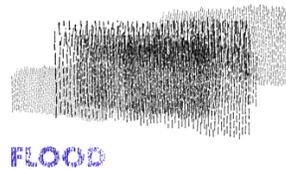


# saco 1.0

bienal de arte contemporáneo  
contemporary art biennial  
antofagasta / chile

## call for submissions



### INTRODUCTION

SACO Contemporary Art Biennale is an independent initiative created by the SACO Cultural Corporation, in the northern Chilean Region of Antofagasta, following nine previous years in festival format. The objective is to install a permanent nucleus of reflection, critique and dialogue in the Atacama Desert, through a gathering of artists, experts, curators, works and the public at large, in a region marked by the absence of institutions dedicated to these ends. In this copper capital, it proposes an alternative to delve further into diggings that are no less valuable nor less critical in terms of our need: the renewable wealth of creativity and dialogue.

Each year's edition comes with a special focus, and unique characteristics. Thus, the grounds for digging are biannually renewed, preventing the eventual exhaustion of resources.

### SAC01.0

The SACO Contemporary Art Biennale is inviting artists to participate in the open call for its main exhibition entitled **Flood**. Selected artists will take part in a ten day residence at ISLA, Latin American Superior Art Institute, for the realization and installation of their works. After the opening, the artists will participate in an immersion trip in the territory, into the interior of the Atacama Desert.

A jury will select seven proposals according to their quality, as well as their suitability to the space for intervention: The Melbourne Clark Historic Pier in Antofagasta, and above all, how well they relate to the curatorial concept *Flood*.

Proposals for intervention outside of the pier (in the sea, among the rocks, on the breakwater, etc.) will not be accepted, neither will projects that use electricity of any type (projector, television, etc). The exhibition will only run by daylight. The winning works must guarantee an exhibition period of no less than two months. Works that can be seen and appreciated along the entire 360° of the route will be preferred.

### PARTICIPANTS

Visual artists of any nationality may participate.

The existing call is open to professional, as well as self-taught artists, with no restrictions with regards to age, education, professional experience, line of work, or any other factor. The main criteria that will be subjected to evaluation is the quality of the proposal, its viability and relevance.

The call is for individuals, however, works submitted by duos are accepted. In this case, the second participant must finance the flight to Antofagasta, as well as the immersion trip to the Atacama Desert.

Artists who work for the Cultural Corporation SACO, or artists who exhibited in SACO9 *Now or Never*, may not participate.

### FLOOD / curatorial text

#### 30 years after one of the ends of the world

Following three hours of intense rain during the early morning of June 18, 1991, a mudslide swept through the capital of the driest desert on the planet. The water stripped the soil from the barren hills, incapable of absorbing the falling rain, and into the ravines, carrying rivers of mud up to 2 meters high that inundated Antofagasta. One geologic layer abruptly covered

another, nullifying it, destroying it, overcoming it. The hills came tumbling down, converting the neighborhoods into archaeological sites. In the radiant light of the subsequent dawn a cataclysmic scene was revealed. According to the Bible, the flood was a tool of punishment, a way to silence the earth. It was working more or less, until the nationwide popular uprising, when the skies cleared up again. The people lost their innocence and raised their voices in furor. And then came the global sanitary shutdown. The fog descended and covered everything. New layers were once again superimposed, this time of resistance.

Trying to control the uncontrollable, in liquid times, those who cling to the masts end up under water. Cities are more alive than ever, because they get sick just like us, they are neglected, shut down, depressed. They feel. Then they get up one day, having overcome their mourning, they shower with the rain, get all done up with the sun and go out dancing. The times following a crisis are often the most fertile.

How to live after an apocalypse? The world we once knew has ended; we must now flow into the after times. When both the adrenaline and the dust subside, there is no longer space for heroism. We must now roll up our sleeves and bury, demolish, and disinfect; organize, get rid of what has been destroyed, and thus clear the way for something new. We count the victims, we make tables and graphs. "We'll be better prepared next time," write those in social media who have survived some other finale. Game over.

We have another life. We got to the next level. Here, there are other bad guys that we don't yet know. It is time to get lost, wander off in some new direction, not in social media, not in post-truth, but rather, in the streets. Only a casual encounter, face to face, of which no algorithm would suspect, allows for real expectation, not something pre-designed—this is what freedom means. And it's not about re-inventing yourself, because we are not of our own invention, nor are we hardware with some auto-reset system. We need to tear down the binary system of success and failure that has characterized the way in which we interrelate throughout the haughty era of the Anthropocene. Preparing for rain in the desert, and not only from climate change, which makes it evermore likely, but because everything is possible—if we make the switch. And if there is still any doubt, look backwards. The desert is nothing but the sea, with a temporary absence of water.

## DATES

### 2021

January 12 – opening of the call

### 2021

April 12 – closing of the call at 24:00 (Chilean time).

First half of June – publication of the list of winners.

July – confirmation of participation, technical queries and purchase of travel fares.

August – detailed definition of each installation.

September 22 - October 6 – opening of SACO1.0 (exhibitions in galleries).

October 6 – beginning of the residency at ISLA, Antofagasta.

October 14 – opening of the exhibition *Flood*.

October 14 - 16 – immersion trip to the Atacama Desert.

October 17 – closing of the residency, participants head home.

December 14 – closing of the exhibition *Flood*.

## REQUIRED DOCUMENTS FOR APPLICATION TO SACO1.0

1. Fotocopy of the personal information page from a valid passport, with an expiration date later than 30 November, 2021.
2. In the case that a Chilean visa is required, indicate the waiting time between its request and issuance, as well as the list of documents that need to be presented.
3. Bio of no more than 800 characters including spaces in Word, Arial 12, letter format + link to website, if one exists.
4. Portfolio of no more than 10 recent works, maximum 3MB in PDF.
5. General idea and description of the work to be installed on the Historic Pier in Antofagasta, maximum 500 characters including title and spaces.
6. Sketches of the work (these can be photographs of scale models, drawings, photomontages or any other visual language, whatever renders a clear account of the idea to be realized), maximum 3MB in a single PDF.
7. Technical specifications of the work, with the description of the materials to be used and characteristics / requirements / details of the installation. The proposal must conform to the available budget. Any project that does not comply with this requirement will not be considered.
8. Photographic self-portrait, at 300 dpi (for RRSS, booklets and other channels of distribution).
9. Applicants are free to include any other document that may contribute to the analysis of their proposal, to be no larger than 3MB. In the case of videos, just include links.

## LANGUAGE

All of the documentation for SACO1.0, as well as any questions via email are received and responded to in Spanish and/or English.

## CONSISTENCY BETWEEN WORK AND THE PLACE

The main SACO exhibition *Flood* will take place on the Melbourne Clark Historic Pier in Antofagasta, an important patrimonial structure in the historical heart of the city. In accordance with the policies of the festival organizer, any work that infringes upon the integrity of the site or attempts to intervene in an irreversible manner will be considered unacceptable. Likewise, the proposal must respect existing norms for interventions of public spaces of historic significance.

Proposals should be original, specifically designed for this call, and conform to the context and subject matter. Since the pier is a public place that experiences heavy foot traffic, with wind, sun, moisture, it must be stressed that the most suitable proposals will be of an ephemeral nature, resistant to elements and yet at the same time conceived for their eventual destruction and disposal. Works should be made from low-cost materials and should not have any expensive technical requirements for their completion. The construction of barriers, partitions, or walls as a support structure will not be permitted on the pier.

## THE DRIEST PLACE ON EARTH

The residency includes a two-day trip to the Atacama Desert, with shared lodging, where the guest artists will be able to make ephemeral interventions *in situ*, if they wish to, with prior coordination with the organizers.

## CONDITIONS FOR PARTICIPATION

Cultural Corporation SACO covers:

1. Roundtrip, economy class airfare from country of residence to Antofagasta, without the possibility of changing the ticket. In the event that a selected artist decides to make an unforeseen change, he/she must pay any penalties, price differences in airfare and/ or travel agency fees for managing said change.
2. Technical and logistical support in the installation of the work.
3. Transport to and from the airport in Antofagasta.

4. Shared accommodation (double and triple rooms) with self-serve breakfast in the common dining area of the residency center.
5. Immersion trip to the Atacama Desert via bus. Visit to historic sites, an oasis in the hinterland of the region, and other points of interest.
6. Mediation, distribution and visual record.
7. Production of documentary video and bilingual book of SACO1.0. Mailing of three copies of the book to an address specified by the artist.

Winners of SACO1.0 commit to:

1. Making arrangements with the technical and curatorial team regarding the details of the work's realization prior to the residency.
2. Participating in the residency and staging the work according to the agreed upon technical specifications and to meeting the deadlines of the work schedule.
3. Respecting the rules of the patrimonial site where the exhibition is to be held, as well as with the rules of cohabitation at ISLA.
4. Taking care of their own meals during their stay in Antofagasta. The residence home has a kitchen equipped for food preparation.
5. Being available to participate in a conference to talk about their artistic output or in a workshop at an educational institution.
6. Participating in interviews for the documentary of the festival and collaborating with the technicians, photographers, mediators, and both the production and distribution team.
7. Obtaining travel insurance and a visa, if necessary.
8. Signing a participation contract where the conditions for the execution of the work and subsequent dissemination of photographic and audiovisual material will be made explicit.

Conditions of the work

For the *in situ* realization of the work, (whether in its totality or in part) its design and detailed technical sheet must be delivered no later than 60 days before the artist's arrival. Proposals already approved by the production team cannot be modified or redesigned. The materiality of

the projects must be developed according to the sourcing capabilities of the city, with prior consultation and approval of the artist.

For the execution of each intervention at the Melbourne Clark Historic Pier in Antofagasta, the materials indicated in the technical sheet will be made available to the artists, according to their availability in Antofagasta, also considering supplies, tools, labor for the assembly and local transport. The budget for each work will be evaluated according to the project sent by the artist.

If the work requires specific material for its construction, its use will be respected. If not, and if the material is not in the city, the organization will propose to the selected artists other alternatives that do not harm the work.

The organization does not return the artworks. They are destroyed during disassembly or donated to a non-profit institution.

In the event that part of the artwork materializes in the country of origin, it must be transported by the artist when traveling to Chile, in a suitcase, backpack or similar.

The organization does not consider a payment to the artist for the making of the work.

## JURY

The jury for SACO1.0 will be composed of five recognized representatives from the world of contemporary art, coming from different countries of origin. The jury is free to declare less than seven winners, reserving the right to leave some spots vacant.

## FURTHER POINTS

Participation in the current call implies full acceptance of the ground rules. Upon submission of the application, the artist attests to being the author of all its contents, in accordance with current copyright laws.

The festival will consider to be ineligible any work that:

- Requires the labor of craftsmen, fishermen or any other group of workers from the Region of Antofagasta in its production.
- Is of luminous character and only/mainly noteworthy at night.
- Uses water (irrigation, drip, evaporation, mist, etc.)
- Uses local clay soil.
- Uses local species of flora (plants, roots, or seeds).
- Damages or makes permanent changes to the public space.
- Proposes a performative act that is only made during the opening of the exhibition.

All material registered by SACO from the residency and the work of the selected artists, will be property of the Corporation, and will remain in the archives of the biennale. In the event that an artist disseminates material about their exhibition, they must note that the work was produced for the SACO1.0 Biennale.

Exams or health insurance of any kind, transfers from the artists' accommodation to the airport of their respective countries, or any accommodation due to layovers or transfers will not be financed.

The management of migration and health visas -if necessary- is the responsibility of the participant. The organization will only provide advice regarding the regulations being enforced at that time in Chile.

## FOR MORE INFORMATION AND SUBMISSION OF APPLICATIONS

Open call curator: Carlos Rendón

Questions: [convocatoria@proyectosaco.cl](mailto:convocatoria@proyectosaco.cl)

Applications should be made through the online form at [www.proyectosaco.cl](http://www.proyectosaco.cl)

Photographic record, aerial video and layout of the Historic Pier in Antofagasta available at:

[www.proyectosaco.cl](http://www.proyectosaco.cl) / Youtube channel: Proyecto SACO

Facebook: SACO Festival de Arte Contemporáneo / Twitter: @ProyectoSACO

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