distanced them exponentially.

Falla plays with the negative sense of the word, understood as error and at the same time with its meaning in geology, where a geological fault is a crack, a fracture on the earth's surface, which is shifting over the years, More so because of the tectonic movements. Chile has both characteristics, is located on the Nazca and South American plates and Santiago is particularly on a fault, that of San Ramón, which affects several communes of Santiago. In this sense, the exhibition reflects on how this fault for nature is not negative, but is a process of continuous change in order to release energy, to mutate, to move, being for the human being a totally negative fact, that destroys houses, towns, cities, etc.

Around that theme is born falla, which is composed of three pieces, "Landscape under construction", video projection of 10 minutes duration in which are shown three model situations of natural disasters. "Reencuentro", a moving sculpture of two halves of the same stone that are grow apart and gathered for a few seconds and "Medium intensity", a serie of three earthquake simulators that activate homemade earthquake alarms.





Resting place- 2017.
The bottom of the lake – LOCAL Contemporary Art Gallery.



Resting place

Sound installation

Series of three sound devices that are activated when a bird stands on a rubber cord. The movement produced in the rope activates a motion sensor connected to an Arduino producing a sound like the trill of a bird in 8 Bits that is reproduced by speakers arranged inside a bird house. These pieces were made specifically for the exhibition "At the bottom of the lake" Local Arte Contemporáneo, which inaugurated every two months a new exhibition on the previous one. In the space was the work of the artist Cristián Salineros who in addition to a sculpture arranged 4 Diamond Birds to dialogue with other works.





**Caducous laboratory- 2016. Individual exhibition
Callejera Gallery.**

Caducous laboratory

Installation.

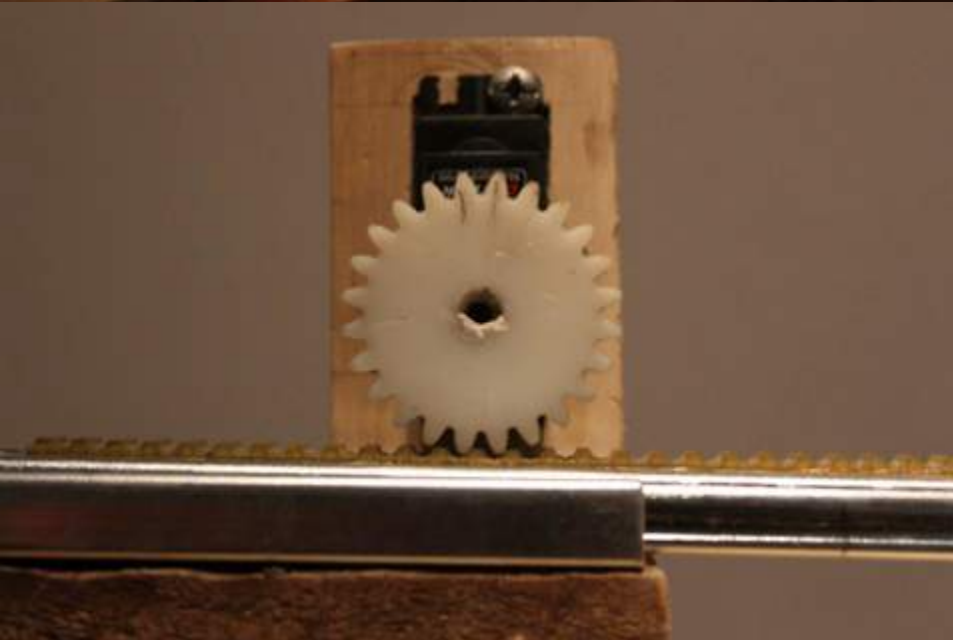
In the Forestal Park, with its environment of exotic deciduous trees that inhabit Chile, with all the problems they present for the city and its environment, is located Caducous laboratory, a laboratory fiction for the growth of a Quillay tree, where there are elements simulating nature that promote its development through light and water, as well as technological elements for growth observation.

This laboratory fiction plays with the absurd, considering that the Quillay is a native Chilean tree that grows without the need for human intervention, but in the context that we are living today as a society, creating more and more hard squares or green spaces with fast-growing exotic trees, the care of growth and protection of the Chilean tree has become a reality.





Reencounter- 2015
Second place. MAVI prize /Minera Escondida.



Reencounter

Installation

Reencounter, arises from the discovery of two halves of the same stone found in distant places on a beach on the Chilean coast. The first part I saw with half of the body buried in the sand, it was only half a stone and because of its common aspect it did not call my attention. The second part I found at the end of a large staircase that climbed to the top of a ravine, and seeing the great similarity with the broken stone buried in the sand, I went to the encounter with its other half in my hand.

Reencounter consists in the manipulation of the two parts of that stone, in which each half is driven by a motor that generates a back and forth movement, which produces the distancing of the parts and their meeting in the center of the piece, where one half chases the other and sometimes they meet, forming for a few seconds the complete stone.

Link to audiovisual recording:

<https://vimeo.com/natachacabellos/reencuentro>





**The nature of emptiness- 2015
Espacio Blanco, Valparaíso.**

The nature of emptiness

Installation

"The nature of emptiness" corresponds to an investigation on the unfinished spaces that are left in gentrified areas, buildings that because they are not inhabited are diminishing their physical conditions until their destruction, becoming vacant spaces or green lands that are left to their fate.

In the process of the project, more attention is paid to the green spaces that are born and their appropriation by the neighbors, many times taking those unbuilt lands and building them in squares or in some other common area. With this work I intend to reflect on the importance of these spaces of distraction and placidity and the effects of nature on the individual, but also on how cities, towns, villages, localities, etc. as they become increasingly urbanized, with the desire for greater connectivity and prosperity, are losing these green places and are becoming disconnected from nature, having to resort to creating artificial green areas to have welfare areas, becoming a series of destruction and construction. In this way, the work corresponds to three pieces that fictionalize environmental factors on natural elements, dialoguing between the green area that has to be rebuilt within a highly urbanized land and the vacant site where neighbors build common spaces with their own hands.

Link to audiovisual recording:

<https://vimeo.com/147802275>





States of matter- 2015
Visual results of Bienar residence
916 House Gallery, Concepción / Nekoe House Gallery, Valparaíso.

States of matter

Video installation

Video recorded at the Bienar 2015 art residency. Municipality of María Pinto.

Product of the great contamination that carries the channel, the water that goes in liquid state begins to melt with a mass of bacteria that are solidifying and forming a network that is retaining the garbage that the neighbors throw into the river.

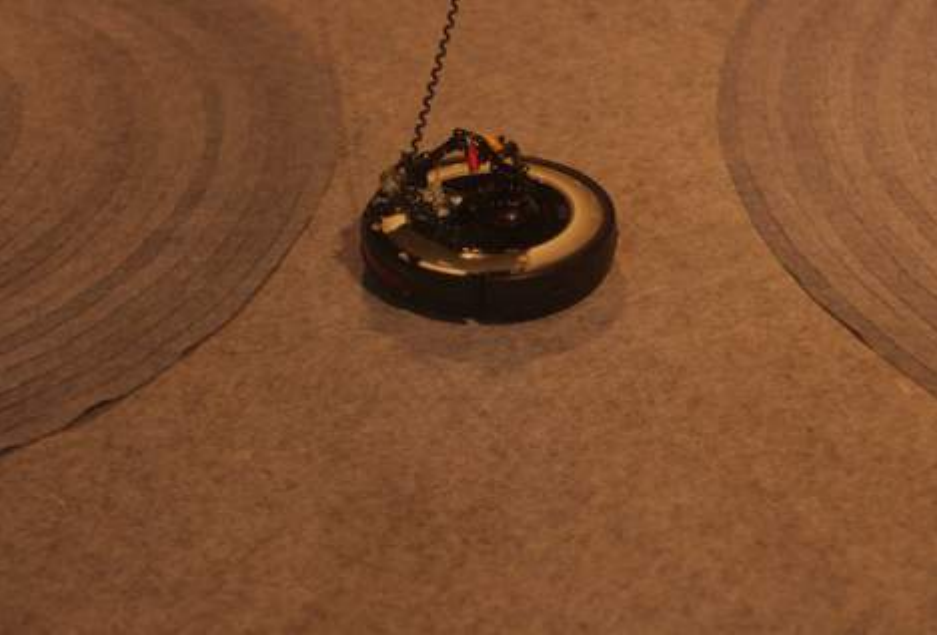
Link to audiovisual recording:

<https://vimeo.com/147730433>





**Autonomy of the fiction– 2014
Galería Tajamar.**



Autonomy of the fiction

Installation

"Reality is stranger than fiction, but this is because, contrary to reality, fiction is forced to stick to possibilities" Mark Twain.

Autonomy of the fiction arises from certain questions that are related to what the media informs us, such as television, the Internet, or the written media, that something about what we do not know more than what these media show us. The questions then, go through how we see things, if what we see is really what we see, or is what we want to see, or how I understand something unknown, something I have never seen without the mediation of a written, cybernetic or television media. That something, of which we cannot doubt because we have no parameter of veracity that tells us not to do so. In addition to these questions, there is my interest in a homemade or amateur way about scientific discoveries, about life beyond the earth, if they find water on other planets, if they find traces of life. Etc. Subjects about which I will never be sure, and that could be manipulated by the informant, by the sender of the message.

The piece consists of a robot vacuum cleaner that has a camera on its back recording its own path on the surface, which is exposed in real time in the same gallery. As a study laboratory, I put this robot to live in a space that has everything to survive, and the surface is made to exert difficulty on the machine and measure its possibilities, while what records the path of the vacuum cleaner sometimes detaches from its referent and becomes something else, a more autonomous image, which could even serve as an image of the lunar surface.

Link to audiovisual recording:

<http://vimeo.com/natachacabellos/autonomiadelaficcion>





Geometric Ritual, 2013
Galería Sala de Carga, Limite y Territorio – Identidad.



Geometric Ritual

Installation

I start from the relationship between circularity, light and ritual, to address a problem about image and movement. These last two are concepts that function as a starting point for the project and are approached above all by their physical qualities: spatiality, shadow, hidden image, etc.

I relate the community around the circle, since it is around this geometry that learning, education about life, about perceptions, arises. In the Mapuche culture the circular form (wajme) is associated with the cosmovision, the surface of the earth in which we live would be a perfect circle, and this geometric figure is represented in their crafts, rituals and in the kultrun, Mapuche instrument.

The circle is present from the origins, this symbol allows in the human being a state of relaxation associated to the ritual of knowledge, to the mysteries of shamanism and to a state of prayer, known especially in the native origins of the cultures. One of the teaching rites performed by the American Indians was the game of light on an object; the seated children formed a circle and placed an eagle feather in the center, it was then understood that there are as many ways to perceive the feather as there are people in the circle, this was a ritual exercise of learning about life.

Link to audiovisual recording:

https://www.youtube.com/watch?v=Qg-fxNuS_rQ

