



IGNACIO GUTIÉRREZ CROCCO
PORTFOLIO 2024

Ignacio Gutiérrez Crocco (n. 1987, Chile) Multimedia artist and social scientist based in Santiago, Chile. Designer and psychologist of the Pontificia Universidad Católica de Chile and Msc in Anthropology of Environment and Development of the University College of London, UK (ANID Scholarship). His interdisciplinary research focuses on the intersection between mind, culture and disruptive environmental phenomena, specializing in the study of disasters and the multiple ways in which different societies produce and experience them.

He works at the Research Center for Integrated Disaster Risk Management (CIGIDEN) since 2014, with publications in scientific journals on disaster studies, and where he founded in 2021 the Arts and Disasters Unit (DESARTES). He is also co-director of the Interdisciplinary Meeting about Death (EIM) since 2015 and part of the board of Fundación Muerte [Death Foundation] since 2023 and Fundación ACTO since 2013.

As an artist, Ignacio Gutiérrez works mainly in sculpture and immersive installations that explore human-environment relations in border conditions, such as madness (EPI: Amok, 2010), death (EPII: Velorio, 2014) and socio-natural disasters (Afectos del Desastre, 2023; Perspectivismo, 2021; Viene bajando la quebrada, 2022). In the context of the COVID-19 pandemic, he also experimented with documentary video as a mean to explore the crossovers between research and artistic creation (El pañuelo de Ulises, 2021).

His work has been exhibited in various museums and cultural centers in Chile, most notably his participation with Velorio in the Santiago a Mil Festival and his solo and collective exhibitions at the Centro Gabriela Mistral (GAM), Museo de Arte Contemporáneo (MAC), Centro Cultural Palacio la Moneda, UdeC's Casa del Arte, and the International Arts Biennale of Valparaíso (BIAV). Also, he has been awarded the first place in the Stgo Arte Joven 23°, and received funds, such as the Fondart de Creación 2023, Fondart Regional 2022, Fondart Nacional Arte y Ciencia 2020, and Escenario Compartido 2021.

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Solo exhibitions

- 2023 - Afectos del desastre [Disaster Affections] (Direction and design). Parque Cultural de Valparaíso, Valparaíso, Chile.
- 2023 - Afectos del desastre (Direction and design). Matucana 100, Santiago, Chile.
- 2021 - Perspectivismo o el terremoto de 1960 desde el Panku [Perspectivism or the 1960 earthquake from the Panku] (Direction and design). Museo de Arte Contemporáneo MAC, Quinta Normal, Santiago, Chile.
- 2021 - El pañuelo de Ulises, un ejercicio de memoria [Ulysses' handkerchief, a memory exercise] (Co-direction and design). GAM plataforma digital, Santiago, Chile.
- 2019 - Espacio Psicoinductor II: Velorio [Psychoinductive Space II: Wakes] (Direction and design). Museo de Arte Contemporáneo sede Quinta Normal, Santiago, Chile.
- 2016 - EPII: Velorio. Infante 1415, Providencia, Santiago, Chile.
- 2016 - EPII: Velorio. Casa Parque Villaseca, Providencia, Santiago, Chile.
- 2015 - EPII: Velorio. Centro Icone, Recoleta, Santiago, Chile.
- 2010 - Espacio Psicoinductor I: Principado de Amok [Psychoinductive Space I: Principality of Amok]. Centro Casa Encontrada, Las Condes, Santiago, Chile.

Colective exhibitions

- 2024 - XII International Arts Biennale of Valparaíso, Valparaíso, Chile.
- 2024 - Post-resiliencia: Una exposición para exposición de arte para reflexionar sobre la cultura del desastre en Chile, In Senapred. Santiago, Chile.
- 2023 - Aluvión [Landslide]. Paseo por la Ciencia [Science Walk], Festival Puerto de Ideas Antofagasta. Antofagasta, Chile.
- 2023 - Exhibition Young Arts Award Municipality of Santiago. Centro Cultural Palacio la Moneda, Santiago, Chile.
- 2022 - Reconfiguraciones de lo telúrico [Reconfigurations of the telluric]. Casa del Arte (Pinacoteca), Concepción, Chile.
- 2022 - Aluvión [Landslide]. Espacio Amaza, Santiago, Chile.
- 2021 - Multimedia Encounters: Experimental Approaches to Ethnographic Research - Exhibition. Multimedia Anthropology Lab (mal) University College of London, UK.

- 2019 – Interdisciplinary Meeting about Death IV. Centro Cultural de España, Santiago, Chile.
- 2017 – Interdisciplinary Meeting about Death III. Centro Cultural de España, Santiago, Chile.
- 2016 – Interdisciplinary Meeting about Death II. Casa Parque Villaseca, Santiago, Chile.
- 2015 – Interdisciplinary Meeting about Death I. Estudio Panal, Santiago, Chile.

Conferences

- 2023 – "Disaster Arts Archive" IX International Symposium of Aesthetics UC "Thinking the Anthropocene from the South". Santiago, Chile.
- 2022 – "Disaster culture and the role of the arts in sense making" SONEPSYN LXVII Congress Chilean Society of Neurology, Psychiatry and Neurosurgery, GDT Symposium Psychopathology, Philosophy and Humanities "Disaster, event and future: philosophical and clinical scopes on our time"., Pucón, Chile.
- 2021 – "Exploring alterity in the face of disasters: an immersion into the 1960 earthquake from the Panku" Multimedia Encounters: Experimental Approaches to Ethnographic Research. Multimedia Anthropology Lab (mal) University College of London, London, UK.

Funds and Grants

- 2023 – Fondart Nacional de Creación (Director), "Disaster affections", Chile.
- 2022 – Fondart Regional Circulación de obras (Director), "Circulación obra Perspectivismo en Concepción", Chile.
- 2021 – Fondos Convocatoria Escenario Compartido, Chile.
- 2020 – UCL Anthropology Department Masters Research Award Bursary, UK.
- 2020 – Fondart Nacional Arte y Ciencia (Director) – Perspectivism, Chile.
- 2019 – Beca ANID (ex CONICYT) de Magister en el Extranjero – UCL, Chile.
- 2014 – Fondos de Cultura UC – Espacio Psicoinductor II: Velorio, Chile.
- 2013 – Fondos de Cultura UC – Espacio Psicoinductor II: Velorio, Chile.

Awards

- 2023 – "Viene bajando la Quebrada" First place in the Installation category, "23rd Young Art Prize", Municipality of Santiago, Chile.





CON(DE)STRUCCIÓN [CON(DE)STRUCTION] (2024)

Kinetic sculpture that represents the recurrence of destructive socio-natural disasters in Chile and the constant reconstruction of its cities in the same places of the catastrophe. The work was developed in the context of a research residency at the National Service for Disaster Prevention and Response of Chile - SENAPRED and presented in the exhibition "Post-resilience". The sculpture simulates the system of the toy Mono porfiado [roly-poly], as a reference to the interpretation of resilience as a "jumping back". Following a digital counter of years from 1541 (date of the founding of Santiago) to the present, the sculpture is activated in the years in which the most destructive events in the history of Chile have occurred, causing the structure to pass from its vertical state to disassembly. After the year on the counter is over, the sculpture rebuild itself again where it was. The disasters are inscribed in red letters on the sides of the sculpture.

Art and research: Ignacio Gutiérrez Crocco

Developer: Nicolás Briceño

Structure made of iron tubes, wood and electronic devices.

Dimensions: 120 x 120 x 150 cm

Cycle duration: 1 hour





Afectos del Desastre [Disaster Affections] (2023)

Immersive-scenic installation that explores the affective dimension of the human experience in the face of socio-environmental disasters associated with economic practices. The work combines a performance piece with a new media installation to transmit the experience of three cases of disasters in Chile, based on social science studies: the Santa Olga fire, the pollution in Puchuncaví, and the drought in Quillagua. Each case is approached by a specific tunnel of the installation, from which a perspective of the performance can be seen. The work is presented in a 2-hour performance format.

General Direction and Design: Ignacio Gutiérrez Crocco

Stage Direction: Georgia Del Campo

Performer: Francisca Miranda

Content Direction: Marcelo González

Architecture: Colectivo Arquitectura

Music Composition: José Miguel Candela

Sound Production: Antonia Valladares

Animation: Cristóbal López

Programmer: Nicolás Briceño

Production: Daniela Moraga and Heny Roig

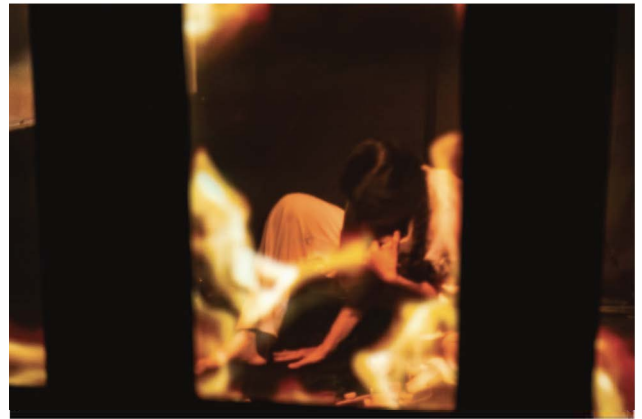
Structure made of aluminum and fabric, intervened mirrors, with lighting and audiovisual control equipment.

Dimensions: 900 x 900 x 300 cm (total)

Scene duration: 11 minutes

VIDEO







VIVIMOS VIDAS TÓXICAS





Viene bajando la quebrada [The ravine is coming down] (2022)

Sound installation based on the sensorial ethnography of a study of the 1993 Quebrada de Macul landslide in Santiago. The work seeks to recreate the sound of a landslide by means of intervened and automated rain sticks (instrument) and a large-scale analogue device that generates the sound of falling rocks. Following a digital counter of years from 1900 to the present, the installation is activated in the years corresponding to landslide events in the Quebrada de Macul, in order to denote the recurrent history of these disasters. The years of activation of the installation can be adapted to the alluvial history of any territory in which it is exhibited. It was first shown in the collective exhibition "Aluvión".

Art and research: Ignacio Gutiérrez Crocco

Programing: Nicolás Briceño

Structures made of steel, wood, stone, and water poles
with motors and controllers

Dimensions: variable, max high 230

VIDEO







A ESCUELA: EL ARTISTA APRENDE A COMUNICARSE; EL PÚBLICO APRENDE A HACER CONEXIONES.

OSPELITIVISMU





Perspectivismo o el terremoto de 1960 desde el Panku [Perspectivism or the 1960 earthquake from de Panku] (2021)

Multimedia and immersive installation that attempts to translate the experiences that the Lafkenche indigenous communities of Lago Budi in Chile had of the 1960 earthquake. Based on an ethnographic study, the work is situated from the perspective of the Panku rock - a rock in the sea in front of a Nguillatun sacred field, which for the communities of the sector is not just a rock, but a bull with effects on climate and earthquakes and whose qualities changed after 1960. The installation combines a habitable infrastructure, 360° video projections, surround sound and mechanical movements to produce a vivid perception of this experience.

Direction, research, and design: Ignacio Gutiérrez Crocco

Architecture: Colectivo Arquitectura

Sound production: Antonia Valladares

Composition: Eduardo Svart and Max Zagal

Songs: Catalina Herrera, Max Zagal, Eduardo Svart and Carla Villablanca

Video and Mapping: Productora Merced

Textile design: Macarena Ahumada

Programming: Nicolás Briceño

Estructure of Steel, aluminum, wood and fabric
with lighting and audiovisual control equipment.

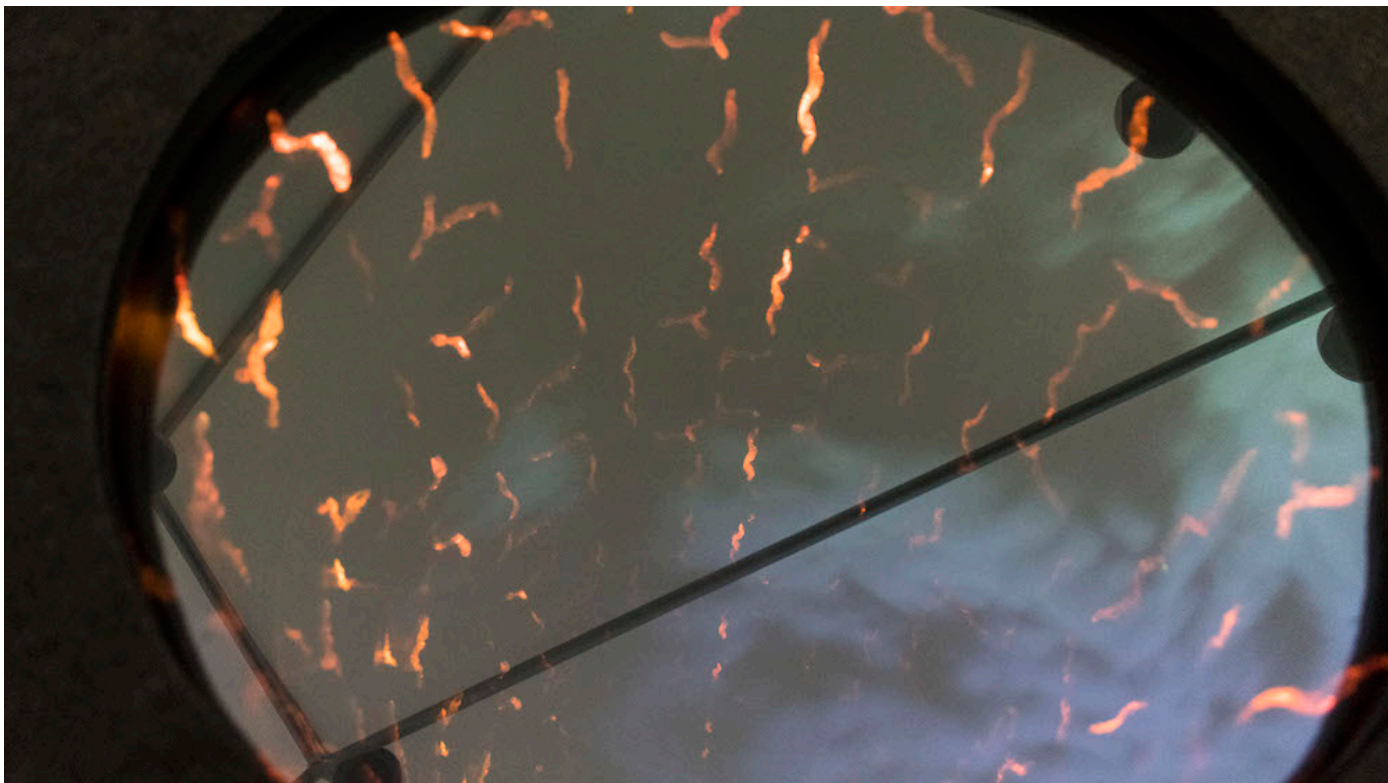
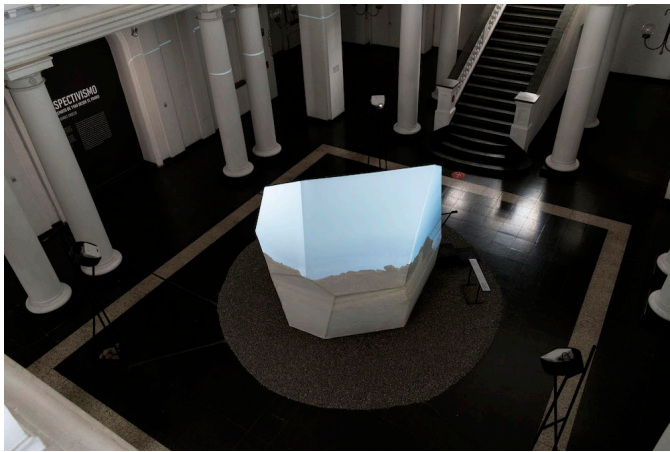
Dimensions: 700 x 700 x 250 cm (total)

Scene duration: 22 minutes

VIDEO



NO TOCAR









El pañuelo de Ulises, un ejercicio de memoria [Ulysses' handkerchief, a memory exercise] (2021)

Commemorative audiovisual documentary that explores the memorial function of personal objects and their particular effect in the context of deaths during the COVID-19 pandemic. The work combines the visual documentation of a series of objects with which 20 families remember their deceased during the pandemic, with the particular testimony of Ana regarding the objects of her deceased sister.

Co-direction: Ignacio Gutiérrez and Tamara Ferreira

Dramaturgy: Tamara Ferreira

Research and Design: Ignacio Gutiérrez

Production José Luis Cifuentes

Cast: Ana Durán

Voice-over: Andreina Olivari

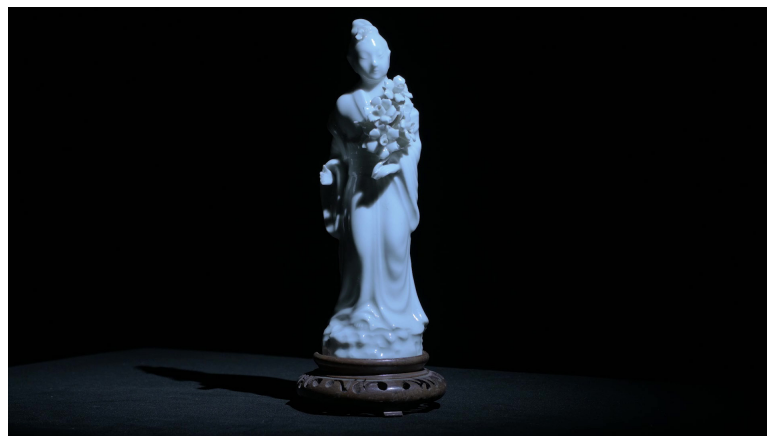
Audiovisual production and photography: Cristóbal Cvitanic

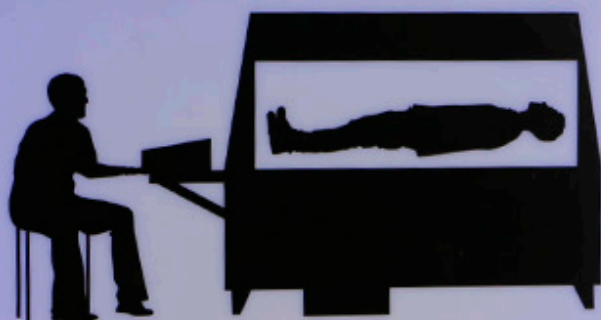
Editing and post-production: Javier Contreras

Musical direction and composition: Santiago Jara

Duration: 31:07

FULL VIDEO



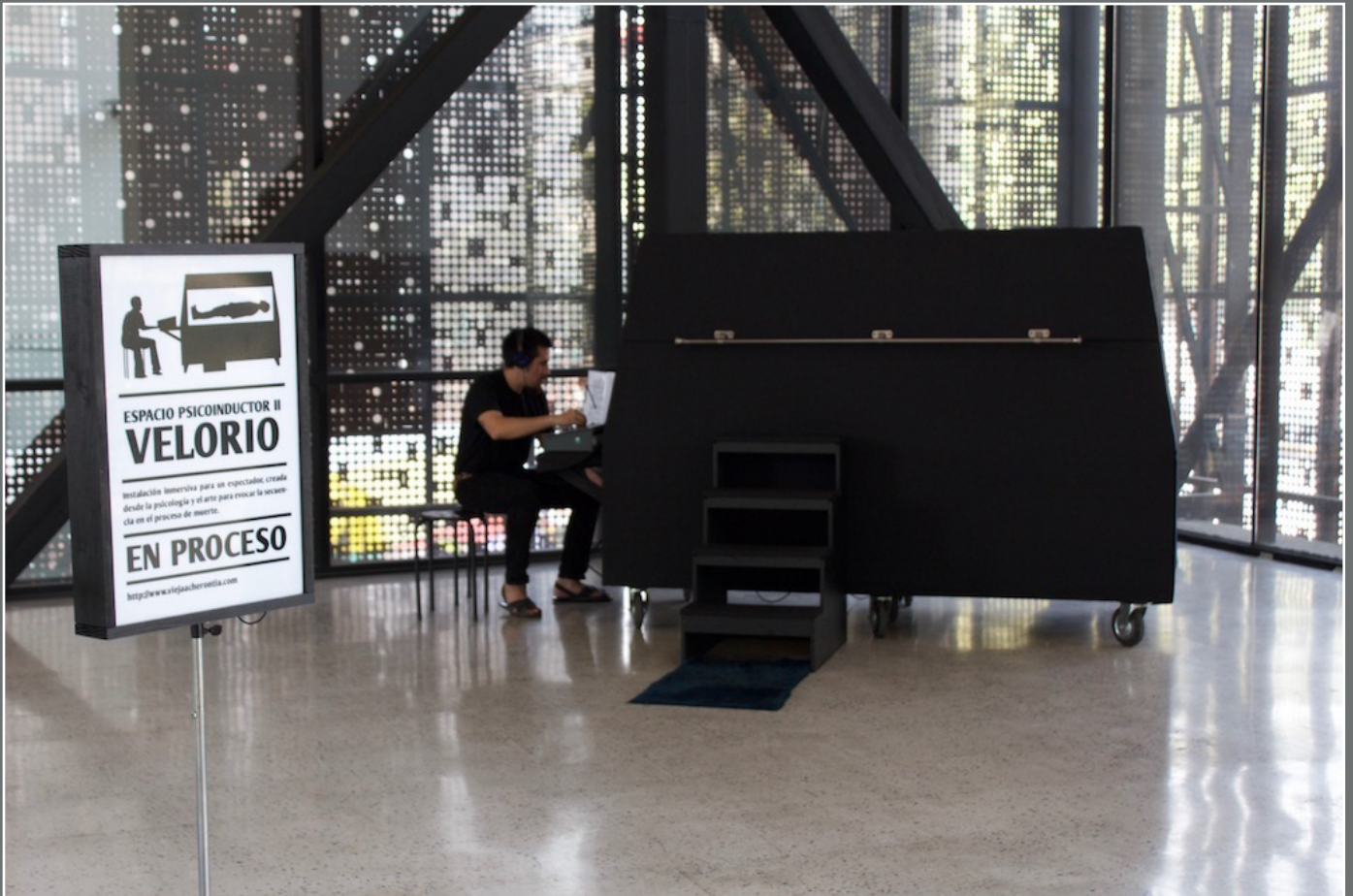


ESPACIO PSICOINDUCTOR II
VELORIO

Instalación inmersiva para un espectador, creada desde la psicología y el arte para evocar la secuencia en el proceso de muerte.

EN PROCESO

<http://www.viejaacherontia.com>



Espacio Psicoinductor II: Velorio [Psychoinductive Space II: Wakes] (2014-2019)

Multimedia and immersive installation for one viewer, which recreates the sequence of stages in the process of death, based on studies on the experiences of people who have died clinically and revived. It consists of an device similar to a sarcophagus, into which the spectator enters for 20 minutes to experience the sequence produced by multiple audiovisual and tactile media, including intervened stethoscopes to hear their own vital signs, sets of lights and mirrors for the perception and distortion of their own image, and mechanical movements for the feeling of levitation.

Art and research: Ignacio Gutiérrez Crocco

Assistance: Macarena Gutiérrez Crocco

Music: Camilo Catepillan

Original imagery: Cristóbal Barros

Structure of wood, steel, fabric and mirrors
with lighting and audiovisual control equipment

Dimensions: 260x102x150 cm

Scene duration: 20 minutes







Espacio Psicoinductor I: Principado de Amok [Psychoinductive Space I: Principality of Amok] (2010–2011)

Immersive sculptural scene that represents, through material mythification, the psychiatric state called Amok Syndrome, while seeking to produce the experience of alienation by stimulation of the environment characteristic of the syndrome. The work is composed of sculptures, light effects, a musical composition and a video. The scene is controlled by a hidden operator who unveils the figures by lighting and sound control.

Art and research: Ignacio Gutiérrez Crocco

Music: Camilo Catepillan

Sculptures of steel, bone, plaster and video projection.

Dimensions: variable, max. high 190 cm

Scene duration: 20 minutes





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