

Materia Abierta is a summer school on theory, art, and technology. Established in Mexico City as a space to reflect on the political, economic, and epistemic forces that condition knowledge production, the program is reshaped every year provoking new contexts for learning.



EL MÚCARO A LO LEJOS

Under the title *El múcaro a lo lejos*, the 2023 edition of Materia Abierta is curated by artist Jorge González Santos, and it will take place in Mexico City from July 31 to August 26. The program is developed with the support of Universidad Nacional Autónoma de México (UNAM) in coordination with Cultura UNAM, Casa del Lago UNAM, Cátedra Extraordinaria Max Aub, Transdisciplina en Arte y Tecnología, and Museo Tamayo.

This year's program seeks to interweave ritual practices, memory construction, and material cultures, assembling knowledge from different locations in the Caribbean considered essential to resignifying the political potential of aesthetic instruments and ancestral knowledge. Calling upon the ancient chant of the múcaro, a small bird endemic to Borikén, the program will be a gathering to interiorize and collectivize the act of listening between shared resonance and murmurs.

COUNTER PEDAGOGIES

Materia Abierta provides a space for autonomous learning that aims to foster the socialization of knowledge from action, the mobilization of political will, and the ritualization of critical thinking based on collective principles. It is a sustained exercise that acknowledges all the summoned forces to make sharing and learning possible.

The program is reshaped each year, generating a gathering around common motivations. For the first time, some of this summer's activities will take place in our own space, which will be modified by the participants to enable the dynamics of day-to-day cooperation. Our intention is to adapt working models to sustain contexts of solidarity and accountability.

This year's edition has been planned with the objective to build critical intimacy and inquiring affectivity. Participants will work on an artistic or research project in its early stages of development, which will be a point of departure to amplify personal explorations, instigate collaborations, and generate dialogue within the group. Presentations will be coordinated to socialize these processes with the extended community of Materia Abierta, composed of peers, friends, and neighbors.

PROGRAM

El múcaro a lo lejos refers to an ancestral chant from Borikén that survives deep in the mountains, in a constant murmur of sunrise and sunset. Its whistle is confused with a sustained vibration in the deep density of the forest. Invoking the mysteries of this chant, we will affirm the force that sound and its vibrations have on the web of life. The 2023 Materia Abierta program will be a space for learning and collective care, determining the will to internalize as a first act of listening. It will be a fabric of relationships formed from the principles of generosity, affectivity, vindication, and self-sufficiency.

Following principles proposed by Escuela de Oficios, a project for learning developed by artist Jorge González Santos in collaboration with various communities, this edition of Materia Abierta will focus on work based on ancestral and collective techniques. Through different theoretical and practical activities, a diverse group of artists, thinkers, healers, and artisans will exchange knowledge related to material trades understood as the intersection of multiple knowledge systems that go beyond the techniques themselves. From there, we will approach the daily politics of materialities as expressions of complicity, by mutually learning different trades and establishing community regeneration processes.

CURATORIAL CONVERSATION*

I am trying to imagine the mount where the *múcaro* lives. I wonder what the forest where it spends the days is like and how deep you have to go in to listen to its murmur.

I also wonder if this forest is similar to the dry tropical forest where we wandered, where the midday sun burned our neck as there were no tall trees to shield us from its rays. That road, if you remember, had a clayey and stony soil, and to the sides we noticed the plant that in Colombia is called *fique*, and in Borikén is called *maguey*. I wonder if, to communicate with a *múcaro*'s ancestor, a *quena* made of bone was used by the Guane as an instrument on that same road we walked.

Or could it be that the chant of this bird is more easily found in dense forests where moisture seems like rain? Like the swamped road that we roamed for hours, where water had a sweet taste. I remember the *fotofo* that you brought that day and wonder if a *múcaro* recognized its sound.

Now I think about what this encounter fostered by Materia Abierta might entail. How will the words we cross, between us and other species, inhabit that forest and other ecosystems? [...]

CONTINUE READING

* During the first months of this year, the artist Jorge González Santos and the curator Juliana Steiner held a dialogue in preparation for the 2023 Materia Abierta program. These correspondences mark the beginning of this invitation to listen to us.

MATERIA ABIERTA, 2023
P. 2/4

materiaabierta.com

Materia Abierta is a summer school on theory, art, and technology. Established in Mexico City as a space to reflect on the political, economic, and epistemic forces that condition knowledge production, the program is reshaped every year provoking new contexts for learning.

TUTORS

Ochy Curiel
Akire Huauhtli
Engel Leonardo
Escuela de Oficios
Nikolay Oleynikov
Alessandra Pomarico
Suely Rolnik
Awilda Sterling-Duprey
Ber Zabalaga

PARTICIPANTS

Materia Abierta invites applications from people based anywhere in the world and working within any discipline. An academic degree is not required to participate.

Through the open call, a group of approximately 25 candidates will be selected. The intention is to form a diverse, critical, and politically active group of people who seek to interrogate the systems through which dominant culture and knowledge are produced.

Activities are conducted in Spanish and English, with simultaneous translation only on some occasions. Knowledge of both languages is highly recommended in order to participate, although the act of collective translation and its challenges is favored as part of the group's social dynamics.

FUNDING

The cost of participation in the program is \$1,800 USD. This fee does not include lodging, transportation, or other personal expenses.

Through institutional funding, Materia Abierta will offer a limited number of full and partial scholarships for candidates who cannot cover the full cost. Those who wish to be considered for any of these supports must indicate that in the application form, where relevant financial information will be requested. We also have a support fund that allows members of our community to provide resources and directly support the scholarship program. Materia Abierta can issue letters of support to applicants selected to participate in the program who wish to request external financing to cover the costs of their participation.

CALENDAR

The 2023 edition will be an intensive four-week study program. It will address the proposed topics with the necessary urgency, but there will also be time for reflection, rest, and group socializing.

Activities will include seminars, public talks, and group discussions as well as workshops given by members of local collectives. These will take place Monday to Thursday mornings at the Museo Tamayo and Casa del Lago. On Thursday afternoons there will be public events, and Saturdays will be set aside for workshops and group meals in the Materia Abierta space. Fridays and Sundays are days off. These times are subject to change based on logistical rearrangements and a more detailed schedule will be shared upon acceptance.

APPLICATION

The call will be open from March 29 to May 7, 2023, at 11:59 p.m. (CDT). To apply please refer to the online form, where among other requisites, the following materials are requested:

Resume or short bio (1 page)
Statement of interest (500 words)
5–10 work samples
Project proposal to develop

APPLICATION FORM

Work samples should be recent and can include images and texts as well as links to websites, videos, and/or audio-based works.

Any questions regarding the application process may be sent to info@materiaabierta.com, with the subject line "Application 2023."

CREDITS

TEAM

Jorge González Santos
Curator 2023

Federico Pérez Villoro
Director

Ana Rivera
General coordinator

Eduardo Makoszay Mayén
Producer

Eva Posas
Editorial coordinator

Zoë Heyn-Jones
Development and fundraising

Juliana Steiner
Co-author of curatorial correspondences

Andrea Volcán Variya
Graphic design

Esteban Germán
Website development

Isabel Zapata
Editor and proofreader (Spanish)

MATERIA ABIERTA, 2023
P. 3/4

materiaabierta.com

Materia Abierta is a summer school on theory, art, and technology. Established in Mexico City as a space to reflect on the political, economic, and epistemic forces that condition knowledge production, the program is reshaped every year provoking new contexts for learning.

ADVISORY BOARD

Sara Garzón
Mónica Hoff
Natalia Zuluaga
Cintha García Leyva

CONTACT

info@materiaabierta.com
Instagram: @materiaabierta
Twitter: @materiaabierta

BIOS

CURATOR

JORGE GONZÁLEZ SANTOS lives in Borikén (Puerto Rico). His artistic practice establishes a platform for the recovery of Boricua material culture, in an attempt to create narratives between the indigenous and the modern. In 2014, he founded Escuela de Oficios in response to deliberate absences and the deterioration of educational infrastructure. By proposing a recovery through community regeneration, Escuela de Oficios creates spaces for collective learning and promotes self-managed education. Its activities are focused on the creation of a mobile program that seeks to promote principles of growth and cultivation rooted in the cycles of the earth. A fundamental approach is to use traditional techniques to manage and work in favor of knowledge that enhances critical situations for the production of knowledge. His work has been presented in solo shows at the Institute of Puerto Rican Culture and at the Embassy, San Juan, and he has contributed to exhibitions at LACE, Los Angeles; the Whitney Museum of American Art; and documenta 14. González was a 2020-2022 Vera List Center Fellow. He is currently a fellow of the Puerto Rico Arts Initiative and United States Artists.

TUTORS

OCHY CURIEL is Afro-Caribbean Dominican and resides in Colombia. She is an activist in the lesbian-feminist, anti-racist movement as well as the autonomous feminism movement and is one of the leaders of decolonial feminism. She is co-founder of the Grupo Latinoamericano de Estudios, Formación y Acción Feminista (GLEFAS). She is also a singer-songwriter. She holds a PhD and a master's in social anthropology from the Universidad Nacional de Colombia. She is a specialist in higher education, has a mention in social sciences, and holds a bachelor's degree in social work. She is a professor-researcher at the Universidad Nacional de Colombia and the Universidad Javeriana in Bogotá, Colombia. Her publications include the books *La nación heterosexual, Análisis del discurso jurídico y el régimen heterosexual desde la antropología de la dominación* (2013) and *Un Golpe de Estado: La Sentencia 168-13. Continuidades y discontinuidades del racismo en República Dominicana* (2021). She has co-edited several books and

authored multiple articles in which she articulated race, class, gender, sexuality, and nation.

AKIRE HUAUHTLI was born in the town of Tlaxialtemalco, Xochimilco in Mexico City. She studied the Master of Arts and Design and the Teacher Training course in Nahuatl Language and Culture both at Universidad Nacional Autónoma de México (UNAM). She has taught at the Universidad Intercultural del Estado de México, Escuela Nacional de Lenguas, Lingüística y Traducción (ENALLT UNAM), Facultad de Artes y Diseño (FAD UNAM), and has been a workshop facilitator at Centro de las Artes San Luis Potosí, at Centro Especializado para Adolescentes Femenil as part of the program FARO Tutelar and at FARO Tiáhuac SECULT CDMX. She was part of the Organizing Committee of the Festival Anual de Textiles (Editions 1 to 3). And she participated as an illustrator in the elaboration of didactic materials for the teaching of the Nahuatl language at ENALLT/UNAM as well as in the project "El Color de la Pobreza" in collaboration with Pie de Página. She currently collaborates on the project Tintes "El Duraznito", which is dedicated to the memory of her peasant grandfather Manuel Jiménez as well as to the chinampera hands of the region. She is a member of the Tlaxochicuicatl collective, as well as of the Banda de Viento San Luis Huentli.

ENGEL LEONARDO (Baní, 1977) lives and works in Santo Domingo, Dominican Republic. The relationships between humans and history, architecture, and material culture are some of his central interests. His production is usually based on research on Antillean culture, modern tropical architecture, stories repressed by modernity, and the transmission of Indigenous and African knowledge through objects generally seen as artisanal, folkloric, or ethnographic. He is especially interested in architectural and craft narratives that stress notions of tropicality, modernism, and Indigenous and Afro-Atlantic culture. He currently works on the Batoruco project between the Dominican Republic, Haiti, the Antilles, the Bahian Recóncavo, and the Amazon; this is an investigation of the resistance to colonialism, modernity, and capitalism through territories, spiritualities, and ecosystems of the Antilles and America. His works are part of the collections of the Museo Reina Sofía (Madrid), the Guggenheim Museum (New York), CNAP (Paris), Kadist (Paris-San Francisco), CPPC (New York-Caracas), and MAM (Santo Domingo). He has presented solo exhibitions at MAC Niteroi (Rio de Janeiro) and Kunsthalle Lissabon (Lisbon). He is currently participating in the Forecast Form: Art in the Caribbean Diaspora collective exhibition at MCA Chicago.

ESCUELA DE OFICIOS was founded in 2014 as a response to deliberate absences and the deterioration of educational infrastructure. By proposing a recovery through community regeneration, Escuela de Oficios creates spaces for collective learning and promotes self-managed education. Its activities are focused on the creation of a mobile program that seeks to promote prin-

MATERIA ABIERTA, 2023
P. 4/4

materiaabierta.com

Materia Abierta is a summer school on theory, art, and technology. Established in Mexico City as a space to reflect on the political, economic, and epistemic forces that condition knowledge production, the program is reshaped every year provoking new contexts for learning.

principles of growth and cultivation rooted in the cycles of the earth. A fundamental approach is to use traditional techniques to manage and work in favor of knowledge that enhances critical situations for the production of knowledge.

NIKOLAY OLEJNIKOV is an artist; punk; antifascist; member of art collective Chto Delat and of the Arkady Kots music band; mentor at Chto Delat SCHOOL of ENGAGED ART (now School of Emergency) and at Free Home University; worker at Casa de la Cultura de ROSA; contributor and editor for *artseverywhere.ca*; author of the *SEX of the OPPRESSED* (FreeMarxistPress/PS-Guelph) and co-editor of *When the Roots Start Moving/Resonating with Zapatismo* (Archive Books, 2021). His work has been exhibited at institutions such as Musée d'Art Moderne de la Ville de Paris (Paris), MMOMA (Moscow), MUAC (Mexico City), Reina Sofia (Madrid), São Paulo Biennial, Serravales Museum (Porto), Cittadellarte/Fondazione Pistoletto (Biella), Museo Arte Contemporanea L. Pecci (Prato), among others.

ALESSANDRA POMARICO (PhD) is an independent curator, writer, and educator working at the intersection of arts, pedagogy, activism, and community building. Co-founder of the ongoing Free Home University, an artistic and pedagogical experiment in sharing knowledge by living in common; of the residency program and festival Sound Res; of Ammirato Culture House, a hub for social practices and a community center in a former municipal building; and of the Common Orchard for Minor Fruits, a generative rural and social project in collaboration with organic farmers and activists. She is also a very active organizer in the trans-local network Ecoversties Alliance to reimagine education. Recently, she has been supporting reforestation efforts and focusing on learning from the forests. After a decade of contributing to questions of commoning, care, and artists' para-institutions, Alessandra's most current research focuses on widening the ecology of knowledge through relational epistemologies, beyond Western paradigms. Recent projects include firefly frequencies radio, the Mediterranean Ecofeminist, Decolonial Union for Self-Education M.E.D.U.S.E, the School of the We (<rotor>, Graz), Grounding~Seeding (Tranzit, Bratislava), the New Alphabet School #Commoning (HKW, Berlin) and #Healing (Dakar). Editor at *artseverywhere*, she curated the volume *Pedagogies Otherwise* (Ecoversties Publications, 2018) and co-edited *What's There to Learn* (Publication Studio Guelph, 2018) and *When the Roots Start Moving: Resonating with Zapatismo* (Archive Books 2021). Her articles have been published in numerous books and magazines, and she has taught, lectured, and participated in many collaborative initiatives widely. She lives between New York and Italy.

AWILDA STERLING-DUPREY is a central figure in Puerto Rico's cultural scene. Equally celebrated as a painter, performance artist, and dancer, she interweaves performance into her paintings and installations. Conceptual art and Dada are significant influences in her work, as are Caribbean cultural and religious

traditions. For more than 40 years, she has created and performed experimental dance works combining Afro-Caribbean dance and modern experimental movement in Puerto Rico and New York City and throughout Europe, Latin America, and the Caribbean. Sterling-Duprey attended the Escuela de Artes Plásticas y Diseño, San Juan; the University of Puerto Rico, Río Piedras; and she earned an MFA from Pratt Institute, New York. She is a founding member of Pisotón, the experimental dance collective that transformed Puerto Rico's dance and performance scene in the 1980s. She is a recipient of numerous fellowships and artist residencies, including a USA Fellowship in Choreography (2010), Tree of Life grant (2019), Mass MoCA residency (2022), Rauschenberg Residency (2022), and Joan Mitchell Fellowship (2022). Her latests works include *Lacks Criticality* (2018-23), a multimedia dance performance commissioned by Temple University, which was presented as part of "*no existe un mundo poshuracán*" at the Whitney Museum; and *...blindfolded* (2019-ongoing), a performance exploration of architectural spaces, presented at the 2022 Whitney Biennial.

SUELY ROLNIK is a psychoanalyst, writer, and tenured professor at the Pontificia Universidad Católica de São Paulo. Her work is located in a territory intersected by the philosophical, the clinical, the political and the aesthetic, and is manifested in research, writing, teaching, and curating. She has authored *Spheres of Insurrection: Notes on Decolonizing the Unconscious* (Wiley, 2023), *Archivmanie/Archive Mania* (DOCUMENTA 13, 2011), *Antropofagia Zombi* (Hekht, 2022), *Cartografía sentimental* (Tinta Limón, in press), and, with Félix Guattari, *Molecular Revolution in Brazil* (Semiotext/MIT, 2006).

BER ZABALAGA is a medicine man, a magician, a natural channel, and an artist. He studied reiki, multidimensional therapy, healing of María Magdalena, and meditation and channeling, among other techniques, and is initiated into the shamanic path, the Mexica ancestral incense, and rapé. He investigates artistic-energetic forms of work, creating amulets, altars, magic wands, and other shamanic objects, and he designs and performs collective rituals in artistic settings, such as the inauguration of Casa do Povo, São Paulo (2014) and the meeting El canto de la Yerba Bruja organized by MoMA in Valle de Bravo, Mexico (2022). He has a degree in acting from the Escuela Superior de Teatro e Cinema de Lisboa (2006) and a master's in advanced theater practice from the Central School of Speech and Drama in London (2010), and he completed the artist program at the Torcuato Di Tella University of Buenos Aires (2017). He held residencies at URRRA (Buenos Aires, 2014) and Kiosko (Santa Cruz de la Sierra, 2016). He exhibited individually at the Manzana Uno gallery (Santa Cruz, 2016), Anexo Maturín (Buenos Aires, 2021), and the Persona art space (La Paz, 2022). Together with María Alejandra Ayoroa, he has coordinated the Hummingbird Retreat twice a year on Lake Titicaca since 2017. He lives in Buenos Aires.