

Curatorial approach and the concepts invoked.

The relativity of energy and perception, possible magnetic fields research and production

A reflection has crossed A reflection across each of the versions of the Biennial of Video and Media Art has been the crossroads of the Arts, and the results of these determine and move crosses boundaries and frames of what is known as audiovisual cultural practice.

The hybrid that characterizes various film coming filmmakers, visual arts, social sciences, natural computing, cultural theory and philosophy, design, architecture and industrial design, and emerging visual culture, calls into question both the academic conventional wisdom, cultural policies, poor self-management, and the limits of digital contemporary visual arts. Cybernetics and expandido¹ film, from the limits established concepts of cultural practice in the early 70s, are bastions of current cultural practice, having been crowded trade globally through research methodologies, production and distribution.

It's just a matter of observing the video game industry, applications for tablets, and a long list of milestones that have led to a new relationship between society and narrative systems, and consequently, a new cultural economy, changing the paradigms relationship between the work and the viewer / interactor, not necessarily lie from the field of creative industries.

However, none of this would have been possible without scientific investigations are as structural bases where both cultural development industry holds. In this sense the focus of 11°BAM concentrate on exploring, publicize and contextualize this paradigm by promoting research and dissemination of theoretical and works around working languages and narratives that multiply the possibilities of interaction, favoring content by the effect, promoting strategies for linking the public and work spaces that transcend the walls of museums and galleries to the public space.

Art and Science are presented as two major fields of interaction, where both artists and scientists fed off each other realities expanding and enriching our perception of nature. In this regard a special focus on linking concentrates Art> energy <society framework proposed in this curatorial and conceptual support

points to calibrate a reflection consistent with the concerns of both the artistic and the general population.

How do we relate to energy in everyday life?

What are the imaginary produced from art to interpret the use of energy, light and vibration both in cultural production?

Are they aware media artists of the importance of this resource in your work and what are the limits we overcome to achieve sustain the demands of progress and industrial development, without generating an irreversible damage to our ecosystem?

What are the social, political and economic factors that determine the context and identity of art and contemporary culture, framed in the context of the third industrial revolution?

What are the areas of research and development of the relationship between art, science and technology potential in the Chilean context?

The Third Industrial Revolution-or technical-scientific revolution is constituted according to Jeremy Rifkin¹ as the context of the paradigm shifts that have postmodernism communication technologies, the use of renewable energy, the development of biotechnology and other parameters. Meditate on cultural production in the early framed this vital cycle of humanity, where the artistic will be determined by current digital technologies and electronic, are set as parameters to reflect on the state of the art in today's culture, and the various gravity fields that determine it.

The text reflects on the understanding of a present where the methodologies and disciplines of art, science and technology converge in an undetermined field, constantly in motion, dominated by the uncertainty of the limit. These fields however converge on three specific areas of analysis, the relationship between artists and science centers, overcrowding of interfaces that integrate virtual and physical spaces, and integration of the various energy sources and structural concerns in the development, display and content transdisciplinary work in an ideal future of video practices and media arts.

In the first issue of Radical Software, the movement initiated by Raindance Corporation in 1970 as a "think tank alternative to conventional thinking," Nam

June Paik contributed a text called "Expanded Education for the Paperless Society" 3, which portrays the need to set visual knowledge repositories, and integrating communication networks where the community of educators and students have free access to this knowledge, providing the current positive use of internet in the distribution and spread of knowledge.

The information in the context of existing networks of real-time transfer, have become a kind of new energy, which is used to navigate dynamic time, space and matter. The metaphor of information as an energy component that gives life and allows for plastic mobility between people, anyway does not mean the creation of knowledge, but wisdom. The link between culture and power is crucial to understand the history of twentieth century art and above all XXI century. In this sense Paik states: "If the revolution of 1920 the Russians meant for electrification, the revolution in the media in 1960 means of electronic innovations, mind to mind, one planet to another." The importance of this phrase in the following is essential because Paik refers to a historical event, which serves as dialectical context for understanding the various moments and paradigms that determined the two stories of the first and second industrial revolution. The futuristic look of "A paperless society ..." and how art responds to a social and political footprint are essential for identifying the component of relativity in the essence of the statement.

The history of art is full of experiments that led to the limits various technologies, and ongoing collaboration between artists, scientists and engineers, depends on a few vital force field: The electric energy produced in various ways (conventional solar etc.), essential medium power devices and interfaces used to generate the desired processes and interactions, besides being in itself an inspiration-field, and the evolution of the methodologies used to stimulate various forms of dialogue (language) and perception. In general, independent of the contents and depths that each artist brings to his work, these vital forces are transverse in contemporary art. Considering the various processes to get to display the work in a museum, gallery, street, internet, electricity, language and perception, coexist in a unified field that determines the identity of the 21-century cultural production. Past, present and future merge in a field of analysis that seeks through timelessness, set coordinates of thought and observation, understanding the versatility and high turnover and instability produced in the syntopy between art and techno-science.

The energy charge of the problem of electricity generation in Chile is considered as a problem country, cutting across all daily processes, both domestic and industrial. The social movements that emerged in protecting natural heritage during the year 2011, appear to awaken in the public a sense of collective responsibility that rarely in the history of the country had emerged. It seems clear that by the artists working with technology is essential to be aware of the processes of creation and dissemination of their work, ie, considering the energy consumption of computers, video projectors, lighting and other resources embedded in the constitution of the work. Lithium is however one of the natural resources that has gone unnoticed by the general population, and has only appeared in print in early 2012 due to the uncertainty of their exploitation by the government, which has raised the interest of multinational companies who have already started their operation in Bolivia, although there inconcesionabilidad constitutional arrangements, ie privatization is illegal because of its high value for atomic power generation. The inability to privatize lithium is established in Law 18.097, Organic Constitutional Mining Concessions, that about says: "No mining concession susceptible liquid or gaseous hydrocarbons, lithium, deposits of any kind existing in sea waters under national jurisdiction nor the deposits of any kind located in whole or in part, in areas that according to law, is to be of importance to national security with mining effects, subject to the mining concessions previously validly to the corresponding declaration of non concesibilidad or of importance to national security ".

Lithium is a key driver of its own technological development of the third industrial revolution, as it is used as an energy source in different outfits everyday and industrial use worldwide, turning a precious resource for the economic development of the countries industrialized, because their sources are renewable. According to a report by Cochilco, in northern Chile, specifically in the Salar de Atacama there is the second largest source of lithium in the world, being second only to Bolivia. However, the quality of the battery that resides in Chilean territory is of higher quality, so that it becomes the main source of the material in the world. Despite all these checks, currently producing lithium in Chile is being tendered to the company that delivers the best deal, no matter whether Chilean or foreign, jeopardizing the income promising means the extraction of this natural resource. The combination of these factors is presented as a powerful framework for future research and development for a generation of media artists in Chile, analyzing and arguing on one factor transversalmente regards their practices. Another field of production, often revisited by various art movements, but nevertheless again expressed by other parameters, is the perception. It is in this

area where again the science fiction cinema returns to work as a structural support to understand this condition;

ExistenZ of David Cronenberg begins with the presentation of the latest generation of a virtual game that connects to various people through a system of cyborg buds, ie assumes an evolution even nonexistent, where techno hasten scientists have managed to establish an organic relationship between body multiconciencias and technology. In eXistenZ console futuristic cyborg is the axis of evolution of thousands of years, where perception is expanded to limits where reality and fantasy merge in the limits of the rational and irrational. Conscious and unconscious coexist in the same space, very similar to ayahuasca ritual, that of transcendental meditation, and many other ancient rituals where sacred plants using perceptual expansion allowed individual or group, usually led by a shaman.

Drastic changes has been a way of expressing a story in the course of humanity, enabling human behavior perceptually, weaving experience and knowledge, from primitive rituals in caves to current techno uses have fractured and undefined processes that have modified paradigms drastically the way of telling a story, but the fund has undergone minor changes, the essence has remained, the collective control by persuasion techniques have included the religious, philosophical, psychological and biological, constituting a syncretic process, where technical, ethical and aesthetics come together through the use of "tools of persuasion" (analog and digital) by the power brokers of the day.

Postmodernity has been the fuzzy space where industrial processes were absorbed by the methodologies of cultural production, emerging terminologies that have mutated from the derogatory to convention, as cultural industries, creative industries, creative economy and PROCOMUN. Today, the company experienced a kind of re-cultural renaissance, while a sort of third revolution, where the factory is replaced by digital.

In this context the arts have failed in the process of being the only visual representation of humanity, and advertising today, video games, social media and produce an exponential amount of images, both still and moving-that Also in many cases exceed the quality of works by established artists. The pop art of Andy Warhol presciently recognized estacondición, however wild posture Joseph Beuys is much closer to the original condition of the narrative irrational unconscious. There are some concrete examples where individual artists, schools and groups (DADA, Fluxus, etc.), have been non-market mechanisms, methodologies basing their strategies on R & D, and not in the works for development of a final product,

however, the gaming industry is that since its marketable product condition, has crossed the level of interest of a generation of people living in long hours solving problems and moving stages, experiencing an interactive relationship with the story, overcoming the passive condition cinema offers. More than two decades after the popularization of Internet, and interactive condition suggests this tool has influenced the daily life of mankind, at least that is installed in the current modern relationship contexts, excluding those who have resisted or do not have access to these devices. Video games are not even considered as a branch of art, although it is composed by the integration of various disciplines. It's like a field of interdisciplinary convergence achieved permeabilizar other forms of cultural representation fields, forming a kind of syncretism that has arisen mainly from the entertainment world. The interest of the collective perception has shifted, and now this syncretism suffers from a number of methodological and uncertainties fractures of the nomenclature to identify fields and domains that argue their inclusion in the field of art and culture, which inevitably find ways to attracting, today technologies appropriate for the entertainment industry, and more specifically in the cultural policy and academia; methodological fractures because there is a technical and aesthetic contamination between different fields of action, from theater techniques are used film and video games, film taps into the depth and dynamic layers theater (3d), video games thrive on all the above.

The problem for historians and theorists when classifying the nomenclature of these productions hybrid is installed, and is incorporated as a field of basic research to understand the state of the art of research and cultural production of postmodern art, inserted into the historical context of the digital revolution. Media arts, new media, interactive art, sound art, electronic art, integrated arts, all definitions or academy or cultural policies have managed to capture, and sustain in a determined manner. However, as well as photography and film in the constitution adapted word of the theory and history of art, in the near future will constitute methodological definitions and structural welds where developed works will be placed from a context of belonging own, more near the structural syncretism, transcending the technical division of a specific medium. In the near future it will be a grouped context, both in Chile and in the rest of the world a field of understanding, research and action that will bring together sections of different artistic disciplines, constituting a naming context that defines the birth of a new branch of art. The expansion of the boundaries of perception undergoes dramatic changes almost daily thanks to the creative use of digital and analog technologies to tell stories or convey feelings. The expertise in the use of energy will enable the ship to achieve deep fields of consciousness, installing Nanochips

experiences through subcutaneous, constituting new forms of expression and experience as determined by the significance of the body, the ubiquity of forms, and interconnection of subjects in fields created by hybrid deingenieros and creative teams, very close to Huxley's dystopian proposal in Brave New World, or the reality tech noir of David Cronenberg in ExistenZ.

As background to define various fields provocation to focus scientific domains of energy, described by Abraham Tamir, of the Department of Chemical Engineering, Ben-Gurion University of the Negev, Beer-Sheva, Israel, and Francisco Ruiz Beviá, Department of Chemical Engineering , Faculty of Science, University of Alicante in his essay "Art and Science, Energy through Art:

- Free Energy: The amount of energy available for the system to do useful work.
- Electrical: Energy which may be provided by the flow of electric charge through a conductor.
- Magnetic Energy: is defined as the energy required to establish a magnetic field.
- Energy Body: That which the body needs to make an effort or exercise. Relative

with the body's energy is well known that the body uses food as a source of energy, and then burned to produce useful work and an important part of heat. Heat is also produced in

order to maintain body temperature. Both heat cause the body to emit heat radiation can be detected by infrared sensors.

- Heat energy: A form of energy transferred by a difference $T_2 - T_1$ temperatua
- Potential Energy: Energy stored in a body due to its position.
- Kinetic Energy: Energy of an object due to its motion.
- Chemical Energy: Energy released during a chemical reaction.
- Nuclear energy: Energy released spontaneously or artificially in nuclear reactions
- Sound Energy: What can you hear when you travel as waves through the air vibrating.

- Internal Energy: Energy stored in a system at the molecular level due to movements and positions

on molecules in the system

- Surface energy. Energy required to raise a unit surface area of a liquid.

These are just some ways to identify energy we know more or less scientifically, but there are types of energy being identified by the scientific community, despite the certainty of their existence, as dark energy. This type of energy, which accounts for about 73% of existing in the universe (23% is dark matter, and 4% baryonic matter), in turn determines a field of research that defies imagination and scientific reasoning. Dark energy is set as a hyperlink between these two fields of scientific specification / culture proposed by the Curatorial Programme of the Biennale, marking a space-time creative development, and provoking a fundamental reflection on society.