

LEY DE
DONACIONES
CULTURALES

ECONOMÍA
Y CULTURA

MATTAM
ROBERTO

Y CREACIÓN
FOMENTO



CULTURA

2010-2011
SOMAMUH
2011

APORTE
PÚBLICO Y
PRIVADO

RAÚL
RUIZ

NICANOR
PARRA

EN CHILE?
FILMAR
POR QUÉ

CIN-
DA-
DA-
NIA

HÉROES DE
LA CULTURA

EL CINCA
QUÉ ES

ARTISTAS DE
EXPORTACIÓN

MAGAZINE OF
THE NATIONAL
COUNCIL FOR
CULTURE AND
ARTS

BIENAL DE
VENEZIA

ROJAS
GONZALO

EL PODER DE LAS REGIONES

CHILE ON ITS WAY

There is a great cultural excitement today in Chile. Designers, craftsmen, acrobats, musicians, visual artists, actors, dancers, photographers, architects, writers and filmmakers have a fertile space in which to develop a versatile proposal of what our identity is like. All kinds of art have gain an ever more visible and open space, and widening their audience they put themselves at the centre of our society.

Gabriela Mistral Centre, GAM, was opened on September 10th 2010 in the presence of over 5000 spectators, exactly in the same place where was located Diego Portales building. It has ten rooms for theatre, music and dance, two for visual arts, two conferences and seminar rooms, a recording studio, a huge library, squares and restaurants. Within one year, its 22.000 square feet facilities have become the most important meeting place in Santiago.

Hundred thousand people came to O'Higgins Park the weekend of April 2nd and 3rd 2011 to attend Lollapalooza International Musical Festival, held in Santiago, Chile, as its first version outside USA. Fifty bands from around the world played in different scenarios prepared for the occasion.



Latin-Lover Fest, the first International Festival of Contemporary Visual Culture and Global-Local Design was held at the Cultural Centre of Spain. The event included a fair, exhibitions, conferences and presentations by artists from Germany, Argentina, Brazil and Chile, and was organized by Universidad Andrés Bello.



Exhibition's Photography: Sergio Recabarren



Exhibition's details: Frana Dauer; Photography: Manuel Córdova

Workshops, Trainings and Performance gave life to the XII Chilean Circus and Street Art Convention, held on Isla de Maipo in 2010. This photograph was also the official image of Circus Area from National Council of Arts and Culture opening.



“A society is not measured so much by what it gives to their people as we might seem to think nowa-days, but for what it demands for them. Culture means to cultivate the savage inside us, unless at-tempting an effort to make our lives fruitful for others, namely for love’s sake but also for convenience”

GERMÁN DEL SOL

ARCHITECT

**PROTAGONISTS AND
DIRECT WITNESSES
OF TODAY’S ARTISTIC
EXPRESSIONS GIVE THEIR
DIAGNOSIS OF HOW
AND WHERE THEY SEE
CHILEAN CULTURE.**

“I think
Chilean Culture
is wrecked”

**SEBASTIÁN
SILVA**
FILM DIRECTOR
AND SCREENWRITER

“The Chilean music scene has grown in a mind-blowing way. Since a long time there are many bands and artists that went and achieve visibility without the pressure of the musical industry. I think we’ll need more economic support; maybe some forms of state assistance aimed at encourage Chilean musicians to export their work”

MUSICIAN
AND
COMPOSER

**FRAN
CISCA
VALEN
ZUELA**

“Cultural development in countries like ours remains a challenge to overcome social segregation and an imperative to achieve better national coexistence. Chile is under quick changes which undoubtedly had an impact on cultural life sphere. We can see huge crowds attending mass shows, the explosion of visual arts, the growing supply of artistic goods, both local and international, as well as the existence of new and better spaces and cultural centres”

**CARMEN
ROMERO**

CULTURAL MANAGER
EXECUTIVE DIRECTOR
“FUNDACIÓN TEATRO A MIL”

OVERVIEW

**MARIALY
RIVAS**
FILM DIRECTOR

“I think Chile is under a definite thriving-phase of artistic grace. Thanks to the National Audiovisual Fund support it has been accomplished to revive an already dead industrial sector. In cinematographic terms, what is happening is quite unprecedented; that the Cannes Festival accepts Chilean proposals for several consecutive years only confirms this state of affairs. And I can also appreciate this within musical realm, with the likes of Gepe, Javiera Mena and bands as Dënver, to name just a few examples. I feel there is a reattachment with pre-dictatorship cultural legacy”

ROBERTO AMPUERO

WRITER

“Art and Culture made possible to understand persons who live and think differently, besides helping to express accurately our own views. A country which turns its back to culture neither reach the spiritual level nor provide dialogue spaces essential for in any modern and democratic society. Our challenges in Chile have never been greater. This time is not just how to address economic or financial challenges, foreign policy or technological development, but also to enrich democratic space under a framework of tolerance and respect. Arts and culture contributes to shape individuals, develop their sensitivity, its fantasy, imagination and intellectual curiosity. They also contribute to create understanding, and that one’s perspective on life is just one among a universe inhabited by human beings with different opinions”

**FERNANDO
FLORES**

PRESIDENT OF NATIONAL
INNOVATION COUNCIL

“I think we have to open up more to the difference which arrives to us from the inner core of our Chilean culture and other countries as well. Be influenced by other frameworks of mind, by other approaches or different forms of organization, but with the challenge of translating those differences and bringing to our hands with our own cultural styles. The question is to transform the appropriation of differences into another way to innovate”

“In musical activity I’ve been exposed to a very anxious public, with an extraordinary respect for the artists, especially in more peripheral areas. The most remarkable thing is that the previous government made a great contribution for spreading music; a musical contribution which the current ministry of culture has consistently expanded. Yet the most serious dilemma is our discipline lack of financial support. The statistics published tell us that the state provides 90% of the funds and the private world only provides a 10%. Here exists a large imbalance. Today there is a global trend regarding so-called cultural events, but it has very short duration. What really persists over the centuries is rather a Beethoven or Bach”

**JUAN PABLO
IZQUIERDO**

MUSICIAN AND
MUSIC DIRECTOR

“Today Chilean culture is in the streets and on the web; in books and on the walls; in classrooms and gigs. It seems to me that there is a sort of divorce between, on the one hand, hybrid cultural speeches, non solemn or grave, tending to praise a vast diversity of opinions; by the other, wantonly aimed at efficiency and immediate results before creative processes and critical thinking. I think Chilean cultural development is linked with educational policies implemented during the last years. And today, if I may insist, culture is in the streets, dancing, protesting, and creating choreographies, paintings, screams, rhythms and watchwords: new languages, maybe, for ancient and perhaps universal demands”

“The permanent Chile is mostly in the folklore and stories you read in school, and there are different from those in other countries. This country exists, and, rather, insists. Chile is a country always in a hurry, and, to use an old turn of phrase, the milk does turn sour, and most of the time turns into vinegar. In general, the biggest problem is that opinion expression always precedes the formulation of an idea: they first made their judgment and much later entertain a proper thought”

WRITER

**ALEJANDRA
COSTAMAGNA**

**RAÚL
RUIZ**

FILM DIRECTOR



More than one hundred domestic and foreign exhibitors were invited by *Paula Magazine* to *Paula Wardrobe 2011* event. 16 thousand persons attend the first fashion market held in a parking lot, where they could buy products, and being part of conferences, free lessons, concerts, workshops and an official fashion show under the curatorship of Nina Mackenna.

Amidst Moáis and Palm Trees the last days of April 2011 took place the 3rd Rapa-Nui Film Fest. On the occasion the best of Latin-American filmography was exhibited, besides workshops, in-situ short-films shootings and projects presentations seeking to bring nearer rapanui culture to both cinema and the continent.





Ch.ACO Contemporary Art Fair is the most important in its field. Visited by more than forty thousand people, national and international galleries exhibits in this place the work of both new as renowned artistic talents as well. The event also includes conferences, workshops and book presentations.



The International Theatre Festival Santiago a Mil is the major performance arts meeting in Chile. Their latest version took place in January 2010 with activities in a number of different settings and public spaces both in Santiago and other cities across the country.



Between January 27th and 29th 2011 Valparaiso Arts Festival took the most important port-city in Chile to perform a carnival that includes an array of different artistic expressions. In the image, a Car-rainbow from French Street-Theatre Company Generik Vapeur, one of the activities that put an end to the event.



–WHAT DOES NATIONAL COUNCIL FOR ARTS AND CULTURE MEAN?–

It is a government agency responsible for implementing public policies to support cultural development. It aims to promote a harmonious cultural development, both pluralistic and equitable among inhabitants of the country through promotion and dissemination of Chilean cultural heritage. It also aims to adopt public policies that encourage active engagement of citizens willing to achieve those ends.

It was created under Law 19.881 enactment, which came into force on August 23rd 2003 and was enacted on July 31st the same year.

Within National Council for Arts and Culture there are two big:

PROGRAMMATICS AREAS

All actions of these programmatic departments are crossed by two distinctive:

PROMOTION DEPARTMENT OF ARTS AND CREATIVE INDUSTRIES

It is responsible for the implementation of policies, programs, activities and instruments through culture funds for culture creative industries development: Theatre, Dance, Circus Arts, Photography, Visual Arts, New Media, Architecture, Design and Craftsmanship, in addition to its more industrialized sectors: books, films and music.

This department looks after a proper functioning of creative industries, to encourage cultural management in Chile and support for quality programs that reach more people in all regions throughout the country.

CITIZENSHIP AND CULTURE DEPARTMENT

It is responsible for linking citizenship with culture and all the social benefits society available for achieving those ends. Within these programs there is a strong educational emphasis, social and equity-oriented safeguarding citizen involvement. Regarding education, the program implemented here operates and encourages the development of art in education, addressing art as both end and mean for integral human development. Regarding intangible cultural heritage, it highlights the partnership with UNESCO and Crespial in virtue of a Living Human Treasures program and also the development of an information system on asset management called Sigpa. Regarding community and territory are currently working programs such as Chilean Culture Service (in alliance with Overcoming Poverty Foundation), Rock Schools and the usual casts of the Council: the Camera Orchestra and National Ballet. Finally, it is worth mentioning Arts Festival as a platform for access and citizen participation.

GLOBAL GUIDELINES

INTERNATIONALIZATION

It seeks to give more visibility to the work of Chilean artists, craftsmen and cultural managers within a global context. At the same time, it purports to give Chile more prominence as an attractive cultural point considering its potential for growth as a unique platform of development.

REGIONALIZATION

Given the vast cultural diversity throughout the country in virtue of its geography and the legacy of indigenous people, each region has its own traditions, typical events, celebrations and identity. Against this diverse multicultural landscape, the National Council for Arts and Culture works hard enough in protecting those traditions and supporting social actors across the country, expanding their cultural legacy from local to a national level. ■

DIRECTORIO

The National Council for Culture and the Arts has been Chile's national cultural institution for the past eight years. It is guided by the leadership of a National Board of Directors, presided over by the Minister of Culture and comprised of eleven members who represent different sectors of society.

What follows is a brief presentation of each of the board members, who are responsible for proposing the legislation and administrative measures they believe to be necessary for the proper implementation of cultural policies and for deciding upon the distribution of the resources allotted to the National Fund for the Development of Culture and the Arts in Chile.

Photos Alejandro Olivares



HUGO PIROVICH

Representing civil society

Studied Music Education, Pontificia Universidad Católica de Chile. A musician who plays recorder, transverse flute and viol. Director of Extension and Communications, Universidad de Valparaíso; and board member, Viña del Mar Cultural Corporation. In 2005 he was elected to represent the professors of Chile's state universities at the Music Council. He is a member of the group Congreso.



GUSTAVO CÁRDENAS

Representing private autonomous universities

Undergraduate degree in Audio-visual Communications, Instituto Profesional IACC. Postgraduate studies in social communication, Universidad de Chile, and in humanities, Universidad Adolfo Ibáñez. Secretary General of the Universidad UNIACC since 1991. He has represented Universidad UNIACC at a variety of organizations in Chile and abroad.



HORACIO DEL VALLE

Representing the Ministry of Foreign Affairs

He joined the Ministry of Foreign Affairs on January 1971. Throughout his career he has served as Chilean delegate in several international meetings and conferences, and also has been General Consul in Lima and Rio de Janeiro. Since 2010 he was appointed as Cultural Affairs Director in the Ministry of Foreign Affairs.

BOARD MEMBERS ARE LEADING FIGURES FROM CIVIL SOCIETY, MINISTRY OF EDUCATION, NATIONAL PRIZES, HEADMASTERS BOARD OF CHILEAN PUBLIC AND PRIVATE UNIVERSITIES AND THE MINISTRY OF FOREIGN AFFAIRS.



LUCIANO CRUZ-COKE
Minister of Culture and President of the Board of Directors

Theater, film and television actor. Known for his work as a cultural agent and administrator, particularly in the establishment of Teatro Lastarria 90, a space for the support, promotion, and dissemination of emerging talent in theater and film. Undergraduate degree in Film Studies, Universidad de Humanismo Cristiano. Master's Degree in Political Communication, Universidad de Chile. Certificate in Playwriting and Scriptwriting, Universidad Alberto Hurtado. Drama Certificate, Lee Strasberg Theatre Institute, New York. Served as coordinator of Grupo Tantauco Cultura.



MAGDALENA KREBS
Representing the Ministry of Education

Undergraduate degree in Architecture, Pontificia Universidad Católica de Chile. For 22 years she was Director of the National Center for Conservation and Restoration, an entity under the auspices of the Directorate for Libraries, Archives and Museums (DIBAM), of which she was named Director in 2010. She is a member of the Council of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM-Rome).



LAUTARO NÚÑEZ
Representing Chile's National Awards

Undergraduate degree in History and Geography, Universidad de Chile. Postgraduate studies at Charles University, Prague. Doctorate in Anthropological Sciences, University of Tokyo. Cofounder of the Institute for Archaeological Research and the Padre Le Paige Archaeological Museum, San Pedro de Atacama. His unflagging dedication to research in the Chilean desert since 1960 earned him Chile's National History Award in 2002.



CECILIA GARCÍA-HUIDOBRO
Representing civil society

Professor, undergraduate degree in Philosophy, Universidad de Chile. Master of Arts in Latin American Literature, Rice University. Served for 14 years as Executive Vice President of the Chilean Cultural Heritage Corporation, was director of www.nuestro.cl, board member of the National Association of Cultural Agents and President of the Chilean Federation of Friends of Museums. Served as Director of the Centro Cultural Palacio la Moneda. Presently, she is the President of the Association of Owners of Historic Homes and Parks of Chile, and is a board member of the Corporation of Maritime Heritage, among other positions.



DRINA RENDIC
Representing civil society

Undergraduate degree in Business Administration, University of Portland, Portland, Oregon. Served as Executive Vice President of Lo Barnechea Cultural Corporation (COBA). She has also been Vice President of the Corporation of Friends of the Teatro Municipal and of the National Foundation for Children's and Youth Orchestras of Chile, and has been a board member of the Museo Interactivo Mirador, the Centro Cultural Palacio de la Moneda and the Fundación Balmaceda. She is also the founder and former president of the Association of Cultural Administrators of Chile, AdCultura, of which she is presently a member.



MARÍA FERNANDA GARCÍA
Representing civil society

Actress, graduated from the Theater School, Pontificia Universidad Católica de Chile. Certificate in Cultural Administration, School of Business, Pontificia Universidad Católica de Chile. Master's Degree in Cultural Administration, Universidad Complutense de Madrid. A prominent figure in the area of cultural administration and management, she is also an actress with experience in television series, soap operas and films. President of the Chilean Actors' Union until 2011, she is also Programming Director of the theater at the Centro Cultural Amanda. Board member, Centro Gabriela Mistral (GAM).



PABLO DITTBORN
Representing civil society

Editorial director with extensive experience in the field of publishing both in Chile and abroad. Former editor of Editorial Nacional Quimantú and Ediciones B in Chile and Argentina. Founder and owner of The Clinic. Board member, Chilean Book Association. Presently General Director of Random House Mondadori in Chile.



HÉCTOR GAETE
Representing the Council of Chancellors of Chilean Universities

Undergraduate degree in Architecture, Universidad del Bío-Bío. Master's Degree in Urban Planning, Universidad de Chile. Doctorate in Urban Management and Assessment, Universidad Politécnica de Cataluña. Presently serves as Chancellor of the Universidad del Bío-Bío. Board member and Vice President of the Corporation for the Regionalization of the Bío-Bío (Corbiobío) and of the National Council for the Regionalization and Decentralization of Chile (Conarede). Presides over the Committee on University Policy and Finance, Council of Chancellors of Chilean Universities (CRUCH).



CULTURA, NATIONAL COUNCIL FOR ARTS AND CULTURE'S MAGAZINE - CHILE

Luciano Cruz-Coke Carvallo
Minister President of National Council for Arts and Culture

Gonzalo Martin de Marco
National Sub-director

Macarena Matte Palacios
Editorial Chief

Ignacio Poblete Castro
Art Director

CNCA EDITORIAL STAFF

Macarena Matte, Head of Communications Office
Magdalena Aninat, Contents and Projects Director
Javier Chamas, Chief of Arts and Creative Industries Promotion Department
Macarena Barros, Chief of Citizenship and Culture Department
Matías Zurita, Director of Studies and Research
Constanza Güell, Chief of International Affairs Department
Isidora Cabezón, Chief Regions Department
Alberto Chaigneau, Executive Secretary of Art and Audiovisual Industry Council
Rodrigo Sanhueza, Executive Secretary of Development Council for National Music
Paz Balmaceda, Executive Secretary of National Council of Books and Reading
Ignacio Poblete, Art Director

EXTERNAL DEVELOPMENT

BBDO Agency

COLLABORATORS

Alejandro Alaluf, Isabel Allende, Magdalena Aninat, Patricio Fernández, Jonathan Franklin, Perry Farrell, Nicolás López, Ramuntcho Matta, Mike Medavoy, Juan Antonio Muñoz, David Parrish, Edmundo Paz Soldán, Rodrigo Velasco.

JOURNALISTS

José Andrés Alvarado, Andrés Bermúdez, Marta Castillo, Fernanda Carrasco, Kalú Downey, Alejandro Nogué, Maureen Lennon.

PHOTOGRAPHERS

Alejandro Olivares, Cristóbal Correa.

ILLUSTRATORS

Carolina Angulo, Sebastián Ascui, Vicente José Cociña, Diego Lorenzini, Francisco Papas, Lautaro Veloso.

SUPPORTING DESIGN STAFF

Guillermo Negrón

TRANSLATION

Kristina Cordero, Roberto Karmelic, Pedro Mallol.

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Introduction

THIS FIRST ISSUE OF CULTURE MAGAZINE aims to bring closer both those within the National Council for the Arts and Culture as much as the guidelines and programs entertained by this institution to promote development of country's culture. The National Council for the Arts and Culture has among its functions supporting both artistic creation and dissemination as well as to provide access to diverse artistic expressions and cultural heritage protection. We have put great emphasis on making Chile a more equitable country in the realm of culture through an extensive work developed in our regions.

The road has widened, as it were, and the results are concrete steps as cultural infrastructure improvement, the provision of tools in order to enhance professional and management capacities of cultural actors from regions, initiatives that seek to strengthen decentralization and perhaps foster a more harmonious and balanced cultural development.

One of the main focuses of the current Council's management has been to promote and encourage a greater involvement of private contributions in cultural development, setting off the biggest reform of cultural grants law since its enactment in order to expand considerably the universe of givers and beneficiaries. At the same time, our policy aims to improve retributions, an extension of projects deadlines and attain an optimal analysis of the projects favoured by this law. Also, to better understand the role of culture in the country's overall development, we began a seminar that already has had two versions, which discusses the relationship in between Economy and Culture. Along the same lines, we have submitted the Second Account of Culture (which showed that culture contributes nearly 1.6% of GDP) and we are currently working to encourage our cultural industries to ensure free circulation of cultural and artistic goods both inside and outside our country limits.

The protection of tangible and intangible heritage is an urgent and necessary guideline in protecting our national legacy, with endeavours such as the National Reconstruction Program and Human Living Treasures which, among many others, promote the rescue of our ancestors' cultural legacy.

This publication gives an account of those initiatives and the different artistic, social and cultural expressions available in Chile and their regions today, the same which define the identity of a country full of traditions and cultural life. We hope these pages may contribute to generate instances of reflection and dialogue; vital elements to produce work that allow us to move forward as society in terms of cultural development of our country. ■

Luciano Cruz-Coke Carvallo
Minister President of National Council of Arts and Culture

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GONZALO ROJAS

On 25 April of this past year, at the young and illuminated age of 93, one of the most important Chilean poets of the past century passed away. Professor of literature, diplomat, artist, legend of the glorious Generation of '38 and recipient of the prestigious Cervantes Prize in 2003, among many other honors, Gonzalo Rojas Pizarro came out of Lebu to conquer the world. As a tribute to him, we have culled a handful of his words to commemorate his legacy.

Illustration *Carolina Angulo*

Carolina Angulo (1980) starts her career as a self-instructed illustrator. She is specialized in digital illustration. He has been working on advertisement agencies, publishing companies and production. She is currently working on personal projects. For further information, please log on to: <http://carola.carbomade.com/>

ASTHMA IS AMOR TO HILDA, MY CENTAUR

*More than the A for amor, I am for the A
of asthma, and I choke
from your non air, open up
my tall singular woman, anchored away, there is nothing good
about that wooden plane you rest on with
glass and everything on those sinking wooden planks, for inside
you are no longer there, your slenderness
is no longer there, your big
beautiful feet, your backbone
like Pharaoh's mare, and this labored breath is so difficult,
you understand me: asthma
is amor.*



WHAT DO WE LOVE WHEN WE LOVE?

*What do we love when we love, my God: the terrible light of life
or the light of death? What do we seek, what do we find,
what is it: love? Who is it? The woman with her depth, her roses, her volcanoes,
or this red sun that is my furious blood
when I enter her all the way to the deepest roots?*

*Or is it all a great game, my God, and there is neither woman
nor man just one single body: yours,
distributed among stars of beauty, in fleeting particles
of visible eternity?*

*I die in this, oh God, in this war
of coming and going among them on the streets, because I cannot love
three hundred at once, because I am condemned always to one,
to that one, that single one you gave me in that bygone paradise.*



PORTRAIT OF A WOMAN

*There will always be night, woman, to gaze at you face to face,
alone in your mirror, free from your husband, naked
with the precise, terrible reality of the great vertigo
that destroys you. You will always have your night and your knife,
and the frivolous telephone to listen my goodbye in one clean slice.*

*I swore I wouldn't write to you; that's why I call out to you in the air
to say nothing, just as the void says: nothing, nothing
but the same thing, over and over,
that you never hear when I say it, that you never understand,
even though your veins burn from what I say.*

*Put on the red dress that goes with your mouth and your blood,
and burn me in the last cigarette of the fear
of great love, and go walk barefoot on the air that you came on,
with the visible wound of your beauty. Pity
the woman who cries and cries in the rain.*

*Do not die on me. I am going to paint your face on a lightning bolt
just as you are: two eyes to see the visible and the invisible,
an archangel's nose and an animal's mouth, and a smile
that forgives me, and something sacred and ageless that flies upon your temples,
woman, and it makes me tremble, for your face is the face of the Spirit.*

*You come and go, you adore the sea that seizes you with its foam,
and you remain as if motionless, hearing me call you in the abyss
of the night, and you kiss me just like a wave.
You were an enigma. You will be an enigma. You will not fly
with me. Here, woman, I leave you your figure.*

LETTER TO A FOREIGN FRIEND

An ironic and lucid picture of local idiosyncrasies, viewed from the standpoint of our recent National Prize of Literature and one of the most interesting writers in the world today.

Illustration *Francisco Papas*

ISABEL ALLENDE



CHILE IS A LONG PETAL WITHIN

WELCOME TO CHILE, TRAVELER...

You will no regret visiting us: Chile is a very beautiful country and –forgive me if I seem conceited- we, Chileans, are charming. Allow me to give you some clues, which are not mentioned in the tourist guides, so that you will not feel lost in Chile.

Mi first advice is not to even think of criticizing our country or our soccer teams, that’s our job, we do it constantly and we don’t forgive if a foreigner does it. In every other aspect we are kind; we greet each other with an aerial kiss on the cheek and the children address all adults as aunt. or uncle. It’s bad manners to wipe you face after the protocolary kiss. Men at a reproductive age, let’s say from 14 to 70, don’t kiss but they hug and slap on the back. We are hospitable because we know that no one is just passing by, this is the end of all roads, the end of the map. Wherever you go you will have to accept food or drink, it’s our way of showing affection. We have the best fish, seafood, fruit and vegetables. Our cuisine is not heavy but it’s so abundant that this is not the ideal place for diabetics.

Being so far from everything gives us an insular mentality and the beauty of the land makes us take on airs, but we conceal it by talking in the diminutive and trying to be unassuming; bragging horrifies us and somebody else’s success irritates us. However, under this apparent humility we are very proud: we feel superior to other nations, except to England, with which –for mysterious reasons- we like to compare ourselves.

Supposedly we speak Spanish, but if that’s not your maternal tongue you will be lost at the beginning because we speak too fast, we swallow half of each word, we don’t pronounce S when it’s at the end, and we beat about the bush so often to smooth out reality that we should have a dictionary of local euphemisms. Our dark humor baffles foreigners; we laugh at misfortune and we think that happiness is kitsch. Insults, as well as affectionate terms among buddies, usually end in “on”, so it sounds like French. Don’t worry. Even if you don’t understand a word, we will do our best to communicate with you. I assure you that you will get a grip on our accent soon enough, let’s say in three or four months.

This modern and prosperous country is really tribal, conservative and patriarchal. We have corruption, like in most places, but at high levels only; don’t try and bribe a carabinero – our national police- be-

cause you may end up in jail. In this blessed country there are no dangerous beasts, poisonous reptiles, guerrillas, militias or drug cartels. The worst than can happen to you is that you can be robbed of your wallet, but our thieves are so sly that you won’t even notice.

We are divided into clans, each one with its ideology and common interests. Its members dress, think and act like clones, they protect each other and they exclude everybody else. For example, there are clans of landowners, doctors, businessmen, the military, politicians and so on. The family is above any clan. It is untouchable and sacred, even when its members detest one other, and at the center is the mother, a woman of steel and silk. The proverbial Jewish mother or the Italian mamma can’t compete with her. If you want to be accepted into a family, start by seducing the mother. It’s easy: just praise her cooking.

Then there is the social class system, hard to explain because we have around thirty sub-classes. We Chileans can guess immediately someone’s class, it depends on skin color, kind of hair, mannerisms, way of speaking, and place where he or she goes on vacation. The automatic classification process has a name: “situating” and it’s the equivalent of what dogs do when they sniff each other’s rear end. However, being a foreigner, you are spared this kind of scrutiny and you will be received with equal kindness in a modest house or in a mansion. The new billionaires are the only ones who escape the class hierarchy in Chile, but probably you will never meet one of them because they live in their own bubble. At first sight all our population seems to be middle class but there are still some very poor people in this country. We live on credit. Don’t be shocked when asked if you want to pay for your cappucino in monthly installments. Chile is at the top of the list of countries with great economic inequality. This is a natural consequence of the unbridled neo-capitalism imposed by the military dictatorship (1973-1989) that twenty years of center-left democratic governments could not change. My advice is not to ask political questions. Several decades after the dictatorship we still have wounds and scars that you should not poke. That part of our past has been buried because we are ashamed of it. Our greatest strength is our fierce democratic spirit.

Chile is a long petal in the map of South America, bathed from

THE MAP OF SOUTH-AMERICA...

north to south by the sea, with every possible landscape and climate, from the driest place in the world, the Atacama Desert, where the sky is so clear than astronomers can see stars that have not been born yet, to the eternal ice of Antarctica. In between we have snow-covered mountains, fertile valleys, fiords, and enchanted regions of volcanoes, lakes and forest. However, our mad geography is prone to catastrophe: apocalyptic earthquakes, tsunamis that sweep whole towns away, floods and draughts, but the chance that our national territory slides into the Pacific ocean when you are visiting is rather remote. The land shakes all the time and nobody is perturbed because serious earthquakes happen approximately every thirty or forty years. If you are lucky enough to witness a Chilean cataclysm, you will see how we put aside our pettiness and embrace solidarity.

When you come to Chile, you will be told that our flag won a mythic international contest, our wines are incomparable and our women are the most beautiful on the planet. Why would you argue? The truth is that the flag is similar to that of Texas and there are better wines than ours. They are few and expensive, but they do exist. I doubt that Chilean women are better looking than Venezuelan or Brazilian, for example, but they are flirtatious, they have good hair, big eyes and they know how to look their best. Part of their charm is their ability to make men feel superior. I don’t know how they do it; it’s an art form. Chilean women are warriors when in love: they take the initiative and jealously defend what is theirs. In love, our women are dangerous and – it has to be said – they fall in love frequently, so be careful.

Some frivolous thinkers believe that Chile is a matriarchy, deceived by the fact that our women are more daring and interesting than most men. Don’t be fooled: this country is male chauvinistic and will continue to be a long as mothers bring up their sons to be served and their daughters to serve. Usually women do the heavy work and men get the credit. There are exceptions, of course, like Michelle Bachelet, the first female President and the most loved in our History. Chilean women are hardworking, grounded, generous. They are always tired and ready to serve others, but they take pride in their suffering and in sacrificing themselves for family and friends. They sigh a lot. Please, don’t take advantage of them.

Religion is important in Chile and if you don’t have one, say that you are agnostic because atheist is a bad word. The Catholic Church is so powerful that ours was the last country in the world to legislate for divorce. The process is so complicated that it’s easier to murder your spouse than to get a divorce. Most people choose not to marry, couples get together and separate without fuss, and more than half of the children are born out of wedlock. We have Catholic saints of many sorts but none like Padre Hurtado, a Jesuit priest that fought for social justice; we all venerate him, including atheists, sorry, agnostics. If you don’t belong to any organized religion –all are represented in Chile- you can choose among hundreds of spiritual venues and combine them at leisure. For example, you can create your own cocktail of animism, Zen Buddhism, ecology and shamanism. We have an infinite variety of gurus, astrologers, psychics, seers, Indian machis and meicas, and many more. I think we also have a few psychologists but I don’t know any. If you don’ feel comfortable with any of these, you can sit on a rock at the seaside or on a mountaintop to look at the stars and you will feel connected to the universe and the divine because cosmic forces converge in Chile. The spiritual center is the Elqui Valley (where they also make an excellent pisco).

As we are talking about the esoteric, allow me to recommend our folkloric remedies, native herbs, homeopathy, essence of flowers, aura massage, healing magnets and other magic treatments to which we Chileans are addicted because pharmaceutical products are too expensive. We don’t trust doctors either because it’s obvious that the patient’s wellbeing is not in their best interest. We diagnose and prescribe medication to each other and we share pills without inquiring about their source. If you get sick you will have a dozen volunteers ready to medicate you for free, but I don’t believe that’s going to happen. Before, foreigners would get colitis just by brushing their teeth but now we have clean water and, to be on the safe side, even bottled water. Much progress has been made in Chile, we also have good coffee and decent restrooms everywhere; tourism is very well organized. We take care of our foreign friends because we want them to leave satisfied and return soon to visit us again. We will be waiting here with open arms. ■

Francisco Papas, 1983. Lives and works in Santiago. Self-instructed visual artist, his work has been on exhibition in China, Costa Rica, Honduras, USA, Greece, Peru, Italy, Spain and Lebanon. He is currently working as executive director of the Association of relatives, victims and survivors of the fire in San Miguel’s jail.

THE POWER OF REGIONS

From Atacama Desert to Patagonia, and from the Pacific Sea to the Altiplano, our country's identity extends through a scattered landscape. It includes different places and inhabitants, different in appearance but quite similar in their needs. Each region calls today for a balanced development, mainly because creation and heritage doesn't belong to any particular area, and they require a suitable space for preservation and dissemination. We review then this cultural territory scattered in different regions, mingling each other with celebrations, a poor infrastructure, a rich heritage and history and, last but not least, a calendar of cultural activities that account for a country that moves throughout the year.

By Alejandro Nogué Photos Cristóbal Correa

Report



A cultural frontier



Arica and Parinacota Region spans more than ten thousand years of history, surrounded by a desert and located at the heart of the continent as a gateway to our country. Nowadays has the largest Aymara population in Chile and preserve in every corner an ancient culture full of traditions. Due its boundary conditions, the provinces of Arica and Parinacota coexist daily with Chilean, Peruvian and Bolivian influences, which express themselves by their music, dance and numerous festivals celebrated on both sides of the frontier.

ARCHAEOLOGICAL TREASURES

Arica and Parinacota Regions have archaeological treasures dating back to the first inhabitants of South America, highlighting the so-called "Chinchorro mummies", considered by science as the oldest artificial mummifications in the world. Besides, and as part of its immaterial heritage, many peoples, cultures and ethnicities have gone through this territory. Between them, pre-columbian families for more than ten thousand years came down from the Altiplano to the coast of Arica in the search for new territories; even Afro-American slaves landed during the Spanish Colony to work in sugar and cotton plantings amidst the nearby valleys.

TYPICAL PARTIES AND ACTIVITIES

The first weekend of October Arica and Tacna lieutenants bring out drums and trumpets to pay honour to Las Peñas Virgin, a party that gather near fifty thousand people in the Sanctuary of Nuestra Señora from Rosario at Las Peñas, remaining as the only religious celebration which preserves their ancient Peruvian roots. It is a celebration that blends spiritual devotion, dance, music and sacrifice, where pilgrims must travel 15 kms over a path of stones, streams, hills and ravines to reach the sanctuary. It also takes place the carnival "Con la fuerza del Sol" (With the sun strength), a festival gathering about eighty thousand people in three days, five thousand artists on stage,

costumed groups and choruses dancing with the tide of bronzes, tarkas and Afro-American drums.

INFRASTRUCTURE

This region has the museum of San Miguel de Azapa, belonging to Tarapacá University and located twelve kilometres from Arica. It manages one of the largest archaeological collections of our country, including a huge exhibition of weavery, basketry and pottery, as well as the oldest chinchorro mummifications in the world. Likewise, the museum Colon 10 also had an ancient memorial with bodies founded in 2004. ■

Land of devotion and history



Tarapacá is one of the youngest regions in our country, because it was created in 2008 and their reconfiguration was not only at geopolitical level. The process implies also a rearrangement in terms of cultural identity, a process where religious fervour manifests itself by Aymara and Quechua traditions. This colourful interplay is precisely one of attractions of the territory, where La Fiesta de la Tirana excels as the most important religious celebration at Norte Grande. It is a landmark which blends together the sacred with vernacular artistic manifestations, their heritage with tourism; while ex-salt peter refineries and archaeological sites with its geoglyphs, petroglyphs and pictograms are points of attraction linking the history of our territory with our present time.

A THEATRE IS REBORN

Like other regions, Tarapacá doesn't have appropriate venues to develop artistic performances, so most of them are held outdoors. The Municipal Theatre of Iquique, opened in 1889 and declared an historic monument in 1977, is one of the architectural gems of the city although it has been closed since four years considering their current poor condition and lack of maintenance. For that reason this year was announced its entry into the network of regional theatres, which means a repair-investment of \$ 3.800 millions for allowing people from the region to see important performances and artistic shows, just like it was one hundred years before. The main idea is that the capital of the region could have a cultural space worth of its position, just as it Alto Hospicio has one, where the CNCA opened in March a Cultural Centre developing many activities already.

LA TIRANA PARTY

While La Tirana village in the Tarapacá Region of northern Chile has normally a population of no more than 500 people, on July 16th when the celebration day of Virgen del Carmen took place, our biggest religious festivity attracts in between nearly 200.000 or 250.000 visitors during the week of celebrations. It is a long-awaited festival that gathers myriads of devotees, pilgrims and tourists since 100 hundred years ago. It is also a special occasion for local dance-ensembles featuring 200 different performances for the Virgen del Carmen, being protago-

nists of a unique mixture of drums, bronzes and diabladas. Tarapacá is a region characterized by their religious festivities, since each of their hundred towns has one, thus forming an intense Andean calendar.

A HERITAGE THAT SPEAKS FOR ITSELF

The offices of Humberstone and Santa Laura are today one of the major tourist attractions in the region. Declared World-Heritage Site in 2005, these places became a vivid testimony of the wealth originated by nitrate in the late XIX and XX centuries, as workers across the country came to the camps searching for work opportunities. Today everyone can visit these facilities, meet and somehow relive what this past was like, especially on November and December when they celebrate "Pampino's day" with several activities that recall their golden mining past. Archaeological sites are also an important heritage of this region with its geoglyphs, petroglyphs and pictograms located in the hills nearby, giving an account of primeval non-linguistic forms of communication between Altiplano inhabitants.

EUROPEAN PROJECT IN THE DESERT

The attractions of this area led a group of Chilean and European artists to develop an original endeavour to be held in June next year. The project is Desert 2012, which sponsored by CNCA organizes a 24-hour theatrical marathon in Salt peter Works like Humberstone, Santa Laura y Peña Chica, which will

be replicated simultaneously alive in Europe via streaming trough the theatrical network MITHS21 collaboration. Thus 20 companies from our country and Europe will use Salt peter Works and the Desert as a stage for their performances and yet starting an unheard kind of artistic experience. ■





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In between mining companies, flowered desert and folkloric parties



Its pre-Hispanic history after the settlements of Huentelauquén, Molle, Anima and Diaguita cultures is part of the identity that Atacama region has to offer and surprise visitors coming year after year. This land represents the historic blending of Inca and Spaniard culture to welcome Chilean history, especially after Pedro de Valdivia took possession of Copiapó Valley on October 24th, 1540. Yet the same desert land after a number of years thrive and sprout, transforming its ancient ochre nuances in different colours, flooding thus a landscape hiding mineral resources and also giving shape to their cultural and social development. Folklore becomes relevant at the same time, since different influences of northern traditions are embodied in religious celebrations and from time to time dress up the streets of the city.

The same applies to cueca musicians and bands that coexist in different districts of the region, supported by CNCA plans for cultural infrastructure and displaying a permanent fixture of activities.

FOLKLORIC PARTIES

As part of the events that distinguish Atacama region are different folkloric celebrations, but among these the feast of Virgen de la Candelaria stands out as one of the most prominent. It is probably one of the oldest in our country and takes place every year between January and February. A relevant precedent concerns its similarity with religious celebrations from Altiplano, regarding its performance in the ancient Indian village of San Fernando and sharing similar architectural and dance typologies as well. The same goes for the month of May in Copiapó with the folkloric celebration of San Fernando village, featuring many activities like agricultural craftsmanship, gastronomy, typical games and music. Moreover, it seems important to note that this party contains part of the traditions that took place normally in the old town under the same name, which currently ranges among rural and urban dimensions, adding a mark of distinction to an ancient celebration.

SPANIARDS ROUTE

A typical activity of the zone is travelling along the traditional Spaniards Route, a promotional initiative of Valle del Huasco that brings together both Chilean and international tourists. It comprises legends, gastronomy, a bit of history and an original intermixture of Spanish and pre-columbian traditions that can be easily recognized nowadays. Another amusing typical activity is donkey's rodeo (a practice inherited from Spanish tradition), being Carrizalillo the most popular one.

There meet many dispersed specimens in the surrounding planes and valleys to be part of an event which bring together a huge amount of local inhabitants and tourists.

HERITAGE SITES

The great development of Atacama mining industry from 1830 onwards was reflected in their economic and social progress, in fact, several advances were attained in economic, urban and cultural spheres. Today it is possible to recognize traces of this heritage when you visit the Railway Station of Copiapó, build in 1854 for the first train that arrived to Chile, and whose original locomotive is kept currently on display at Universidad de Atacama. The House of Culture, the church of San Francisco and the Cathedral, besides the houses of Pedro Leon Gallo and Maldini Tornini, are also part and parcel of local material heritage. While its Mineralogical and Military History Museums collect traces from the past that account for their hardworking and warlike preterit respectively. ■

At the middle of desert culture



For many, this region is synonymous with one of the must-see destinations in Chile: the Atacama Desert. That because if there is anything that characterizes this arid zone are its natural resources, its pre-Hispanic culture and industrial archaeology. And probably the better way to enjoy and enlighten yourself is pay a visit to San Pedro de Atacama, without a doubt one of the biggest legacies of a history that eagerly refuses to vanish. It was here eleven thousand years ago where atacameños, the first sedentary people in our country, expressed their artistic sensibility through ceramics, basketry, textiles, wood carving and metallurgy, especially copper and bronze; needless to say these activities still capture the attention of visitors who come year after year. But culture goes beyond desert as such and becomes present in different artistic expressions like theatre, folklore and other traditional meetings.

THEATRE AND FOLKLORE

Every summer in Antofagasta you can literally breathe, eat and live Theatre. Every corner and square of the city becomes the perfect setting for ZICOSUR Drama Festival, one of the biggest meetings in South America. For this occasion, several companies perform free exhibitions in different locations of the region, increasing and widening their potential audience. It assembles exponents from South America Trade Area (ZIC in Spanish), like Argentina, Bolivia, Paraguay, Brazil and Chile. Furthermore, another related event in the local art scene is Latin-American Meeting of Folklore, organized by Licanbur association from Antofagasta. It meets every year ballet, traditional dances and international companies, where performances are accompanied by local handicrafts and gastronomy.

PRE-HISPANIC CULTURE

The archaeological museum Gustavo Le Paige from Atacama stands as a living testimony of pre-Hispanic cultures that inhabited the area. Its history goes back to the arrival of Belgian priest Le Page to Chile in 1955, who in addition to his work as a priest was devoted to studying the archaic past of the region. For this purpose, father Le Paige starts to research the prehistoric cemeteries, lithic workshops and other places inhabited by this ethnic, collecting archaeological material that eventually would become priceless, including, since its opening in 1957,

numerous pre-columbian pieces like pottery, lithic craft, textiles, metals and atacamenian mummies.

“EYES OF THE DESERT”

Although for some the desert landscape might be considered as a work of art, other may expect to find spaces dedicated to aesthetic endeavours. Amongst them, one of the prominent cultural centres belonging to Calama Tourism and Culture Corporation is “Eyes of the Desert”. It has excellent facilities supporting artistic initiatives and projects: showroom, museum, workshops and offices. They also even obtain a new performing stage with state funds last year. All this must be added to Antofagasta House of Culture, dependent on culture and tourism department of the city, which operates along with local artistic workshops. Tocopilla, meanwhile, focuses an important part of their cultural activities in the Cultural Centre for Arts.

RELIGIOUS DEVOTION

With masses and carnival dances at dawn every 28th and 29th of June the community of San Pedro de Atacama celebrates its patron in the biggest religious festival of the area, though not the only one in Antofagasta. In Calama district, religious dances had enough room also for a week of celebration, thanks to the Feast of Ayquina Virgin, where lots of pilgrims and faithfuls take to the streets to worship Virgin Mary, addressing before her image dances of groups like Los Tinkus, La Osada, Cristo

Vive, Baile Chino, Los Piratas, Baile Mexicano, Español and, to name just a few, Diablada Calameña. This typical celebration also includes long and cold walks from Calama to Ayquina to join the main procession of 8th September, precisely when the Bishop provides a mass for people of different communities. ■





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Literary heritage's land



Could anyone resist the natural beauty that offers Punta de Choros, or the delightful calm from La Serena coasts? Hardly, and this is precisely one of the advantages it possesses Coquimbo Region, which meets -specially during summer season- a number of attractions that makes it one of the most popular for tourists and foreigners. But along with amusements of all kinds, including arts and recreation at various museums and spaces enabled for those aims, Elqui Valley offers perhaps the best cultural attraction of the whole area: Gabriela Mistral's Heritage Route. In there, visitors can learn more about our diplomat, educator, poetess and Nobel Prize winner, visiting places such as her room or the humble primary school she attended to as a little girl.

GABRIELA'S ROUTE

The most emblematic landmarks in Lucila Godoy Alcayaga's career are precisely those which relive the heritage route of Gabriela Mistral (her pen-name), that allows visitors to take a quick glance into his daily life. Here you can peer into places as significant as her family's house in Pisco Elqui or Gabriela Mistral's Museum in Vicuña, where you can also find a replica of the house where our poetess born in 1899. In addition, there is the chance to visit her former Primary School in Montegrande, where she lives with her mother and sister, and the former Superior School for Girls in Vicuña, a place where she studied but currently used as both Vicuña's House of Culture and Public Library. Moreover, despite all this places are frequently visited by hundreds of local and foreign tourists, perhaps the most popular one is the mausoleum in Montegrande, where the remains of Gabriela and her beloved son Yin-yin are buried. It is also a historical monument.

WINE, MUSIC AND CELEBRATION

Because it is a rich agricultural zone, part of the local regional heritage are the valleys of Elqui, Limarí and Choapa with their folkloric festivals and all the potential of rural tourism in these areas. Thus, during the month of February in Vicuña its traditional Grape Harvest Party with all their dances, music and rural activities is strongly recommended. Paihuano is not far behind, because they also made lots of typical celebrations as Pampilla

de Verano, Night of Stars and the Grape Voice Festival.

A RELIGIOUS MUSEUM

Besides enjoying beach days and walks along the coast, visitors have a must in their daily schedule on Third Millennium's Cross religious Museum, whose structural work is 93 metres high, overlooking Coquimbo's Bay with a panoramic view of 360 degree. Other recommended site in Coquimbo is the so-called English district or neighbourhood. It is a unique place where you can enjoy an historic overview of the city with all the comforts of 21st century. Here the fun doesn't stop because there are more than 50 pubs, restaurants and discotheques that open their doors for 24 hour amusement, and you probably feel at some time that music starts to blend with buildings and sites captured by a postcard from 1700 or 1800.

ASTRONOMICAL TOURISM

Another relevant feature of Coquimbo region is having one of the clearest skies on the planet. And it is precisely what has led to the development of astronomical studies, thanks to the installation of numerous internationally renowned scientific observatories as El Tololo, La Silla, Las Campanas, Cerro Colorado and Gemini. From 1994 onwards astronomical tourism has developed very quickly for tourists and amateurs who want to delight themselves with the wonders of the sky after the sunset. This is the

case of observatories Cerro Mamalluca and Panguel, both located in Vicuña, which year after year welcome foreigners and offer guided visits during the dawn. The same applies to the observatories Cerro Colowara in Andacollo; Cruz Del Sur in Combarbalá; Cerro Mayu in La Serena and Cerro Cancana in Cochiguaz. ■

Scenery and cultural heritage



There are towns which evoke lots of things. And Valparaíso is perhaps the most famous case, an essentially bohemian, poetical, mystical, historical and cultural port, whose identity is well known in Chile and the rest of the world. In fact, it is a place of pilgrimage for tourists who explore their hills, stairs and old houses hanging from the air in a unique natural amphitheatre. “Crazy Port” calls Pablo Neruda once its twisted geography that attracts foreign tourists and artists who have transformed this city into his home. Valparaíso also mingles various personalities and a wide spectrum of artistic expressions in a space that combines history, culture and heritage.

WORLD HERITAGE

In 2003 Valparaíso was declared World Heritage Site by UNESCO. It was recognized worldwide for their unique identity of people, architecture and funicular railways. The traditional area of the city gives an account of its wealthy past, once the only entry point to south Pacific for immigrants from United Kingdom, Italy, Spain and France. They were settled there, giving it that peculiar feature to city’s urban architecture, while at the same time being a pioneer in so many different areas like financial (first bank and stock-exchange), social (sport clubs, turf, tennis) and cultural (first newspaper in Chile and early film records as well).

CULTURAL CAPITAL

The National Council for Culture and Arts (CNCA in Spanish) has settled its headquarters in Valparaíso as a sign of country decentralization seeking to support the “cultural capital” of Chile. Located in Plaza Sotomayor, the CNCA is open to the community through its Buenos Aires Identity and Heritage Centre, with a vast fixture of exhibitions and events that bring together artists and social actors in order to strengthen bonds between civil society organizations, local and private sector managers, as well as being a centre for citizen dialogue and mutual knowledge. Viña del Mar is also a major focus of culture and their Town Council arranges and displays a complete artistic fixture throughout the year, all this together with producing major cultural happenings like Viña del Mar Film Festival or the famous Musical Contest Doctor Luis

Sigall. Viña’s Theatre (currently closed because of earthquake’s damage), The Municipal Theatre of Valparaíso and other museums scattered in different cities are part of a circuit that embodies the city cultural tradition and stamp. Still, every artist or village joins every year to Valparaíso Cultural Park, which opens its doors in January and become a platform both for local artists and foreign farmers in the nearby area. Cultural Park is the largest art room in our country, including a unique Theatre in Latin America and open public spaces that give new life to the city, which also develops important collective work with each one of Valparaíso hills communities.

ARTS FESTIVAL

Valparaíso region offers a vast panorama of festivities, among which are those of religious nature like San Peter’s celebration, patron of fishermen (June 29th) and Lo Vázquez Procession (December 8th) dedicated to Virgin Mary. Despite their religious inspiration, perhaps the major cultural attraction is Valparaíso Arts Festival. The CNCA transformed a local cultural carnival into a huge festival that gathers lots of musicians and people blended along with tourists and local visitors. In 2012 the event will be held in between the 26th and 29th of January, with the sole purpose of giving to a wide audience free cultural activities of first class intrinsic quality. The CNCA also produces and organizes other musical events such like Rock Bait Rockodromo and Carnaza Rock in virtue of his policy supporting local schools of rock.

ISLAND TERRITORY

One of the region’s main characteristic is its size and cultural diversity, which is already given for having archipelago Juan Fernández and Eastern Island as part of its territory. Rapa Nui’s culture, with their language, moais, music, food, mystery and natural charm is one of the world icons and permanent point of attraction for all those who want to experience its rich history and cultural legacy, where the enigmas are also part of the charms of the island. The National Council for Culture maintains a Liaison Office in Eastern Island and is planning, among other projects, to build a Cultural Centre in order to create a symbolic bridge in between Rapa Nui and Chilean continental land. Juan Fernández, in turn, while has been devastated by tragedy in recent years, has not prevented in any case to attract a growing interest for its tradition full of hidden treasures legends and pirate stories, where Robinson Crusoe stands nearly as a character that unites literary fancies and reality. ■





Craftsmen, rodeo and traditions zone



The countryside and craftsmanship are part of O'Higgins region's hallmark, a traditional mining and agricultural area where our history recalls pinnacles such as Battles for Independency and appears today as privileged site for entering into authentic huasa culture.

Chimbarongo's Osier Willows, Pañul Clays, Lajuela Chupallas, Doñihues Chamantos, as saddlery and goldsmiths from the zone, are characteristic of an area which has seven craftsmen associations grouped according to their specialties.

The National Rodeo Championship, besides grandiose churches and buildings, are part of the heritage of this region which, by its proximity to Santiago, reaffirms his old rural identity.

RELIGIOUS DEVOTION

One week before and other after August 30th, more than 100.000 faithfuls attend the mass at the Shrine of Santa Rosa de Lima in Pelequén, to worship the miraculous image that came to these agencies after the war in between Chile and Peruvian-Bolivian Confederation. But it has not been easy to kept alive this tradition, especially for the strikes that have had devastated the Temple, i.e. the earthquakes of 1906, 1928, 1960 and 2010. The Council of Culture has contributed and supported its reconstruction, and on July last year the shrine was again reopened to the public. Other sites that have been repaired in order to maintain the heritage of the region are the church of Nuestra Señora de la Merced in Nancagua, the chapel of Hacienda Los Lingues in San Fernando, Peralillo Cultural Centre and Parroquia San Vicente in Tagua-Tagua. It is also being planned to recover Hacienda San Jose del Carmen in Huaique, which will contribute to show the daily life of a proper functioning and self-sustained farm in central valley.

HUASO SPORT

If we talk about traditions, Rancagua City has gradually been established as the most important Rodeo Championship in our country. Every year gathers more than seventy thousand people attending to 128 rodeo masters couples, huge monetary prizes, an exhibition of typical craftsmanship, traditional foods and games, horse exhibitions and auctions in the middle of traditional Rancagua Medialuna.

Far beyond being a clear and firm sign of a national identity spreading all over every corner of the country, this competition has established itself as one of the main attractions for those looking to live close of this area full of tradition.

NEW THEATRES AND MUSEUM

Under the idea of promoting performing arts, this year the construction of a Regional Theatre was announced to host artistic and cultural performances which until now has not been found a proper space for exhibitions. It is located next to the Extecu Cultural Centre. And among the venues this area currently has stands out Rancagua Regional Museum, consisting of two houses dating back to 18teen century and the only remnants of an early stage of the city, where you can learn the history and events that build its actual circumstances. Another well-equipped cultural venue is Colchagua Museum in Santa Cruz, one of the largest private museums in our country.

TYPICAL FOOD AND WINE ROUTE

Typical Chilean cuisine is alive and well in O'Higgins region, where you can try and taste traditional dishes like cazuela, corn cake, humitas, empanadas and beans. Many good restaurants are distributed throughout the area, being an obligatory stop for those who travel along the road, while others are located in the nearing of Santa Cruz and the coastal zone of Pichilemu. At the same time, Colchagua Valley is a wine region par excellence, and created in 1996 the "Wine Route" which over the years has become a major tourist attraction that allows both connoisseurs and wide audience to taste and delight the outcome of the vineyards that spans this fertile land. ■

Basting traditions



After last 27th of February earthquake Maule's Region, one of the most damaged areas by the event, has begun to rise once again. They have restarted gradually their daily activities and the need to protect their environment, their history and their roots, have become a priority to their inhabitants. The countryside and traditions inherited from their ancestors, the cultural venues hosting parts of Chilean culture and infrastructure under the guise of their artistic expressions, besides the celebrations recalling our origin are probably quintessential samples or instances of cultura maulina as a guiding force for reassemble itself.

A CHILEAN CULTURAL HISTORY TOUR

Circa 2.700 objects, including paintings, drawings, crafts, sculptures and photographs made Arts and Crafts Collection of Linares Museum an interesting choice to explore. They were delivered by the own artists along with financial support from the National History and Fine Arts Museum. Founded on October 12th, 1966, their cultural space open to public considers, in addition to its usual fixture of events, temporary exhibitions of visual arts and traditional crafts, poetry readings, workshops and film listings. Inside the museum catalogue you can appreciate Rebeca Matte's work, one of the first Chilean sculptors. Besides their artwork, the museum also preserves objects that belonged to important local and national historical figures like former presidents Arturo Alessandri Palma and Carlos Ibañez Del Campo.

A SCENARIO WITH INTERNATIONAL SCOPE

Maule Regional Theatre is considered the largest cultural project in the region. With a structure of 4245 square feet and 1066 spectators' capacity under a 280 metres stage; this modern venue houses a huge number of artistic endeavours, where daily opera performances earned an important in their programme, featuring international shows like "Madame Butterfly", "Tosca" and "Carmen". The

impressive building opened in 1875 but demolished in the late sixties after a series of earthquakes, experienced its renaissance in 2005 when they built the present structure located in the main street of the regional capital.

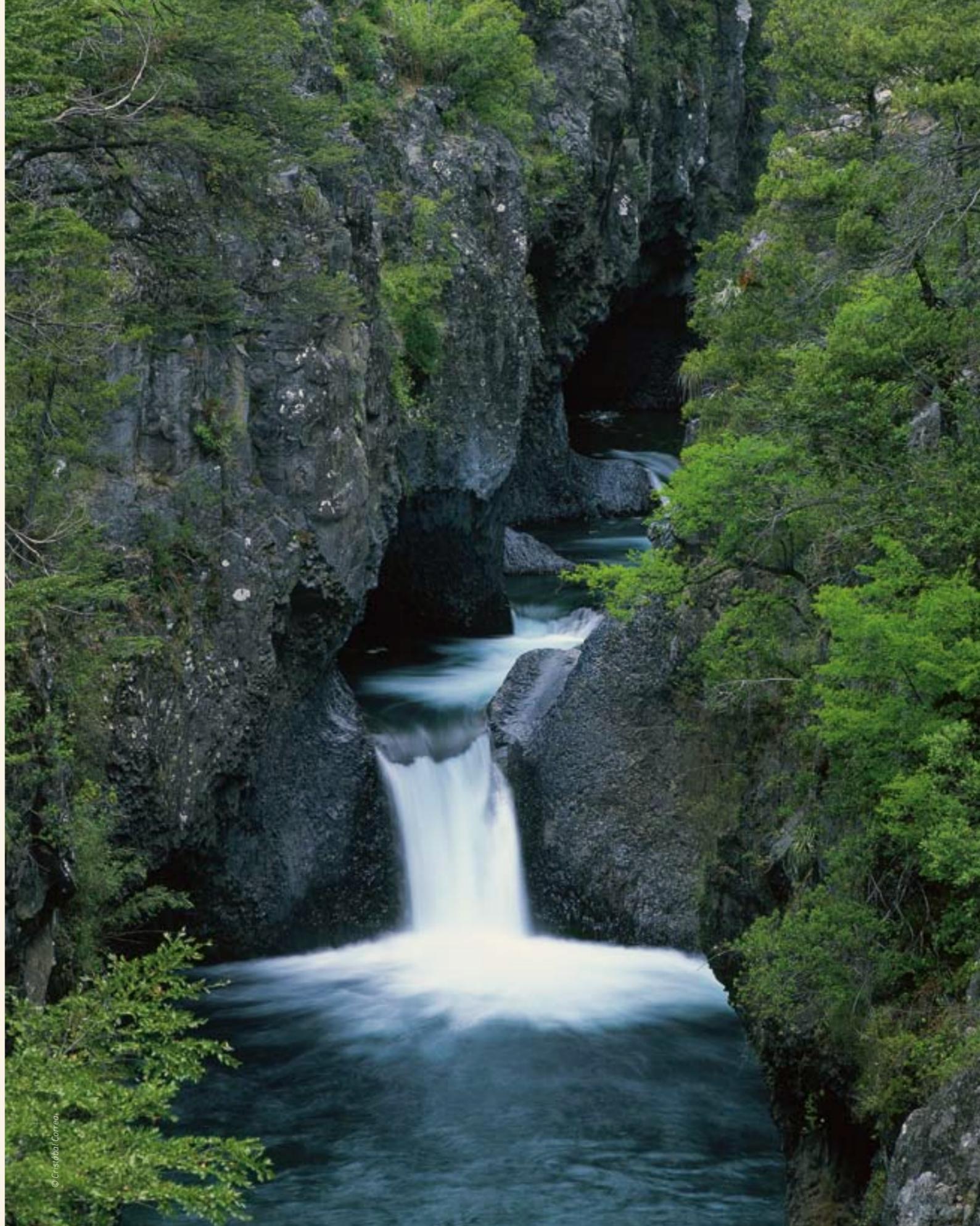
RESCUING OLD PEASANT TRADITIONS

Taking milk directly from the cow and listening to popular song-tellers are some of the activities surrounding the celebration of traditional Festival of Yegua Trilla, which takes place since fourteen years in Pelluhue. A Medialuna hosts this rural meeting focused on the rescue of the ancient technique in which mares and horses stamps the wheat in order to separate wheat from the chaff. In this context, the community receives visitors from all over the country and abroad who enjoy traditional food like "Nache" (lamb's blood), folkloric dances and Chilean horse-races were riders used to ride without saddle.

COLOURFUL TRADITION TRANSCENDING GENERATIONS

At twenty kilometres from Linares is the village of Rari, well recognized in Chile and abroad for their original horsehair craftsmanship. Although there is no recorded evidence on the origins of this technique, the oral tradition accounts for 300 hundred years of existence. Great-grandmothers, grandmothers, mothers and daughters are joined together by this familiar tradition, have dedicated their lives to create colourful and neat figures with

hand-woven horsehair and yarn horse-tail plant, an art that has becoming not only a way of subsistence but an identity trait of that people. In 2010 the Cultural Council has honoured Rari artisan community as Living Human Treasures, recognizing the achievements of that cultural tradition. ■



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Rebuilding the arts



Despite having been devastated by last 27th February earthquake, Biobío Region rises strongly and continues to be one the busiest economic, scientific and cultural zones in our country. Originally inhabited by mapuches and a small picunche minority, their inhabitants actually deal with both modernity and its powerful historical past. They share religious festivals that recall old customs, new cultural venues for a thriving art scene and exhibitions which remind the powerful heritage of the area. They are just a few examples of the cultural wealthness that characterizes Biobío cultural atmosphere.

FLAVOURS THAT RELIVE HISTORY

Although rain or thunder, visitors from throughout the region manage to get each month of June to the main square of Santa Juana Town in order to celebrate San Juan Feast, a celebration held since 2001 which brings together more than seventy exhibitors ranging from Creole gastronomy to folk music and crafts. Traditional musicians such as Brothers Campos are responsible to enliven the festivities held at 48 kilometres from Concepcion. The event is recognized every year for reviving the customs and traditions of our cultural history, where attendees can join cueca contests and tasting typical dishes. During the same month but shortly afterwards, San Juan Feast continues in the city of Yumbel, which organizes the traditional "Rere Stew" consisting in a huge pot of a typical food of a town under the same name.

BIRTH OF A NEW SCENARIO

Biobío will soon have a new venue for high-quality artistic performances thanks to the opening of a Regional Theatre, according to the official announcement of President Piñera at Congress on May 21st, allowing to linking the country around culture. The building will have a large main room equipped with 1.200 seats, a stage and an orchestral pit. It will also have an additional camera room for 250 spectators which might allow a suitable space for smaller artistic performances. Along with all this, the project will include a rehearsal room, a workshop space, a coffee shop and

large hall for installing forecoming exhibitions. The new building, which is part of the network of Regional Theatres supported by the Council for Culture and Regional Governments, will be situated next to the North Shore Park across the street of Bicentennial Park. Its construction will start in the early second half of 2012.

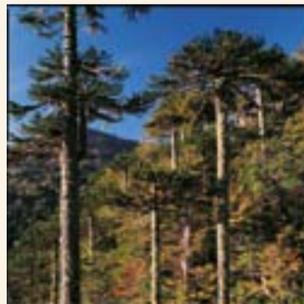
PERFORMING ARTS TAKE THE STREETS OF CHILLÁN

With drumming, costumes and dances every January welcomes the International Theatre Meeting in Chillán, Entepach, which gather more than a hundred actors and directors from all over Chile and Latin America. During the span of a week, creators, playwrighters and actors invade the city with more than 25 public productions for all ages. This meeting, held in the city since more than 16 years, included in each version a tribute for local actors or playwrighters like Isidora Aguirre o Juan Radrigán. It also develops theatrical production workshops aimed at the artists and authors involved. Its next edition, which has the support of the Chilean Council for Culture, will be held in between January 12th and 18th, 2012.

A TRAVEL IN TIME

A mansion built 150 years ago, a living testimony of a golden age of Lota's coal industry, is now a historical museum that houses a valuable collection of items from the mining back in those years such as old lamps, picks, shovels and buckets to transport metal stuff. The building, built in 1864, was the home of Cousiño family and since 1998 preserves the cultural heritage of the district. In its two floors is possible to find various objects or artefacts of the nineteenth century such as real states and photographs, along with items of jewellery, pottery and rustic tools belonging to miners and indigenous people of surrounding areas. The Museum's permanent exhibition is a journey through time that allows visitors to delve into the importance of coal industry at that time and also meets the opposite and contradictory style of life of Cousiño Family and the miners who work for them once. ■

Mapuche tradition corners



Possessing an unparalleled wealth of heritage, history and culture, Araucanía Region is considered the heart of Mapuche people and retains in each of its corners the tradition of a people firmly rooted in this land. Marked local customs, besides myths and legends that circulates as the living portrait of their tradition, makes this a place where not only traditional national monuments and spaces designed are bearers of a culture that moves and evolves at the pace of *trutruca* and *kultrún*, with crafts, textiles and jewellery nationally recognized as truly works of art.

WE TRIPANTU (MAPUCHES NEW YEAR)

On the shortest day of the year in southern hemisphere (June 24th) takes place one of the most emblematic festivals in the region: We Tripantu or Mapuches New Year, which brings together the mapuche community, but also captures the interest of students in their respective primary or high-schools. However, the objective is more ambitious since it aims to spread and celebrate this sacred day along with Chileans and even tourists arriving to this area during the austral winter solstice. The annual rite of renewal of nature's balance is exactly when life-force rises itself in mapuches holy tree at the level of micro-molecular expanding vibrations, while at the same time people regulates their own keystrokes with lunar rhythm. At that meeting adults told family histories unknown to the audience, delving into its origins, with enough room also for legends, dances and music.

COLOUR LUMACO

Women showing their finest jewellery and costumes glittering in the glow of hundreds of candles are part of another traditional mapuche ritual celebrated every 20th of January in the town of Lumaco. This is the colourful Holy Stone celebration, where each family involved sacrifices a little bird, whose blood is then poured onto a stone surface while asking favours or giving thanks, or placing crosses of wheat straw or grass on the remains of the blood. In this context, the *machis* (mapuches sorcerers) dance is followed by traditional instruments,

healing the sick that have come to meet them. Songs, dances, prayers and offers extend throughout the whole night.

LIVING HERITAGE

The rich heritage from La Araucanía lies in their people, and most particularly amidst those who have the privilege of being considered Living Human Treasures, a program of Chilean Council of Culture which seeks to provide public recognition to those people who keep alive the ancient cultural heritage of our country, especially those which have unique characteristics or are in danger of disappearing. This year, one of the persons awarded with such recognition was Dominga Neculmán, one of the last exponents of mapuche artistic pottery and inhabitant of Padre Las Casas town. She was instructed in the art watching her mother, and has been responsible for keeping alive a traditional activity that for centuries played a key role fulfilling the need for daily life implements. In 2010 *weupife* (traditional mapuche storyteller) Paula Painén obtained such recognition in virtue of her brilliant commandment of *mapudungun* language. More than mere stories or fantastic creatures' tales, the metaphorical epew are stories that contain lessons designed especially for younger members of the community.

TRADITIONAL RAILWAY TRAVEL

Just as each of its small towns have at least one library that you can access when searching for files or historical material, in general terms Malleco and Cautin provinces have also cultural centres, art galleries and theatres which maintain an active cultural fixture. It highlights as part of these areas the Regional Museum of Araucanía, the Intercultural Village in Curarrehue "Trawupeyum" and Pablo Neruda National Railway Museum. The latter provides a setting for another emblematic activity in the region: a railway travel through the Araucanía, supported by CNCA and GORE, a small group of former railway workers program that covers much of the area. ■





Landscapes steeped in culture



Earthquakes, tsunamis and even big fires have made an impact on what is now Los Ríos Region. And if we add to that historical legacy deep-down steeped in Mapuche culture the influence of German settlers the result is a region full of traditions and history, reflected in the lifestyle of its people, its architecture designed to cope without problems with cold and rain, and even the food, along with many other traces that have not stopped its advance and progress. The increasing development of festivals and art exhibitions have become a perfect excuse for visitors to prepare their suitcases and travel into the area, where they not only have the opportunity to enjoy art and culture, but also the chance to know the flora and fauna of Valdivian rainforests, or maybe stroll along the rivers and limpid waters of Lago Ranco.

REMEMBERING PAST TRIPS

Bordering Calle-Calle River moves the "Valdivia", a train built in 1913 which carries passengers until today between stations Valdivia and Antilhue, and despite being the only steam engine that functions on a daily basis in our country. Transportation is made up of Engine 620, a national monument in its own terms since 1988, accompanied by several heritage cars. Nostalgic railway fans and lovers are usually thrilled with the ride and tourists flock to visit this slow machine operating while moving steady among the thick surrounding forest. Just like other trains located in different parts of the country, the "Valdivia" is full of rituals and customs such when you reach Antilhue, at the same time when the smell of baked breath greets passengers who doesn't hesitate to buy cheese, enjoy a glass of mote con huesillos or a rich variety of sweets.

FACADES HIDING HISTORY

Nest to the bridge linking Isla Teja with Valdivia are situated Prochelle houses, one of the most emblematic examples of architecture built by German settlers in early twentieth century. Declared historical monument in 1985, the first Prochelle house was made by Eduardo Prochelle, a prominent German immigrant and businessman in Valdivia. Given its apparent current decline, the Valdivian District encouraged to seek resources for restoration which were granted by Chilean Cultural Council. After their recovery, the property becomes the headquarters of Valdivian Cultural

Corporation and School of Dance. Meanwhile, the second Prochelle house eventually hosted the Regional Municipality and currently hosts Los Ríos Regional Council.

THE FILM FESTIVAL

Renowned and emerging filmmakers meet every spring season since 18 years in Los Ríos Region, to enliven the International Cinema Festival of Valdivia (FICV in Spanish), one of the leading film events conducted in our country. His program includes one hundred local and international films plus lectures, talks and meetings with famous personalities in world cinema. It also supports on-going film projects through its section "work in progress". Due to the relevance in recent years for local audiovisual industry, the FICV, organized by Valdivia Film Promotion and Cultural Centre, has been funded by the CNCA through its Cultural Development Audiovisual Fund.

RAIN THEATRE

Drama, comedy, monologues and musicals flooded with "Rain Theatre Performing Arts Festival", which brings together for ten days distinguished local, domestic and international companies. Born thirteen years ago under the wake of Puerto Montt Drama Season, the initiative stands firmly as a great chance to spread Chilean Drama Scene and also for instruct and enlighten new audiences. Besides their main stage in Lord Cochrane Municipal Theatre, the festival also contemplates free public performances in distant places like Paillaco and Rio Bueno. "Rain Theatre" is produced by the local district and has also support from Regional Council for Culture. ■

Landscapes and myths which blend with reality



In a geography where the sea and rivers coexist with volcanoes and large green fields, Los Lagos Region identity is not indifferent to their soil and has carved at the joints of history with their ethnic diversity and strength of its people, who until today preserves typical traditions. This is reflected in several cultural manifestations such as its architecture and ancestral gastronomy. Add to this their deep-seated feasts, responsible for local and other contemporary artistic expressions which put the region on the map of the country most beloved spectacles.

SOPHISTICATED MELODIES NEAR TO LLANQUIHUE LAKE

During summer season in February the calm of Llanquihue Lake is comforted by the harmonic sounds of wind, percussion and string instruments. We are talking about Frutillar's Musical Week, a well recognized cultural event held since 1968, consisting of ten days in which the assemble of both local and international musicians give life to 40 classic and contemporary music concerts performed by soloists, bands, chamber, symphonic and choral orchestras. From this year onwards this major event has also a cutting-edge musical setting with capacity for 14.000 persons with Llanquihue Lake views as natural background.

ARCHITECTURAL RICHNESS OF ISLA GRANDE

Amid leafy forests and green fields of Chiloé archipelago are hidden underneath not just magical tales and legends pouring with rain the landscapes of the big Island, but you can also admire their old wooden churches architecture built in the eighteenth century. Within 60 catholic churches, 16 are national monuments and were also hailed in 2001 as part of UNESCO World Heritage sites. The awarded works being different churches in Achao, Quinchao, Castro, Rilán, Nercón, Aldachildo, Ichuac, Detif, Vilupulli, Chonchi, Tenaún, Colo, San Juan, Dalcahue, Caguach and Chelín. The historical and architectural value of such buildings draws on their beauty and intrinsic quality, an example of typical

wooden architecture of the area, quite usual also in homes and boats.

LANTERNS AT DUSK

In late September children and young people woke up very early and go to Calbuco seeking for coligüe branches and sticks. They were grouped around small piles which are lit on the night of 28th, when more than 33.000 calbuicanos celebrate San Miguel, patron of a town consisting of fourteen islands. Colourful paper lanterns hung on every door and bonfires on the bay-side gives life to "Feast of Lights", a traditional celebration dating back to eighteenth century. Celebration begins with a public mass in the church, and then continues with a procession to the terraces of dawn, located on the side of Calbuco square and a well disposed scenario when the rest of other activities are held. Although the origin of the festival is unknown, it remains as one of oldest traditions in the district and is celebrated with enthusiasm by their inhabitants, who even in recent years have incorporated a new custom: "the Indian Marathon", whose winner had the honour of lightning the first lantern.

TASTING CHILOTA HISTORY

You can find every third week of February, when the Festival Costumbrista Chilote starts, typical dishes like milcao and almost extinguished samples of rural of peasant works as Minga of an apple stick. It is a traditional demonstration of truly island culture organized since 31 years by the Castro residents. The event includes southern Chiloé craftsmanship exhibitions,

typical activities, food, singing, dance and music, all prepared and disposed with an advance of months. It is located in Castro City Park, two miles away from the center of city where each season over 30.000 visitors has the opportunity to enjoy abundant curantos, lambs casseroles and tortilla embers while enjoying traditional equestrian games, all typical activities of the local tradition. ■





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Power of nature and people



Where the continent begins to disintegrate, forming a landscape where nature excels, Aysén region stands itself as one of the areas with a great potential because of its natural attractions. If infrastructure elsewhere calls for visitors, here the pampa, fjords and islands show their primeval form. Well known for their woody vegetation and unique species, it exhibits its cultural identity the whole year in public festivities and exhibitions that capture the essence of ayseninos, considered the most welcoming of our country, perhaps because it is the less inhabited region of Chile and for that reason colonization stands as a distinctive mark of identity.

Their food, music and cultural expressions, where horse riding and poetry are important matters, embody a long history of confinement. It is also here where half of their territory is part of the State-Protected Areas System, along with the presence of National Parks, reserves and natural monuments. Furthermore, Aysén area has the first National Zone of Touristic Interest: Lago General Carrera (Chelenko).

CULTURAL EVENTS

As a way of displaying the typical activities of Aysén region, you can be part of traditional celebrations of most communities between January and February. But two of them stand as a true tradition. The first is Riders Festival in Puerto Ibañez, and the other is a Typical Celebration in Cerro Castillo, both held in Río Ibañez's district. These activities are organized by horsebrakers and riders (taming of wild horses), including local gastronomy, barbecues, crafts, poetry and music. Moreover, in mid-January is organized Laguna Blanca's Shearing Festival, a typical celebration from Patagonia where they congregate all kinds of art forms, gastronomy, folklore and crafts. Among other emblematic celebrations is Fried Fish Feast, blending folkloric music with food and other typical cultural expressions of the area, which also highlights the Sea Minga which means transferring a house pulled by boats. And in an area where gastronomy is all important as a mean of survival, other interesting celebrations are Curanto and Kuchen Festival in Puyuhuapi, which hosts both chilote and German traditions that built this town.

COLONIAL HISTORY

Aysén region was the last to be conquered in Chile, and of course several local museums are dedicated to this subject, such as Cochrane Museum, which traces the history of colonization and Tehuelche occupation, besides environmental and economic aspects. There are also the

Colonization Museum and Simpson Valley Regional Museum of Central Patagonia, both located in Coyhaique, and containing utensils of aborigines such as maps, military costumes, documents and records reflecting the effort and steady progress made by settlers who choose to inhabit this area. Simpson Valley Museum is currently closed because is part of an on-going cultural project, supported by the Council of Culture, which will include an auditorium, workshops for different artistic disciplines, showrooms, local crafts sales, coffee shop, attractive for both local and tourists alike. Under the heritage safeguard of the area was planned to build a new Regional Museum in Aysén, which will be located in the Stone Sector Warehouse Agricultural School, where farming techniques first arrived being part of regional identity.

LANDSCAPE HERITAGE

If other cities heritage is expressed in virtue of ancient buildings and churches, it is precisely the fragmented territory of islands and fjords coexisting with Patagonia the one calling to be protected for the sake and knowledge of those who never been here. Northern and Southern Ice Fields, San Rafael Lagoon, the picturesque Caleta Tortel, Baker and Palena rivers are part of a generous nature offering five National Parks, two National Monuments and eleven National Reserves. More recently, on the coast, Melinka village has risen as a point of interest due to the sighting of blue whales in their natural habitat. ■



Uttermost end of the world identity



If a tourist wants to return to Patagonia, the legend says he or she must kiss the foot of a sculpture called Selknam Indian honouring Hernando de Magallanes, and he or she will be back more sooner than later. This is just one example of the many rituals and stories surrounding the cultural identity of Chile's southernmost region. The snowy mountains, thick cold forests and large glaciers have witnessed a whole ancient history embodied in their native people, who strive to protect their cultural legacy like the Magellanic that, proud of ancestral customs and geography, organize festivals and meetings devoted to their traditions. In the meantime, many local artists are part of the region's cultural growth.

ANCESTORS WHO REFUSE TO BE FORGOTTEN

On the small island of Puerto Eden, located at the southern end of American continent, is still alive one of the oldest peoples in Chile: Kawésqar community, nomadic people who travelled along these southernmost islands for more than six thousand years. Due to their high risk of cultural disappearance, in 2009 the National Council of Culture hailed them as Living Human Treasures, a program which rescues intangible heritage, appraise its intrinsic value and encourages the registration and transmission of their identity. Only a few elder individuals within Kawésqar community still retain memories and customs of their ancestors, let alone their grammar, so it is essential and mandatory to preserve their language and customs. With generous state support and funds, new generations of their ethnicity have been keenly interested and willing to rescue and spreads a worldview that refuses to be forgotten.

MAGALLANES CELEBRATES RURAL CUSTOMS

Each January at Villa Tehuelches, in Laguna Blanca district, is held the Shearing Festival in recognition of shepherds and shearers with a traditional event that pays tribute to ancient farming activities characteristic of Patagonia. The event, located in Magellan Pampa, dates from 1976 and has been performed 21 times. Its last edition attracted more than six thousand visitors, who enjoyed Patagonian food, local craft and also had

the chance to see the work of small farmers in a rural commune. Among many activities, the Festival includes periodical exhibitions of sheepdogs, shearing (cutting livestock hair, fleece or wool), horse racing and dance parties enlivened by local folk groups. All these initiatives aim to rescue the customs of Patagonia.

CINEMA AT MILODON'S CAVE

Every summer in Puerto Natales takes place Patagonia Film Festival, with its opening film night shown at Milodon's Cave, an ancient natural monument located south of Torres del Paine National Park. It is a free exhibition held for at least ten years, which join together the wild beauty and history of southern landscape with highlights of contemporary cinema, performing in five days leading national and trans-Andean film releases and inviting directors and filmmakers to share his experience with local community. The event was created by the renowned Chilean actor Luis Alarcón, a native of this area. In previous versions, the Festival has shown films like "The Life of Fish" by Matias Bize, winner of Goya Prize, and "The Maid" by Sebastian Silva, who once was the winner of Sundance Film Festival.

A LABORATORY FOR THE ARTS

A venue exclusively dedicated to art has been always a great aspiration of southern artists in Patagonia, but in the next months their dream will become true with the construction of Punta Arenas New Cultural Centre. It will host not only diverse cultural expressions but also it aims to become a place for creation and promotion of culture. The space will be located in the coastal area of May 21st Avenue, and its first stage is financially supported with funding from National Culture Council under its Cultural Centres program. The property includes a performing arts hall with capacity for 220 spectators, exhibition halls, dressing rooms and workshops for visual arts, literature, theatre and dance. It will become a laboratory and cultural centre for developing and encouraging artistic disciplines at the uttermost end of the continent. ■

CHILE, HIDDEN TREASURE

By Jonathan Franklin

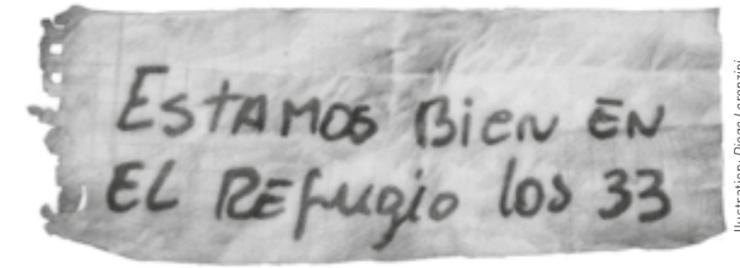


Illustration: Diego Lorenzini

OPERATION SAN LORENZO, the Chilean Mine Rescue, is symbolic of why Chile is such an agreeable place to live. I am convinced that those miners would not have been rescued in most nations. That the 33 Miners are alive today is a testament to the entrepreneurial spirit of the Chilean people. To the perseverance of the families. And to the unbending common sense of the men themselves.

Instead of one rescue drill, the operation had up to nine. Instead of trying to solve the crisis alone, Chile tapped into a worldwide network. This kind of networking and partnerships is a cultural value that Chile has in abundance. Though it has not been harvested like copper, Chile's national wealth is this ability to solve problems, and create new spaces. Look at the way young Chileans now dare to dress. You can see punks next to goth kids next to proper uniformed school girls, all sharing the same MP3.

This is Latin America, so of course family is important, but this was never more palpable than at the mine rescue. The families at Camp Hope were a dignified representation of Chilean solidarity. I watched day after day as the families braved the frigid nights, the grilling afternoons and the relentless presence of hundreds of foreign reporters. The families did not make a scandal nor exploit their roles as victims. They simply arrived and planted themselves as permanent witnesses to what began as a humble rescue operation. Long before the eyes of the world focused on the San Jose mine, these hundreds of relatives, brothers and wives, were on the scene to fight for their loved ones. But you also see this in day-to-day actions in Chile -- people here are generous. Whether it is three people jumping up to offer their coveted seats on the bus for a new mom with babe or the constant support offered to the half-starved guitar players who wail away on the daily bus commute. The music might be terrible at times, but in recognition of the effort nearly everyone digs out a coin.

The world now knows and reveres them as "los 33" but for most of their lives these were ordinary, working class Chilean men. Where did they develop such a profound sense of community and survival? Even NASA scientists are still baffled. "We spend millions of dollars training astronauts and we can't get them to behave as well as the min-

ers," said one NASA specialist, in awe of how Los 33 organized their underground existence. Where did these men harvest the reserves of energy, good will and kindness that kept them united for 69 long and nearly deadly days? I would argue that the survival tactics of "los 33" are an accurate representation of Chilean common sense. This ability to come to consensus is at the heart of Chilean stability - be it political, economic or societal. You can live in Chile for more than a decade, as I have done, and never see a fist fight. Sure, there are more than a few curses and insults, but actually smashing someone in the face is simply not common. The walls of decency, so often abandoned these days, are still strong and firm in Chile.

While Chileans bemoan and complain about their country, all the foreigners I know love the place! I am convinced that the Chileans are too dismissive of their nation. I often find Chileans astounded that I abandoned a good life in San Francisco to move to Chile, as they tend to idealize foreign cultures such as those of Germany, England and the United States. As an expat from Boston living in Chile since 1995, I often find myself more patriotic than the locals! And since the locals won't explain the excitement of living in contemporary Chile, I will continue to spread the word on my own. Perhaps it is better this way, some great destinations deserve to be kept secret. ■

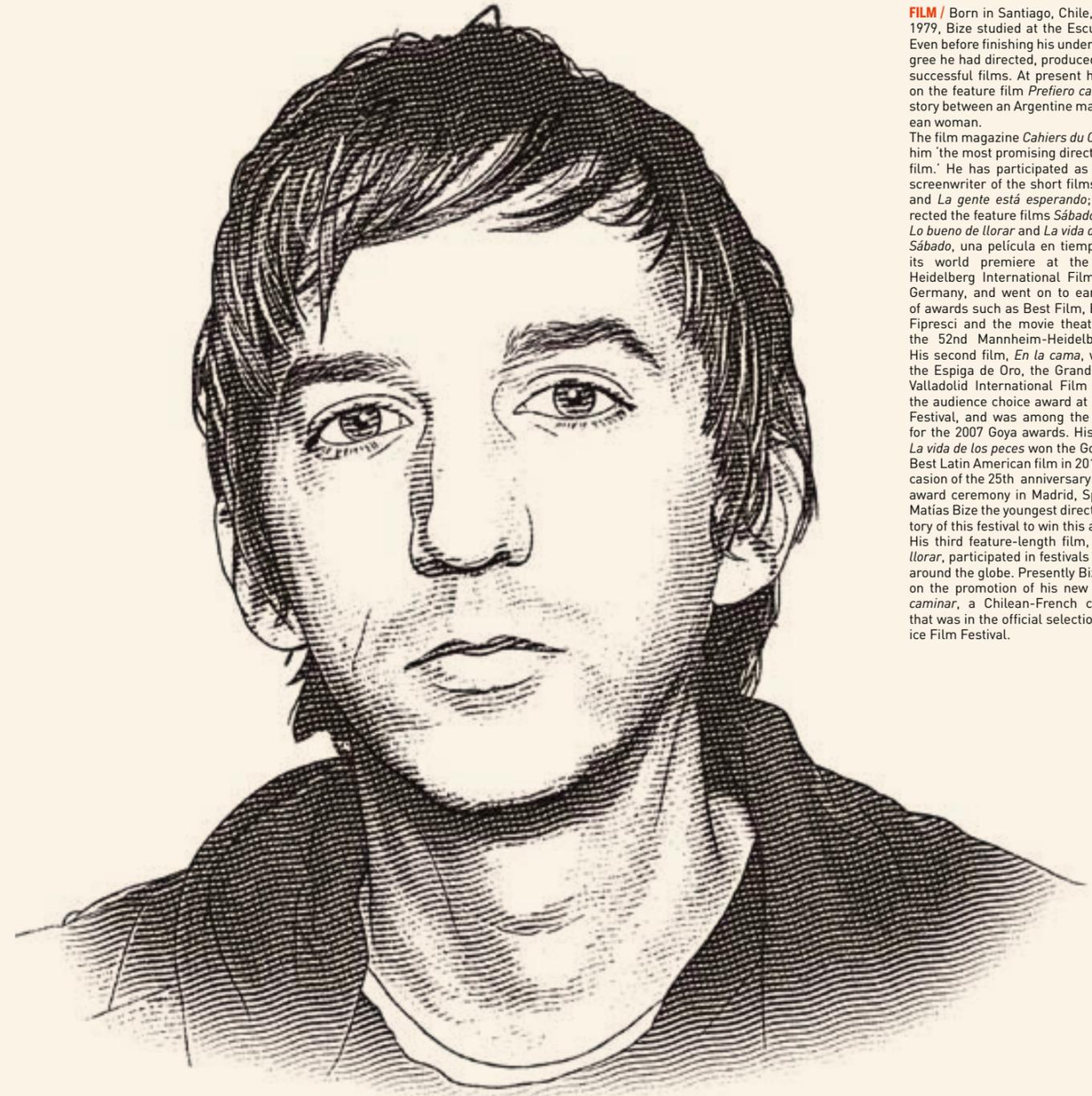
Jonathan Franklin was born in Manchester, New Hampshire in 1964 and has lived and worked in Chile since 1995. As a journalist, he has worked for different newspapers and magazines both in the United States and Europe. At present, he is Chilean correspondent for The Guardian. Most recently, he wrote 33 Men, the definitive book, published in the US by Putnam, about the rescue of the 33 miners trapped in a copper mine beneath the Atacama desert in Chile. His webpage is jonathanfranklin.com

12

WORLD-CLASS CHILEANS

They are young, brilliant and have been widely acclaimed in their respective disciplines. They have received awards and have been recognized both inside and out of Chile. The great future stars of Chilean letters, photography, new media, theater, design, dance, film, architecture, music and the circus move forward at the pace of the new century exporting talent, measuring up superbly against their international peers, making Chile stand out all over the world.

By Kalú Downey and Marta Castillo
Illustration Javier Martínez



FILM / Born in Santiago, Chile, on 9 August 1979, Bize studied at the Escuela de Cine. Even before finishing his undergraduate degree he had directed, produced and written successful films. At present he is working on the feature film *Prefiero caminar*, a love story between an Argentine man and a Chilean woman.

The film magazine *Cahiers du Cinéma* called him 'the most promising director in Chilean film.' He has participated as director and screenwriter of the short films *Carla y Max* and *La gente está esperando*; and has directed the feature films *Sábado*, *En la cama*, *Lo bueno de llorar* and *La vida de los peces*. *Sábado*, una película en tiempo real made its world premiere at the Mannheim-Heidelberg International Film Festival, in Germany, and went on to earn a number of awards such as Best Film, Best Actress, Fipresci and the movie theater award, at the 52nd Mannheim-Heidelberg festival. His second film, *En la cama*, was awarded the Espiga de Oro, the Grand Prize at the Valladolid International Film Festival and the audience choice award at the Toulouse Festival, and was among the five finalists for the 2007 Goya awards. His feature film *La vida de los peces* won the Goya award for Best Latin American film in 2011, on the occasion of the 25th anniversary of this yearly award ceremony in Madrid, Spain, making Matías Bize the youngest director in the history of this festival to win this award. His third feature-length film, *Lo bueno de llorar*, participated in festivals and contests around the globe. Presently Bize is working on the promotion of his new film *Prefiero caminar*, a Chilean-French co-production that was in the official selection of the Venice Film Festival.

**Matías
BIZE**



Enrique
RAMÍREZ

NEW MEDIA / Born 2 July 1979 in Santiago, Chile, Ramírez studied Audiovisual Communications with a concentration in film at the Instituto de Arte y Comunicación (ARCOS). After receiving his undergraduate degree he obtained a Master's Degree at the Studio National des Arts Contemporains, in Le Fresnoy, France.

Ramírez has used his film studies as a means for experimenting in the visual arts and in his work as a documentary film editor. In this field he has garnered praise for his work on a number of television projects in Chile, such as *Novasur*, CNTV; the documentary series *Corresponsal*, Canal 13; *Enlaces*, TVN; *Santiago no es Chile*, Canal 13; the documentary *La pequeña gigante*, TVN; and others.

His personal filmography includes shorts such as *Pista Central*, *Memoria a-lugar*, *Mira*, *Images d'une mémoire*, *Paisaje*, *Brisas y París*, *Tafel and Jusque-là*, among others. For his work as film editor and director of short films, he has earned a number of honors, including the first award for Experimental Video at the 11th International Short Film Festival, Santiago, Chile; first place in the Experimental Video Contest, Galería Animal, Santiago, Chile; and the Production Residency at Le Fresnoy for the Master's Program of the Studio National des Arts Contemporains, in France. Some of his work has been included in exhibitions in the United States, Belgium, France, Sweden, Germany, Italy, United Arab Emirates, Uruguay, Brazil and Colombia, and he has also participated in numerous group and individual shows in Chile.

He has served as professor of a course in Research Methodology in the Documentary Film post-graduate program at the Universidad de Chile, and at present he is professor of the design school at UNIACC.

Guillermo PARADA

ARCHITECT / Born 14 June 1981, Parada earned his undergraduate degree in architecture from the Pontificia Universidad Católica de Chile, and he specializes in digital media associated with architectural work. He holds a Master's Degree in architecture from the Pontificia Universidad Católica de Chile, with coursework in sustainable architecture.

His knowledge and experience in parametric design and digital fabrication have earned him numerous acknowledgments, including an award from the Digital Design Fabrication Group at the Massachusetts Institute of Technology (MIT) and inclusion in the publication of the Beijing Architecture Biennale in 2009, with the Wood-Gridshell project.

He is also well known for his conferences and speeches at Chilean universities such as the Pontificia Universidad Católica de Chile, Universidad de Chile, Duoc UC, Universidad Técnica Federico Santa María and Universidad de Talca. He also participated in the Life Loves Design Ixtapa conference, hosted by the magazine *a! Diseño de México*.

Parada is founding partner and Creative Director of *gt_2P Parametric Design and Digital Fabrication Studio*, a company that generates design projects, from furniture to all different types of buildings.



Anita
TIJOUX

SINGER / Born to Chilean parents in Lille, France on 12 June 1977, Tijoux began to immerse herself in hip-hop in 1988, initially as a dancer.

Today she is considered one of the greatest exponents of both hip-hop and rap in the Spanish language, and her extensive musical trajectory has received recognition from all around the world. In October 2009, the Chilean music label Oveja Negra launched her album *1977*, which came out under the alternative Latino music label National Records in early 2010 in the United States. The album also debuted internationally, with editions in Mexico, Argentina, and Spain.

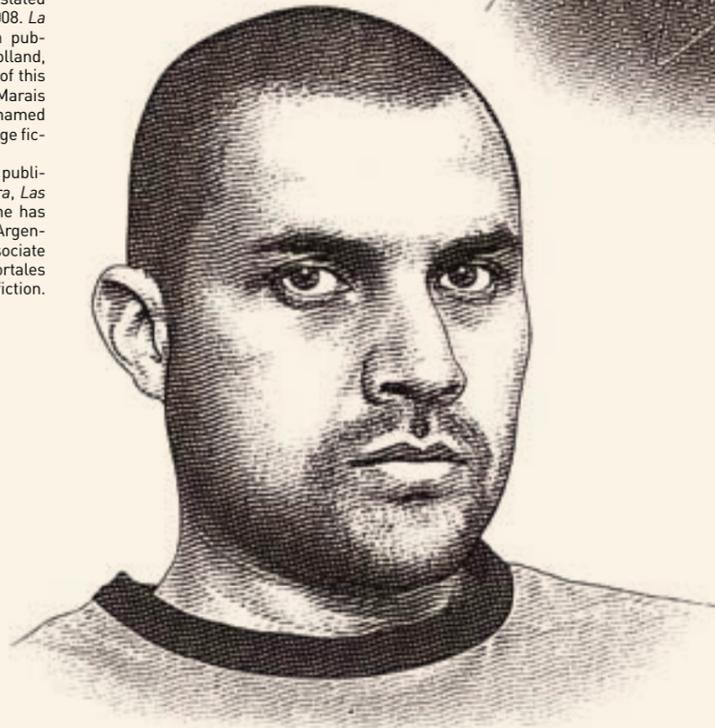
1977 was nominated for a Grammy Award in the category of Best Latino Rock Album and for several weeks was at the top of US Billboard's Urban Latin charts, as well as the Latin music lists on iTunes. On both Amazon.com and National Public Radio in the US, it was named the number one Latin album in 2010. Thom Yorke, of Radiohead, included the eponymous single "1977" on his list of recommended tracks.

She has also collaborated with Julieta Venegas on the song "Eres para mí," and as invited to the 2011 Vive Latino festival as well as the two 2011 Lollapalooza events, in Santiago and Chicago.

Alejandro ZAMBRA

WRITER / Born in Santiago in 1975, he studied literature at the Universidad de Chile and is the author of two books of poetry, *Bahía inútil* (1998) and *Mudanza* (2003), and three novels, which have been published simultaneously in Spain and Latin America by Anagrama: *Bonsái* (2006), *La vida privada de los árboles* (2007) and *Formas de volver a casa* (2011). In Chile, *Bonsái* received the Critics' Award and the Best Novel Award in 2006 from the National Council for Books and Reading, and has been published in English, French, Italian, Portuguese, Greek and Hebrew. The English-language version was on the short list of the award for the best novel translated into English in the United States in 2008. *La vida privada de los árboles* has been published in France, the United States, Holland, Serbia and Korea. The French edition of this novel was nominated for the Prix du Marais in 2010. In 2011 the magazine *Granta* named him one of the 22 best Spanish-language fiction writers.

He has been a contributor to Chilean publications such as *El Mercurio*, *La Tercera*, *Las Últimas Noticias* and *The Clinic*, and he has also contributed to newspapers in Argentina and Uruguay. At present he is Associate Professor at the Universidad Diego Portales where he teaches Chilean poetry and fiction.



Guillermo CALDERÓN

THEATER / Born in Santiago, Chile in 1971, Calderón studied at the Universidad de Chile theater school. He also studied theater at the Actor's Studio in New York and the Dell'Arte School of Physical Theater in California. In Chile he has earned recognition for his work as a playwright and as the author of such works as *Neva*, *Clase*, *Diciembre*, *Villa* and *Discurso*. His work has garnered two awards from Chile's Art Critics' Circle, and four Altazor prizes in the categories of playwriting, direction and musical direction, for the play *Neva* and once again in the category of playwriting for *Clase*.

His works have been performed in thirty countries, and he has participated in various international festivals such as the Edinburgh Festival, Wiener Festwochen (Vienna), Under the Radar (New York), the Chekhov Festival (Moscow), the Seoul Performing Arts Festival, International Theater Festival (Buenos Aires) and the Scena Contemporanea Festival (Modena).

At present he teaches acting at the Universidad de Chile and the Pontificia Universidad Católica de Chile.



Cristóbal TRASLAVIÑA



PHOTOGRAPHER / Born 12 February 1982 in Santiago, Chile, this young photographer has made a name for himself with an oeuvre that asks the public to confront the harsher side of reality, reflecting the experience of social marginalization through his work.

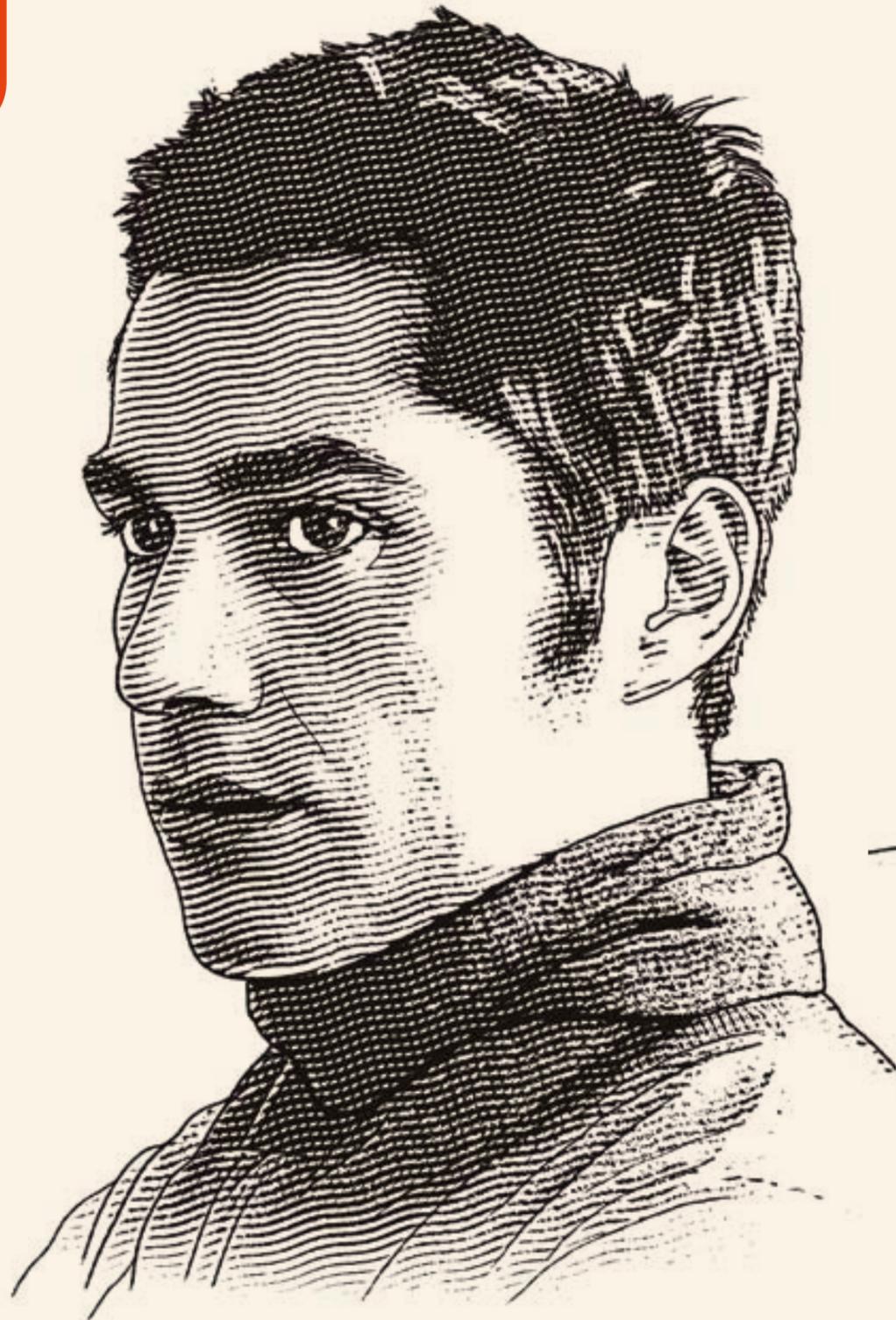
Traslaviña studied professional photography at the Escuela de Arte y Comunicación (ARCOS), and his work has been included in the book *Contemporary Chilean Photography* and at the Nelson Garrido art photography residence program. He has also exhibited his work at Centro Cultural Matucana 100 and Centro Cultural Estación Mapocho, both in Santiago, Chile.

In 2009 he participated in the exhibition *Disculpa, se nos cayó el sistema*, at Espacio G, Valparaíso, Chile; in *De Chile con d-olor*, Espacio Celler, Santiago, Chile; and *Viva el pop* at Galería Palermo H. Agosto, Buenos Aires, Argentina. In 2001 he participated in the exhibition *Antología visual de jóvenes contemporáneos*, at Museo de Arte Contemporáneo, Santiago, Chile.

Traslaviña was selected to form part of the international portfolio review at FotoAmérica and he was also invited to participate in the Urban Archive Workshop Seminar run by German artist Peter Piller. He was also invited to participate in *Foto-rutas* at the photography biennial in Seville, Spain.

He also obtained an art residency in photography in Valparaíso, under the auspices of Venezuelan photographer Nelson Garrido, and he was nominated for the Rodrigo Rojas Denegri young photographers' award in Chile.

Mauricio PEZO

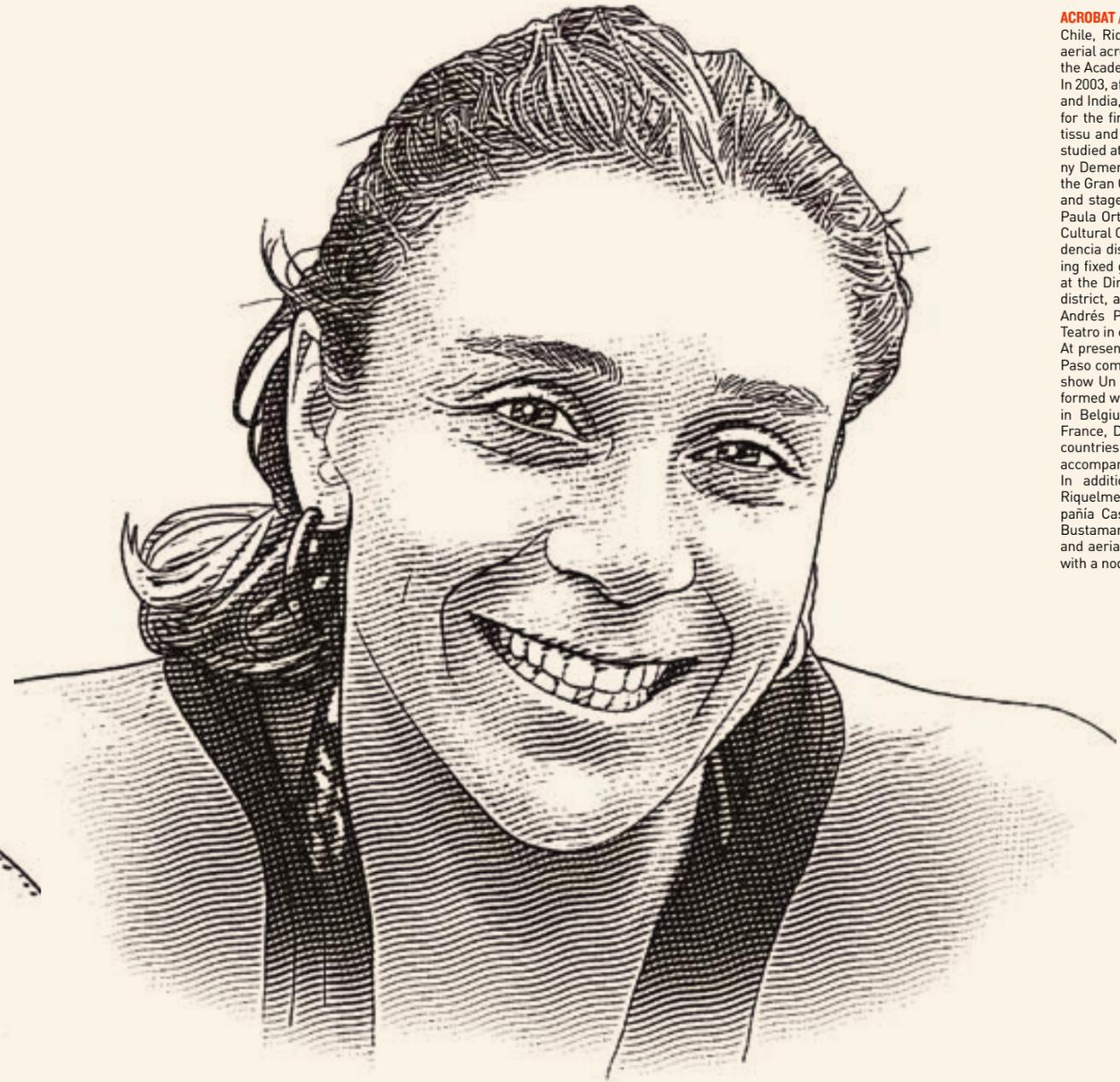


ARCHITECT / Mauricio Pezo holds a Master's Degree from the Pontificia Universidad Católica de Chile and an undergraduate degree in architecture from the Universidad del Bío-Bío, where he is presently a professor. He also is a professor at the University of Texas at Austin, and has been a visiting professor at Cornell University in New York. The recipient of the UBB's CA prize as well as the Young Chilean Architect Award from Chile's Architects' Association, Pezo co-founded the firm Pezo Von Ellrichshausen Arquitectos with Sofia von Ellrichshausen in 2001. Their projects include the Rivo House, the Poli House, the Wolf House and Field (New York, 2009), among others.

At present they are in the construction phase of the Arco and Guna Houses as well as the Gold residential buildings in the Chilean city of Concepción. Projects in the development phase include a series of houses in the Algarve (Silves, Portugal), the Solo House in Cretas, Spain and the R15 residential building in Zaragoza, Spain.

Pezo and his partner have been recognized with a number of honors and awards, including the prize for Best Work by Young Architects at the 5th Ibero-American Architecture Biennial; the Architectural Quality Award at the 15th Architecture Biennial in Chile, and a 'Commended' mention at the AR Awards for Emerging Architecture (London, 2005). In 2010 the firm was nominated for the Swiss Architectural Award, in Mendrisio, Switzerland, and the Iakov Chernikov Prize in Moscow.

Paula RIQUELME



ACROBAT / Born 29 October 1978 in Santiago, Chile, Riquelme took her first steps as an aerial acrobat while practicing gymnastics at the Academia de Humanidades school. In 2003, after traveling and juggling in Mexico and India, Riquelme returned to Chile where for the first time she took classes in aerial tissu and trapeze work. Since then she has studied at the Chilean aerial theater company Dementia Praecox, with Andrés Pérez at the Gran Circo Teatro, with the trapeze artist and stage technician Héctor Calderón, with Paula Ortiz at Casa Bufo and at the Centro Cultural Cirqueloquio in Santiago's Independencia district, and at present she is studying fixed gear acrobatics with Camilo Prado at the Diminuto Circus in Santiago's Ñuñoa district, and lessons in double trapeze with Andrés Pérez Ramírez at the Gran Circo Teatro in central Santiago.

At present Riquelme is a member of the De Paso company, where she is performing the show Un horizonte cuadrado. She has performed with the company all over Chile, and in Belgium, Germany, Spain, Switzerland, France, Denmark, Holland, Perú and other countries she has performed trapeze work accompanied by live music.

In addition to being an aerial acrobat, Riquelme is also the co-director of the Compañía Cassis, along with the dancer Irene Bustamante. Together they present dance and aerial acrobatics performances, always with a nod to the tradition of the circus.

Claudia BETANCOURT & Ricardo PULGAR



ARTISAN / Born 28 April 1978 in Santiago, Chile, Claudia Betancourt is co-director of Walka Studio (2003) with jeweler and designer Ricardo 'Nano' Pulgar. One of the most important contemporary Chilean jewelry studios, Walka Studio aims to rediscover traditional materials from the local culture and alternate them with avant-garde designs. Their work has been exhibited in China, India, the United Kingdom, Mexico, Australia and New Zealand.

With an undergraduate degree in translation from the Pontificia Universidad Católica de Valparaíso, Betancourt participated in a jewelry-making workshop run by Jum Nakao in 2006, served as an apprentice to Vicky Mason in Melbourne, Australia, and participated in a workshop with Marianne Hosking at the Craft Victoria Gallery in Melbourne, Australia. In 2009 she participated in the first International Conference on Jewelry in Cajamarca, Perú.

In 2007, Walka Studio was recognized as

one of the six best jewelry studios in Chile and was awarded a stipend from the Pro-Chile fund to attend Los Angeles Fashion Week in the United States. Later on, the cultural and environmental sustainability of their work earned them four UNESCO Awards for Excellence in Handicrafts. In 2010, Walka Studio obtained two Fondart grants: one to participate in the exhibition Think Twice: New Latin American Jewelry, at the MAD Museum, New York, and another to participate in the exhibition and seminar Walking the Gray Area, Mexico.

Today, their pieces are sold in Holland, Austria, Spain, and the United States, and may be found in important commercial and cultural spaces such as the Latin American Art Museum, in Los Angeles and the Padre Gustavo Le Paige Archaeological Museum in San Pedro de Atacama, Chile. They have also been included in some of the most notable exhibitions of contemporary Latin American jewelry in the United States, Mexico and India.

José Luis VIDAL



DANCER / A dancer and choreographer, José Luis Vidal was born on 8 December 1967 in Valdivia and began his dance training after studying for an undergraduate degree in anthropology and sociology. His first choreographic piece, *Aurelio Aurelia*, undertaken with the dancer Francisca Sazie, earned awards for Best Work and Best Performance at the New Trends Festival at the theater school of the Universidad de Chile. Vidal has been the recipient of a grant from the Dance Committee of the Instituto Chileno-Norteamericano as part of the program for young choreographers at the American Dance Festival 1996 at Duke University in the United States. There he studied with Wally Cardona, Mark Haim, Susan Klein and Barbara Grubel. In 1997 he joined the Czech-Italian company Dejádóné, and was assistant choreographer to Simona Sandroni at the Academy of Fine Arts in Bratislava, Czech Republic. Shortly thereafter he worked with the Ernesto company at the Théâtre Varia in Brussels, Belgium, and joined the company Tránsit in Barcelona, Spain.

In 1999, back in Chile, he created the duo *Dos pantalones grises* and *Roundtrip* for six actors. As a result of this work he was invited to the Harare International Festival

of the Arts in Harare, Zimbabwe. In 2001 he created the choreography for the play *Los ojos rotos*, directed by the actress María Izquierdo. That same year he was awarded a cultural grant for the creation of *Pichanga*, which toured in Chile and Argentina.

In 2005 he began studying at the London Contemporary Dance School at the University of Kent, in England, and earned a Master of Arts in Contemporary Dance there. Since then he has been an associate artist of The Place, in London, and a frequent resident artist as well.

He has also been the beneficiary of the Choreodrome artist-in-residence program, which bequeaths a permanent space for the research and development of new works. In addition to presenting the works *Inventario* and *The Kiss* at the Spring Loaded Festival, he was responsible for choreographing the London Contemporary Dance School graduation gala. In 2010 he was made a staff member at Cats, Centre for Advanced Training.

In 2010 he inaugurated the dance space at the Centro Cultural Gabriela Mistral with the work *Loop.3* and in November he premiered *Tramas*, his first production for a public space.

The choice of these artists was made by National Council for Arts and Culture's coordinators based on their achievements, awards and recognitions.

Javier Martínez (1971). Graphic designer and Illustrator. He has worked for major advertisement and design agencies of the country as a freelance illustrator, for audiovisual production and has also been teaching in UDLA and UTEM. He is currently working at videogames industry Behaviour Santiago (former Wanako Games) in the art department.

PROMOTION DEPARTMENT OF THE ARTS AND CREATIVE INDUSTRIES

FOUR AREAS are those that mark the pulse of three sectors councils (books, films and music) within National Council for the Arts and Culture: encouraging creators, industry support, dissemination and audience development plus a strong emphasis on internationalization.

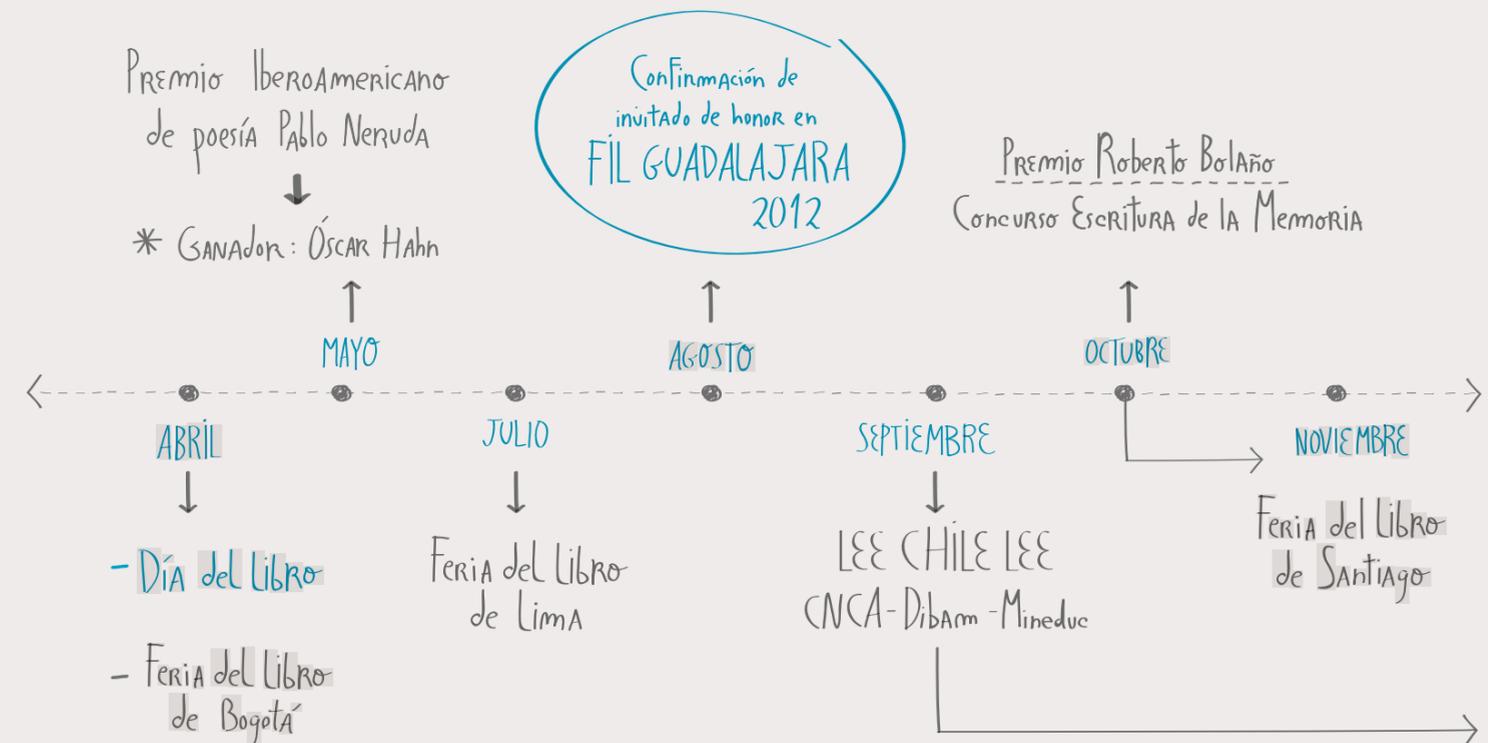
By José Andrés Alvarado Illustration Valentina Silva

What is the National Book and Reading Council?

The National Book and Reading Council propose development policies within this area and allocate resources of National Fund of Book and Reading Promotion through annual calls for public licitations.

The aim of this fund is to promote projects, programs and actions supporting literary creation, promotion of reading, book industry, spreading of literary activities and public libraries strengthening. Through scholarships, internships and awards, the Book Council also promotes the formation of writers and encourages its training.

Línea de tiempo Hitos del CNCA



PASSION FOR BOOKS AND READING

Promoting our literature abroad

With only a few months of existence, the Book Council played a key role in the confirmation of Chile as an honour guest at the 2012 FIL in Guadalajara, probably the most important literary event in Latin America. It is a demanding invitation, because it comprises an scenario attended by more than a half million people, nearly two thousand professionals from Book industry and about two hundred literary agents willing to buy copyrights for the Anglo and Latin-American world. It's also challenging to put on stage a cultural landing in several areas, dressing, as it were, the whole city with images of Chile. By the same token, Chilean participation in other International Books Fairs within the same area has been coordinated by the Book Council, which has strived to always have a cultural agenda linked to national literary figures promotion, contributing to both marketing and dissemination of our writers. Thus in April landed in Bogotá a delegation of Children's literature writers, while in Lima was arranged an International Poetry Meeting with leading writers invited, among them our poet Raul Zurita and great audience attendance.

In the same vein, this year the Book Council in collaboration with Chilean Book House organized "SClee, Latin-American Narrative Dialogue" involving, under the framework of International Book Fair of Santiago, eight Chilean authors plus fifteen more narrators from several Latin-American countries. This successful initiative, apart for being held every year at Santiago's Book Fair, seeks to stand itself as an alternative and companion to similar events in our continent and also as a way to be well connected with our pairs and encourage book selling within the region. The International Book Fair from Buenos Aires is already organizing a further version of this narrative dialogue, which will be held in Buenos Aires in 2012 with an important Chilean participation.

LEE CHILE LEE

On the other hand, the National Council of Book and Reading is responsible for implementing, in collaboration with the Ministry of Education and DIBAM, the National Reading Development Plan "Lee Chile Lee".

This program seeks to increase both reading and the number of readers, but also to join sectors related to reading promotion in order to expand the covering of their services and promote equal access to relevant information.

The Book Council is implementing endeavors to promote reading within areas of convergence in between community and partnership with civil society, fostering the development of research on topics such as reading and books and undertake promotion initiatives about the National Plan already mentioned. Consequently, since the design of the plan in 2010 the Book Council has placed a strong emphasis on making programs according to these strategic guidelines. In this context, it is worth mentioning the report on reading behavior at a national level, inductively supported by a baseline study and methodological tools. These researches will allow to know more accurately reading practices in our country which might prove essential to identify existing needs and contexts in the vast field of reading. Another ongoing research explores the impact of Value-Added Tax (IVA en Spanish) within publishing industry, and whose results will be published in 2012. Besides, there is another ongoing study at stake: the National Registry of Reading Development Activities, which will record each

reading promotion activity held throughout the country and allowing good practices to endure. A few examples are the "Burroteca Traveler", where a donkey called Rafaela plays the leading role bringing books to children in the rural community of Nogales; the other is "La Chigua", where country riders bring books to the inhabitants of Cerro Castillo. You can check the implementation and progress of these activities on www.leechile.cl. The Book Council also leads an acquisition program in order to purchase books for Public Libraries, enhancing their supply and promoting equitable access to reading and books.

AWARDS FROM BOOK COUNCIL

The National Council for Book and Reading grants every year more than 120 millions pesos in awards as a form of encouragement and recognition to literary creation within the country, among which are: **National Council for Book and Reading Prize** to the best literary works from Chilean authors: Acknowledges and strives to spread both in Chile and abroad works from Chilean authors under categories of "published" and "unpublished" works. It comprises 80 million pesos for such different genres as novels, short stories, poetry, essays and drama.

Roberto Bolaño Award for Young Literary Creation promotes juvenile creation under two different genres: poetry and short stories from 13 to 17 years; and poetry, short stories and novel from 18 to 25 years.

"Scriptural Memories" Contest: It encourages the creation of works contributing to build collective national memory or rescue local stories of historical interest.

Amster-Coré Award: It promotes excellence and refinement in editorial design and book illustrations.

Pablo Neruda's Latin-American Prize of Poetry: created in 2004: created in 2004 by the National Council for Culture and Arts in order to recognize outstanding exponents in the field of Latin-American letters, distinguishing authors' trajectory whose work contributes to dialogue with Latin-American culture. We increase the prize to a level of US 60.000, as other international awards such as Reina Sofía, and the winner was Oscar Hahn.

Manuel Rojas Award for Latin-American Narrative: following the guidelines and amount of Neruda's Prize, from 2012 onwards this award will distinguish both trajectory and influence from narrative authors who have made significant contributions to Latin-American literary and cultural dialogue. ■

A DEBT IMPOSSIBLE TO REPAY

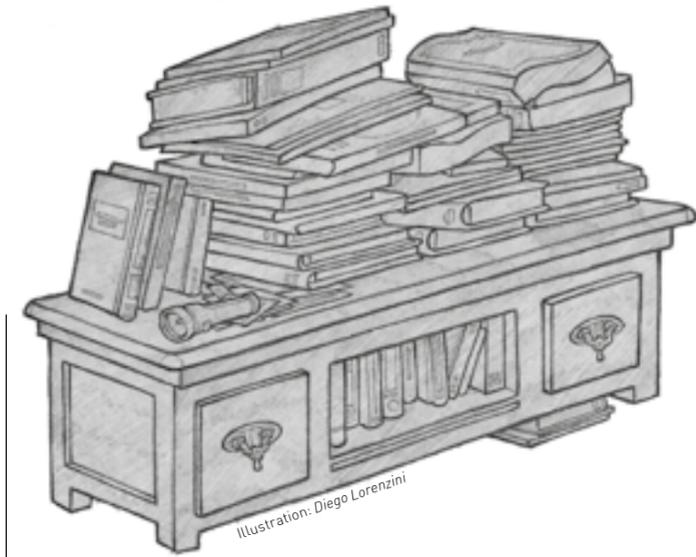
By Edmundo Paz Soldán

LIKE EVERYONE, MY RELATIONSHIP with Chilean literature began when I was a teenager, reading *Veinte poemas de amor y una canción desesperada* (*Twenty love poems and a song of despair*). One image in particular caught my attention: "...and the blue stars shiver in the distance." Those words defied my common sense and at the same time said something that felt true.

The teacher who gave us Neruda to read told us that Chile was a country of poets and I didn't doubt it. But then, when I was nineteen years old and living in Buenos Aires, I met José Donoso. He had come for the book fair and I started reading *El obsceno pájaro de la noche*. Chile was also a country of storytellers, I said to myself. Donoso was the first important writer I ever met in person. I interviewed him for a Bolivian newspaper, gave him the terrible manuscript of my first short story collection and, surrounded by writers who had come to pay tribute to him at the Seix Barral stand, he was patient with me and suggested authors and gave me advice about being a writer. For my literary vocation, there will always be a before and an after with regard to that encounter.

During my years at Berkeley studying for my doctorate, I was thrilled to discover María Luisa Bombal (*La última niebla* was on our reading lists), Juan Emar, Vicente Huidobro (his poetry affected me less than *Cagliostro*, a little-known novel-film that I teach every two or three years) and Nicanor Parra (who I viewed as the anti-Neruda). When another doctoral student, who was doing her dissertation on Gabriela Mistral, recommended I read Mistral's work, I thought that for such a small, small country, Chile never seemed to stop producing great writers for the benefit of the rest of the continent. What did a country have to do to get two Nobel prize winners?

Until that point, I would say the relationship was somewhat intermittent. It was during the second half of the 1990s that the onslaught began. First I met Alberto Fuguet and Sergio Gómez, editors of the McOndo anthology, and I learned that in Chile there were young writers bubbling with life and energy. With Alberto I embarked on a friendship that allowed my literature to open up more to the noise of contemporary culture; *Por favor, rebobinar* is a key novel that defined the 1990s in Santiago. And from there, through one recommendation after another, I found my way to Carlos Franz, and then got to personally meet two authors who had written very powerful novels: Andrea Jeftanovic (*Escena de caza*) and Lina Meruane (*Fruta podrida*).



The person who introduced me to the work of Roberto Bolaño was one of my Chilean students. He recommended I read *Los detectives salvajes* (*The Savage Detectives*), a novel that conquered me the first time around. But I kept at it, and ended up co-editing a book about his work and teaching his literature each semester at Cornell. I have also been a witness to his violent canonization in the US, where I live. It is a rare few young writers who do not mention him as one of their central sources of inspiration. The work of Bolaño, who was able to mix the sublime and the horrific in a single paragraph, has become a gateway to Latin American literature.

Oh, my Chilean students. Thanks to another one I discovered Lihn and Martínez and Eltit (*El padre mío*, in particular) and Lemebel. And then, on my own, thanks to traveling and word of mouth, Alejandro Zambra (*La vida privada de los árboles*), Alvaro Bisama (*Música marciana*), and Mike Wilson (*Zombie*). On my night table right now is Arturo Fontaine's latest novel, *La vida doble*. I could go on. Yes, I might as well: I write this essay and realize that I am surrounded by Chilean writers, that I am tremendously indebted to Chilean literature, that we are all terribly indebted to Chilean literature. It is a debt that is impossible to repay—a cliché that, for once, rings true. ■

Edmundo Paz Soldán was born in 1967 in Cochabamba, Bolivia. In 1997 he received a doctorate in Hispanic Literature from the University of California, Berkeley, and since then he has been a professor of Latin American literature at Cornell University. He is the author of eight novels, including Río fugitivo (1998), La materia del deseo (2001), El delirio de Turing (2003), and Palacio quemado (2006); as well as the short story collections Las máscaras de la nada (1990), Desapariciones (1994), and Amores imperfectos (1998). He was also the co-editor of the books Se habla español (2000) and Bolaño salvaje (2008).

What is Art's and Audiovisual Industry Council Management?

The Art and Audiovisual Industry Council is an industrial corpus under the heading of the National Council for Culture and Arts, created from Audiovisual Development Law's 19.881 Enactment.

Its purpose is to develop, promote, protect and preserve local audiovisual works and audiovisual industry, as well as new research and development of audiovisual languages.

This Council has to offer an Audiovisual Development Fund, appointed to support financially projects, programs and activities promoting audiovisual endeavours through public tenders, proposals, direct allocations and annual awards.

It includes 17 directors representing different areas and branches of audiovisual sector in Chile.

2010-2011

ENCOURAGING THE GROWTH OF CHILEAN CINEMA AND OUR TERRITORY AS A PRIVILEGED SETTING

To strengthen Chilean films presence in the world stage and encourage their spreading within local viewers are some of Audiovisual Council challenges, opening this year their Film Commission, which seeks to promote policies supporting film, television and advertising endeavours in Chile.

Chilean director's presence at renowned international film festivals gradually starts to be customary. The Council of Culture through its Council for Audiovisual Arts and Industry (CAAI in Spanish) has trying to be in tune with this state of affairs, and has focused their attempts on supporting the exhibition and promotion of local directors and producers within major world film events.

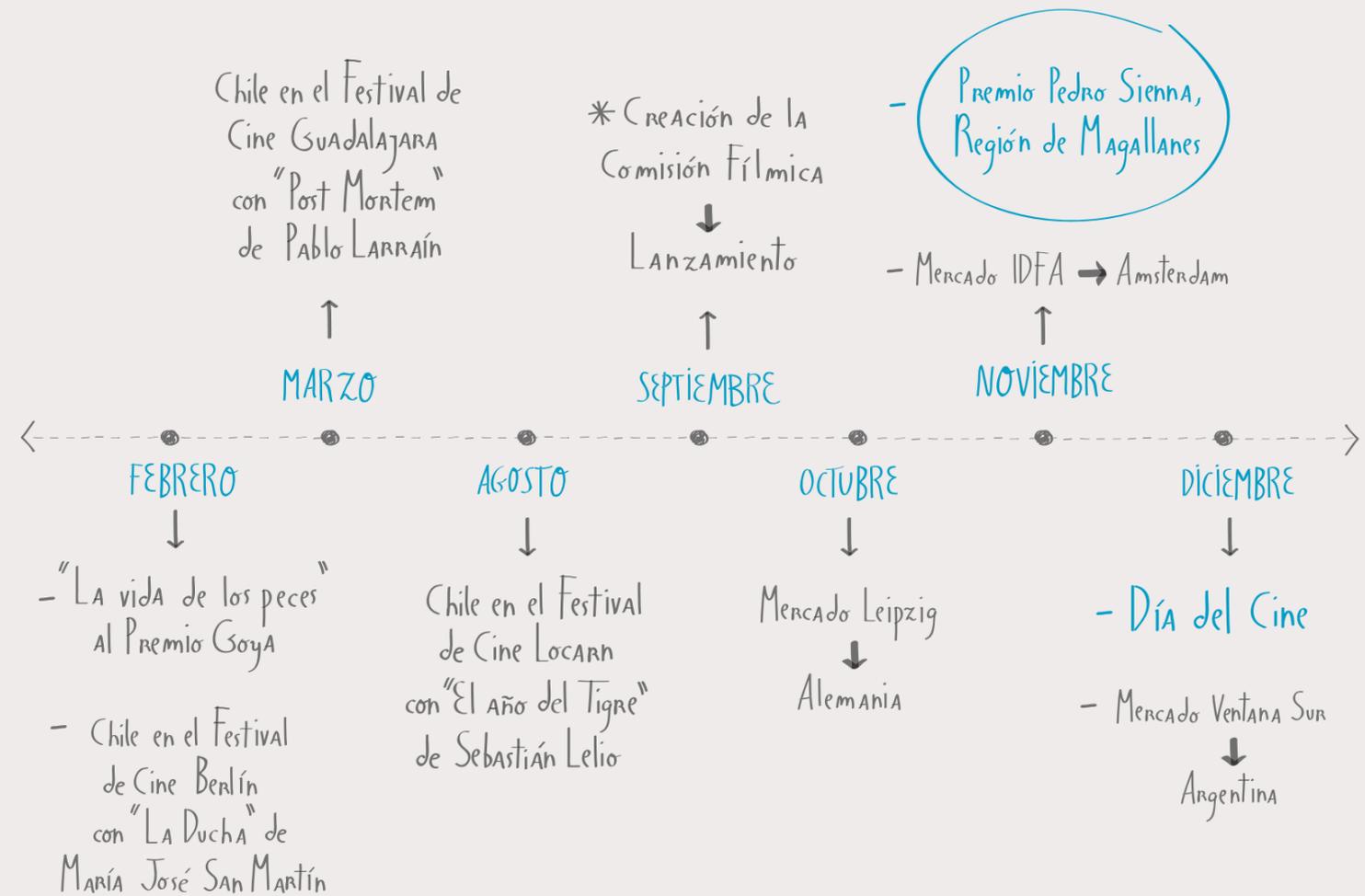
A concrete example is their Support Program for Audiovisual Works which draw on projects selected on international festivals in 2010 and considers a range of application of 27 contests, but this year increased to 80 the list of relevant foreign events considered.

CNCA initiative supports the presence and promotion of Chilean films on A-class festivals and other significant international events.

This year has supported films like "Tiger's Year", by Sebastian Lelio, at Locarno Festival in Switzerland and Pablo Larrain's "Post Mortem" at Guadalajara, where he was awarded as Best Ibero-american Film.

CAAI's support is not confined to traditional filmmaking, because their interest attempts to cover all visual expressions. In fact, one example was the short-film "The Shower" by María José San Martín, who was supported by this program and awarded in the renowned Berlin Festival shortly afterwards the same year.

By the same token, the CAAI encourages local audiovisual sector players to attain presence at international film and television markets, which has contributed to national delegations participation at festival such the likes of Toronto and Cannes. This has allowed national repre-



sentatives to create networks with foreign producers and distributors, contributing thus to improve business conditions, sales, marketing and distribution of audiovisual abroad, with an eye to develop professional careers, sectors and industry.

By the end of 2011 Chilean presence is expected to attend markets such as IDFA in Amsterdam and Leipzig in Germany, both well-known places for documentary films promotion and marketing. December is also scheduled for local participation in a new edition of Ventana Sur Festival in Argentina.

Besides endorsing local presence at international markets and festivals, the Chilean Council for Culture takes part in specialized branches of academies like Goya Awards (Spain), Oscar (USA) and Ariel

(Mexico), which every year select the best of world cinema.

Having in mind Chilean's film promotion, Chilean Council for Culture, under its Audiovisual Fund, has developed a program intended to support financially promotional activities prior to been nominated; and if it happens to be chosen among finalists, supporting marketing and promotion of local audiovisual works in international markets.

And our initiative has been well paid and responded: since 2005 Chilean films has been nominated to some of these awards, and in the last two years have obtained the highest award given by Spanish academy to best foreign films.

Both Andrés Wood ("Good Life") in 2010 and Matias Bize (Life of Fish) in 2011 received the Goya prize respectively.

FILM COMMISSION: AN AUDIOVISUAL LANDMARK

At our Council's international network has been added a new unit this year: Chilean Film Commission, whose operation is structured under ProChile direct coordination. This brand-new emerging area has the responsibility for coordinating, scheduling and supporting international productions aimed at work in our country, both for film and television as well as advertising.

The Film Commission, headed by Commissioner Alberto Chaigneau, who is also executive-secretary of CAIA, is currently working and among their first projects they have a quite popular and famous one: a Hollywood movie about the 33 miners rescued in Atacama. Its producer, Oscar-winner Mike Medavoy, has been already visiting our country and received full government support as requested by Minister of Culture himself. He returned to Chile in late September and was part of Chilean Film Commission opening.

At the same time, Audiovisual Council is developing a local division aimed at coordinate and performs the Annual Public Tender for Audiovisual Developing Fund, enabling the promotion of a series of initiatives oriented to strengthen the sector, among which it highlights the financial sustainability of Chilean films under several formats. Along with all this, it supports developmental initiatives such as the Support Program for Audiovisual Heritage, focused on integrated rescue of endangered film tapes of national interest, which allowed the restoration of classical films like Helvio Soto's "Caliches Blood" (1969).

One way to encourage spectators' attendance at local theatres and enjoy Chilean films is accomplished by the Public Education Program, aimed at art cinemas and cultural centers, which support financially initiatives oriented to audience training and audiovisual culture promotion.

The Audiovisual Council also provides the Pedro Sienna Award every year, distinguishing best films within local firmament. This current year 2011, for the first time in its six years of existence, the ceremony will be held in Magallanes and not in Santiago.

The Sienna prize awards two categories: for the one hand, a "special recognition" rewarding the best work of filmmakers, screenwriters, actors, technicians and producers in the last year, they obtain a Pedro Sienna sculpture. By the other, a "Lifetime Achievement Award" which highlights the work done by creative artists throughout his or her career. They obtain a money prize of 250 UTM, equivalent to 20.000 American dollars. The prize winner this year was Patricio Guzman, a renowned documentary filmmaker.

In addition to the programs already described, the Council is part of other international endeavours such as Ibermedia Program, from which Chile is already a member since 1999, providing funds assistance for the sake of reinforce Latin-American audiovisual sector. ■

YES, CHILE CAN

By Mike Medavoy



THE HEART OF THE NORTH AMERICAN FILM AND ENTERTAINMENT BUSINESS is what is known as Hollywood but actually is in the greater Los Angeles area. The reason why it settled here is principally the weather (the ability to shoot year round), its geographical diversity, cheap land and getting away from the East coast where Thomas Edison, the inventor, had patented his invention of the process. All this allowed for year round filming at affordable costs.

The success of the American film industry was also due in part to the consolidation of production and, more importantly, distribution and, at one time, exhibition worldwide.

Chile will obviously never become the center of world filmmaking but it can become a thriving industry for not only Spanish language films but can also attract Hollywood and worldwide production if it can provide, among other things, financial incentives, a trained work force that gets it built up over time, transportation, laboratories for film processing and equipment rental. It has pretty much the same climate and geography as Los Angeles and generally a very good infrastructure.

The rhetorical question is, 'What is in it for Chile?' Much. The entertainment business intersects in lots of areas: tourism, technology, culture, all the arts, communication and, of course, jobs and other economic interests. My years in Hollywood have taught me that I have been able to participate in every avenue at the highest level because of my involvement in it.

The film business is a risky business but professional and smart decisions that lead to collectively making the right films can yield great results. Chile is developing a talent pool; I have seen some of the films and they seem to be getting better and better. Chile already has a history of world class literature, painters and musicians. In a global talent pool Chileans can do as well as anybody else can. ■

Mike Medavoy, born in 1941, is one of the most renowned movie producers working in Hollywood today. A co-founder of Orion Pictures and former chairman of TriStar Pictures and United Artists, Medavoy is currently CEO of Phoenix Pictures. His most recent big-screen success was the film Black Swan.

Diego Lorenzini (Talca, 1984). He has obtained an art degree in PUC and a Master in Visual Arts, Universidad de Chile. His work as a draftsman has been part in several collective and individual exhibitions in both Latin-America and Europe.

What is Music Council's work?

The Council for the Promotion of National Music supports, encourages, promotes and spreads the work of authors, composers, performers, collectors, researchers and producers of phonograms shaping and giving form to our national musical heritage for the sake of our cultural identity's preservation and promotion. The Council encourages both individual and collective initiatives that aimed to national music divulgation. Moreover, it convenes every year to public tenders in order to allocate resources of Promotion Fund of National Music.

2010-2011 SUPPORTING AND SPREADING NATIONAL TALENT

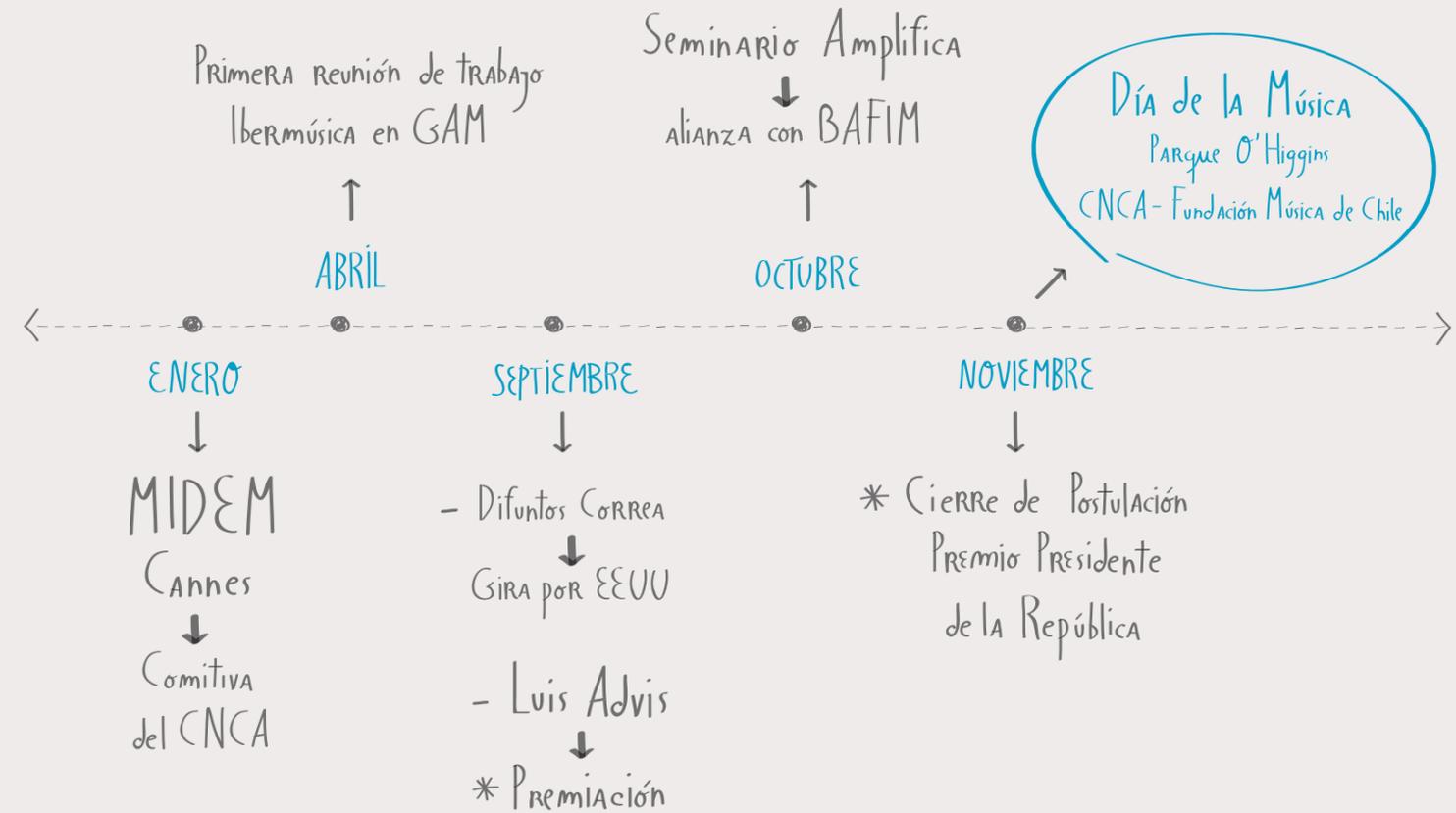
“Chile, a new pop-music paradise”, with that heading the prestigious Spanish paper “*El País*” hailed the phenomenon of local music export that Chilean National Council for Culture and Arts has supported thanks to its Board of Music.

Internationalization is one of the key-areas of their work this year. A good example of this is the explosive increase in the amounts and number of musicians helped and favored by this fund known as “Open Window”, which provides resources the whole year and no Chilean artist invited to an event abroad would miss the chance to join, let alone apply for. In the same way, many local artists like Difuntos Correa had taken important steps at international markets, e.g. who on September will start a USA tour supported by this fund, the same which recently has expanded from 3 or 4 projects each month up to over a dozen last month. This means an increasing from \$ 75 million in 2010 to more than \$250 million so far this current year. And all thanks to the growing interest that Chilean music is attracting worldwide.

Amplifica Seminar is also aimed at spreading Latin-american music, and its second version has already attained big international interest, achieving besides an unprecedented alliance with Bafim (International Music Fair of Buenos Aires). Under the slogan “Thinking and talking about music” Amplifica 2011 version was held in between October 21st

and 22nd, with a cutting-edge level of exhibitors such as Fernan Martinez, producer and manager who launched Juanes’ international career.

The importance that Chilean musical industry is gradually acquiring was demonstrated last April, when it was held Ibermusic Working Committee, first technical meeting of the Supporting Program for Musical Collaboration and Construction. “It was a privilege for our country to host the first call for this workshop, allowing us to start a communal cultural effort to establish institutional development for musical art and industry” says Rodrigo Sanhueza, Board of Music executive secretary. In the same vein, the Council is already working to create an Export Agency to channel state resources and also get resources from private institutions. “As a Council, we are called to take the first step in the creation of that entity”, explains Sanhueza. Good examples of neighboring countries were also considered, as Uruguayan Strategic Plan for Music Internationalization and for which Spanish consulting Tenzing Media, the same currently working at Uruguay, sent a strategic planning proposal for Chile. Contacts with Tenzing were already started in last Midem, world’s



most important musical industry trade-show which is held in Cannes every year, attended for the first time by Chilean Music Council.

For a third consecutive year the Council invited a mission of businessmen and key representatives of the area, including pop-singer Francisca Valenzuela. This year the Music Council, like the rest of Culture Council Department of Promotion, face or confront the challenge of culture's digitalization process. And one of its programs, Luis Advis Composition Contest, was used as a real pilot program because for the first time all applications were entirely done on-line, allowing musical talents from all over Chile and abroad to send their compositions via mp3 file. In three free concerts held successively on September 27th, 28th and October 1st will be announced the winners of this traditional Contest under popular, folk and classical categories. The event promotes the creation of musical works seeking to increase repertoire and contribute to audience formation. In addition to online application, Luis Advis’s Contest also has another innovation: to the traditional \$2 million prize each winner will also receive a sculpture designed by the renowned artist Ivan Daiber.

The Music Council also gives the President Award under the same categories; a recognition that in the span of 11 years has become the highest distinction in musical area provided by the Government, with a prize consisting in 270 UTM or more than \$ 10 millions. Another important part of Council's budget goes to the Program Development and Support for Regional Orchestras, which permits financial support to five different companies in Concepcion, Maule, La Serena, Valdivia and Marga-Marga provinces. These orchestras receive \$187 millions each year, contributing to public access of classical music in remote areas, and incidentally hiring local musicians or members of Youth and Children Orchestras. An important part of this job might be appreciated by the public the next “Day of Music”, held annually on November 20th and which this year will work along with several institutions like SCD and Music Foundation of Chile. Activities will take place throughout the country and will include mass events, recognitions and awards and, last but not least, activities oriented to gain musical appreciation in the audiences. ■

CHILE: A COUNTRY THAT INSPIRES CONFIDENCE

By Perry Farrell

THERE IS ONE THING THAT, IN GENERAL, distinguishes some nations from others: where people make music, they don't make war. When the Israelites crossed the Red Sea and it closed behind them, the first thing they did was sing. Songs and music go hand in hand with celebrations, vacations, freedom. So if you were to ask me why music is so important in a country like Chile, I'd say that music is good because it's good for everyone.

Music can also help a civilization to regress, to allow its people to experience primitive feelings, which is not necessarily a bad thing because it brings humans into closer contact with the roots of the Earth. That is our modern concept about how and why we appreciate music, and it's the same concept that we apply to the Lollapalooza festival. What can Chile get out of an event like the one that was just recently held in Santiago this past April 2 and 3? Well, I can first tell you what it did for the city of Chicago.

Every year in Chicago, to start with, profits to the tune of \$3 million are generated in that one single weekend, between hotels, nightclubs, restaurants, and transportation. But more importantly we always try to leave the place looking better than it did before we got there: we plant trees, we arrange flowers and shrubs to give the city some oxygen, we spruce up the environment a bit.

People are convening on a massive scale in a variety of different places around the world today, for all different kinds of reasons. People have taken to the streets in Egypt, in Libya, in Washington DC, and every September they gather in Santiago's Parque O'Higgins for the military demonstration. Some of these gatherings are not very peaceful, and in fact they speak more of war and rebellion than anything else. We, on the other hand, draw 40,000 people each day of the festival, inviting them to listen to music, to learn about recycling, and to hear about what is going on with Planet Earth.

Lollapalooza Chile was historic but it was also below the radar. It took a great deal of work to pull off, and maybe it was less attention-grabbing than we'd hoped, but I can promise you that the people who didn't go in 2011 will want to go in 2012. We planted a seed, and that is a special moment. And maybe it wasn't the most successful concert commercially speaking, but it will become legendary. And when the seeds start to bear fruit, they will be able to reproduce over and over again.

We hope to do it again, because I like everything that's happening in Chile these days. For us, it was a success to have, over the course of one weekend, almost 100,000 people recycling and listening to some of the best bands in the world, and I can promise you that next year it will be even better. We'll have more musicians and more people are going to want to join the fun.

The Chilean government—headed up by Sernatur, the National Cultural Council and the Ministry for the Environment—are to a large degree responsible for this success. They worked side by side with us and that hasn't even happened in Chicago, where we have been holding the festival for over 20 years: here everyone cooperated, the authorities put on our T-shirts, so to speak, and helped us in every way possible. Some of the visiting artists were able to make side trips to some of the farthest reaches of Chile, like Patagonia and Easter Island, on the invitation of the tourism authorities. What that means is that in the future, musicians will know that they will be able to enjoy certain privileges and perks when they come to future Lollapaloozas.

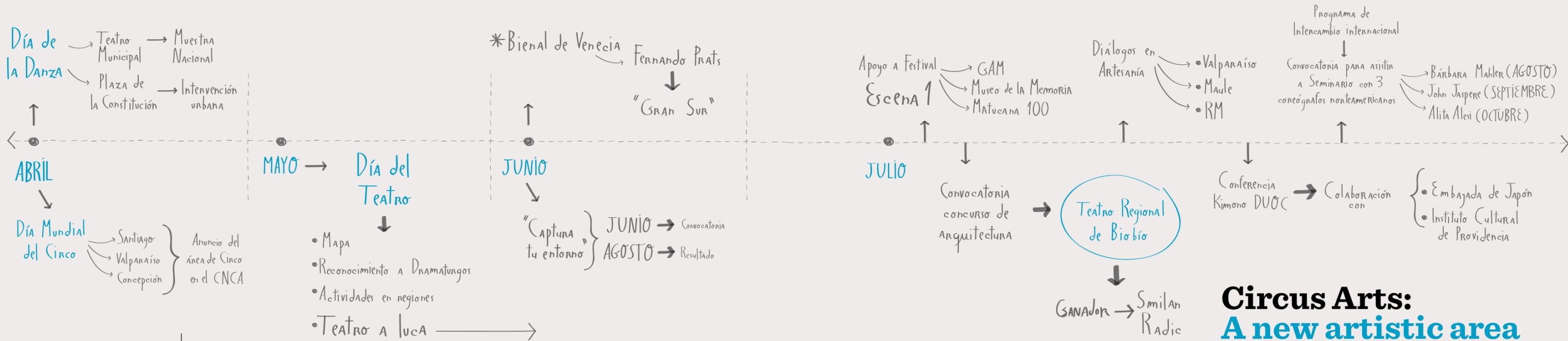
I don't consider myself stupid, but I do have to admit that I operate much more on emotion than calculation. And in deciding to bring my festival to Chile, I was guided far more by my feelings: as soon as I met the people from the production company in charge and then later on as I met more and more Chileans, some instinct inspired my confidence. And I wasn't wrong, because they had the ability to translate the heart of this show.

There are people running industries worth many millions of dollars, businessmen to whom I would never entrust Lollapalooza because they would ruin it. They wouldn't understand the concept. But when I came to Chile and saw how enthusiastic everyone was about producing Lollapalooza for the first time outside of the United States, I was reminded of how I felt when I started all this. That's why I said yes, I want to work with them. ■

Musician Perry Farrell is the founder of bands such as Jane's Addiction and Porno for Pyros. In 1991 he organized the first Lollapalooza festival in Chicago. As time has gone by, Lollapalooza has become an essential reference point for pop music and recycling culture. Both a businessman and a rock star, Farrell is at present preparing a new album with his band and is already planning what will be the second Lollapalooza festival in Chile.

WHAT IS NINE CREATIVE AREAS SUPPORTING ART WITHIN NATIONAL COUNCIL OF CULTURE STATE OF THE ART?

The National Council for Culture and the Arts has expanded its scope in 2011, incorporating four brand-new areas into the of Arts and Creative Industries Promotion Department: Design, Architecture, Circus Arts and New Media. Its implementation represents public recognition and appraisal of artistic and cultural fields that have a long tradition in Chile, as in the specific case of the three branches already noted; and it is also a strong response to the vigorous emergency of new forms of artistic expression related to science, technology and society, as exemplified by the case of innovative New Media area. These new areas are included among more traditional branches like visual arts, photography, theatre, dance and craftsmanship. This year a new management concept is also applied resulting in three macro-areas subdivision: performing arts, visual arts and industry.



PERFORMING MACRO AREA

Theatre: All for word's sake

Theatre has been rising in Chile during the last decade. The number of dramatic plays performed show signs of a steady growth, moving from a total audience from 5.925 persons in 2003 to nearly 8.500 in 2009. Certainly the increase has been matched with the number of citizens who attends at least once a year to Theatre, surpassing more than 1.600.000 people according to CNCA's Research Department last statistical report. The major impact of this art was also reflected on the massive celebration of Last Theater Day held on May 11th under the assistance of Cultural Council Theatre Area.

The work in this specific area put a strong emphasis on dramaturgy. As its coordinator Lucia de la Maza explains under the wake of her former master Pedro de la Barra: "A country that doesn't have his own texts doesn't have theatre. Only with local texts we should achieve an original, self-developed theatre that might identify us".

This is why the focus is placed upon fostering disciplinary devel-

opment mainly through Playwriting Support Program, a national endeavours series which has its landmark in National Drama Shows gaining prestige and importance since 17 years. As an example, three of the texts recently awarded had achieved success both locally and globally: "The Fascist Lover" by Alejandro Moreno; "A Child" by Emilia Noguera and "Canteen Lovers" by National Theatre Prize-awarded Juan Radrigán, which also had an international premiere in Miami.

Current year's competition for Playwright Shows will be held since last September until its installation in April 2012. It is expected a strong participation of regional companies thanks to work already done with them, such as successive Regional Workshops held between October and November in Arica, Concepcion and Valdivia. In the same months will be an extension of European Drama Festival in La Serena and Puerto Montt, with performances and dramatic readings carried by famous actors.

Dance: Celebrating an international expansion of ten years

In 2011 is Dance Cultural Council Area's anniversary: in its first decade being focused supporting the formation, development and spreading of national dance companies across the country. Now being part of Performing Arts macro area, extending and pushing the boundaries to generate integration among the three disciplines that comprise it.

Its coordinator, Francisca Las Heras, explains that their area is proposed as "a platform for management of existing resources, understood as all those elements involved in the discipline". This gives rise to emphasis on generations of networks, understanding the role of the area as a coordinator between various actors in order to facilitate the association.

And in addition to organizing massive landmarks like Dance Day with dancers filling Constitution Square in April, Dance Department celebrates its first decade organizing seminars and workshops with leading figures of the discipline at an international level: along with other institutions, the Department calls together a seminar in May with French choreographer and Ballet Biarritz director Thierry Malandain. Through this area, the Culture Council also supported the first massive Contemporary Dance Festival, Scene 1, which get crowded GAM, Matucana 100 and the Museum of Memory in April.

But the great event of the year in the discipline is the largest international exchange program has been taken so far, visited by avant-garde artists like American choreographers Barbara Mahler, John Jasperse and Alita Alessi from August to September onwards. Regarding our internalization policies and without forgetting regionalization, these three top figures will not only be in Santiago and also lecturing and performing in both Valparaíso and Concepcion.

Circus Arts: A new artistic area for Bicentennial

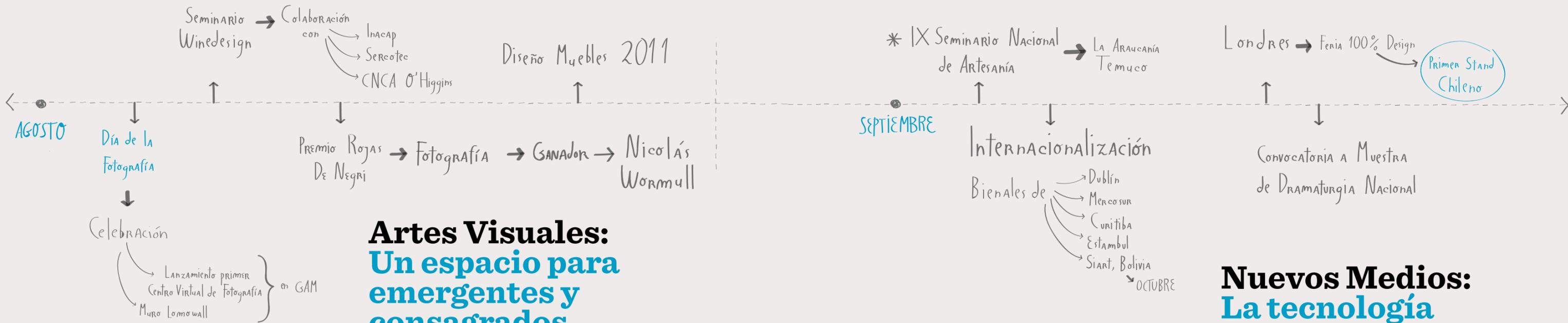
Circus has 200 hundred years of existence in Chile, but for the first time in 2011 had received official recognition from the State with the creation of Circus Arts Area, joining with Dance and Theatre and opening Council for Culture's Performing Arts macro area.

"It was created in order to recognize and appraise from the standpoint of cultural institutions a discipline which, under its traditional format, is part of our intangible heritage and in its most contemporary form has been open a path for technical improvement, language integration and the search of new lines of expression", explains coordinator of the area Macarena Simonetti.

In their few months of operation has done quite a lot already by bringing together the two worlds of circus which live in Chile. Thus in April were supported World Circus Celebration, which included contemporary routines and disciplines in several parts of the capital, and also uphold the activities of Chilean Circus Month usually celebrated in September. In fact, this year the area was instrumental in the articulation of new spaces for the circus within the so-called Alameda axis: GAM, National Library, La Moneda Cultural Centre and Matucana 100. Incorporating these new circuits the area contributes to give circus more visibility and also to increase its reputation, promoting besides initiatives of asset revaluation, that rescue the memory of local circus tradition and history.

Like in many different areas, the work program emphasizes international exchange to provide professional specialization as well, such as the visit in October by the French company Galapiat Contemporary Circus, not only performing his acclaimed "Zero Risque" show but also conducting seminars and discussions both in Santiago and Valparaíso.

As a new thriving area, the first steps have been to build working relationships with various actors in the industry and generate knowledge that might serve as a basis for further planning. So we are planning in the not so distant future to develop a field-study that will raise data about the sector, its distinguishing marks, dynamics and needs, and their results will be available later on this same year.



Artes Visuales: Un espacio para emergentes y consagrados

El primer pabellón del Consejo Nacional de la Cultura y las Artes en la reciente Feria Ch.ACO es una buena síntesis del trabajo que realizan las Artes de la Visualidad: Fotografía, Nuevos Medios y Artes Visuales. Llamado "Showroom", la estructura hecha con materiales sustentables fue una vitrina en la que 50 artistas emergentes pudieron mostrar su trabajo en la feria, que es visitada por galeristas, curadores, estudiantes, artistas y público en general.

Se cumple así con uno de los objetivos para este año del Área de Artes Visuales, que encabeza Pamela Prado. "Buscamos promover la integración de los diferentes actores vinculados al sector y mejorar los procesos de profesionalización de los artistas", define Prado y enumera el proceso: abordar materias de formación profesional, inserción en el mercado nacional e internacional, relación con las galerías comerciales y no comerciales, establecimiento de circuitos artísticos, detección de posibilidades de internacionalización e intercambios, residencias y migraciones académicas.

En la misma línea de apoyar a artistas y curadores emergentes, el área articula una serie de actividades en conjunto con otras organizaciones de arte en la Galería Gabriela Mistral (GGM), que es parte del CNCA y que este año tiene una nueva propuesta adecuada al contexto actual de las artes visuales en Chile, que ha vivido un explosivo aumento en la cantidad y variedad de galerías. El trabajo conjunto en la macro área de Artes de la Visualidad permitirá que la GGM se abra a futuro a nuevos lenguajes y géneros, incorporando la Fotografía y los Nuevos Medios.

Para este año, el área está organizando la Semana de las Artes, que se celebrará a fines de septiembre y que incluirá intervenciones públicas y actividades en galerías de Santiago y Regiones.

En paralelo a los esfuerzos de descentralización, el área trabaja en la internacionalización. Y junto a la Unidad de Asuntos Internacionales del CNCA, en 2011 ha marcado varios hitos: a la destacada participación de Chile en la Bienal de Venecia, con el montaje "Gran Sur" del artista Fernando Prats, se suma un último trimestre marcado por la participación chilena en Bienales de Arte Contemporáneo: con el apoyo del Consejo, artistas y curadores locales estarán presentes en las Bienales de Dublín, Mercosur, Curitiba, Estambul y Siart, en Bolivia.

Fotografía: La imagen en todas partes

Creada en 2005, el Área de Fotografía se ha enfocado en la profesionalización y valorización del sector, aportando al desarrollo de la fotografía chilena en los ámbitos de patrimonio, creación y difusión nacional e internacional. Encabezada por Felipe Coddou, este año el área ha impulsado el desarrollo de este arte, con acciones que tuvieron un punto de alta visibilidad en el último Día de la Fotografía, celebrado en agosto pasado en todo el país.

Allí se dieron a conocer iniciativas como el Primer Centro Virtual de la Fotografía Chilena, un catastro de fotógrafos chilenos contemporáneos y sus contactos, en GAM se descubrió el primer "Lomo Wall", mural de fotografía analógica, y se dio el puntapié inicial a las exposiciones en lugares poco tradicionales, como en los paraderos del Transantiago. Estas iniciativas se enmarcan en la línea de patrimonio y audiencias y en 2012 pretenden repetirse y expandirse con la exhibición de fotografías en conciertos masivos, como Maquinaria y Lollapalooza.

En las líneas de fomento disciplinario y de mercado, el área ha implementado un Programa Nacional de Capacitación que se ha traducido en la visita de figuras de renombre internacional como Gerardo Montiel, Jodie Bieber, Juan Valbuena y Walter Astrada, quienes han compartido su experiencia con fotógrafos de Santiago y de Regiones. De hecho, un evento clave del año en el que participará esta área será el Festival Internacional de Fotografía de Valparaíso, FIFV, de noviembre próximo.

Y mientras se realiza un estudio relativo a "condiciones y posibilidades de internacionalización de la fotografía chilena", ya se están dando pasos en esa línea, como la difusión en publicaciones internacionales, como el especial de autores nacionales "I love cachai", de la revista española 10x15, o la participación en el Festival Fotograma 11, de Uruguay.

Nuevos Medios: La tecnología como arte

"La tecnología está ligada al arte contemporáneo". La frase es de Paula Perissinotto, artista brasileña creadora del Festival Internacional de Lenguajes Electrónicos (FILE), el encuentro de arte y tecnología más importante de Latinoamérica, y curadora de la décima Bienal de Video y Nuevos Medios (BVAM), que se realizará en Santiago y Valparaíso en enero de 2012.

Esa frase da una idea del trabajo del Área de Nuevos Medios del Consejo de Cultura, una de las cuatro novedades de este 2011. A cargo de Valentina Serrati, esta área aborda casi un sinfín de expresiones artísticas que han nacido y seguirán surgiendo tras la combinación del arte con la ciencia, la tecnología y la sociedad: videoarte, videodanza, sound art, instalaciones interactivas, performance, arte digital, animaciones, motiongraphics, proyecciones en espacios públicos, así como otras posibles combinaciones dentro del campo de la experimentación e innovación, pasando incluso por los videojuegos o aplicaciones para tablets.

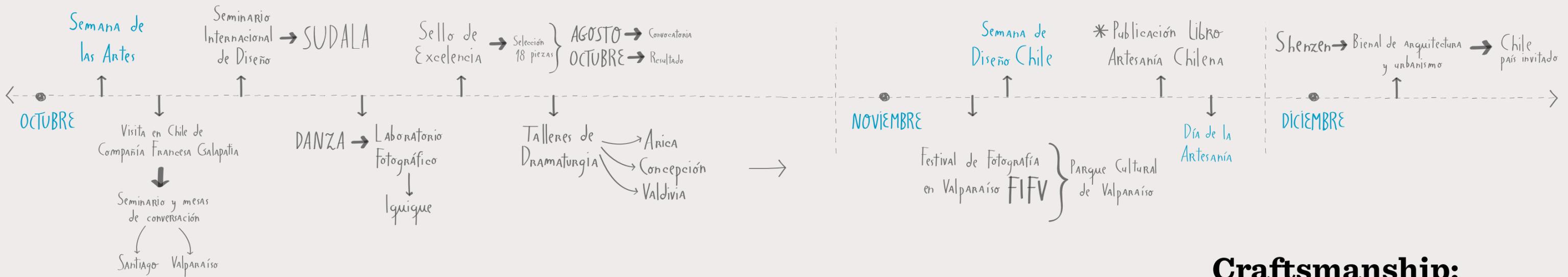
"El Área de Nuevos Medios desafía e incentiva los lenguajes en el arte contemporáneo", dice Serrati sobre un área que a nivel internacional ya tiene historia y que en nuestro país cuenta con destacados exponentes y una pujante escena de artistas emergentes.

Como todo trabajo que recién se inicia, uno de los primeros objetivos de Nuevos Medios es hacer un estudio inicial del sector con el fin de identificar los actores principales, eventos e iniciativas que han marcado tendencias, así como las que han contribuido a instalar la capacidad crítica e impulsado la investigación en este campo nuevo y poco conocido. Este trabajo será apoyado por un comité de expertos.

Sin embargo, en sus pocos meses de funcionamiento el área ya ha realizado una importante gestión, con el envío chileno al festival FILE Brasil 2012 a través de una selección en el contexto de la BVAM, así como colaboraciones con el Instituto Sergio Motta, de Brasil, con MediaLab Prado, de España, y el apoyo a la participación de chilenos en el Seminario Internacional de REDES LIBRES en Porto Alegre, Brasil.

El apoyo a la Bienal de Video y Nuevos Medios es clave para el área, que plantea innovaciones trascendentes, al posicionar su concurso y reconocimientos a nivel internacional, generando un premio anual Juan Downey y el fortalecimiento de la organización del Festival.

MACROÁREA DE ARTES DE LA VISUALIDAD



CULTURAL INDUSTRIES MACRO AREA

Architecture: Born out of a first-class invitation

Less than a year after its creation, the Architectural Department of National Council of Culture and Arts has scheduled in his agenda a top-class international activity. The Architecture and Urbanism Biennale in Shenzhen, China, has elect Chile as one of the six countries invited along with Holland, Austria, Finland, Egypt and Bahrain. Given the importance of the opening on December 7th a national delegation is going to attend led by the Culture Minister himself.

Already in its fourth edition, the Biennale is considered as the second most important after Venice and is the first dedicated to urban planning field. His chief curator this year is Terence Riley, chief of New York's MOMA Architecture Department.

This invitation shows the level of recognition of Chilean architecture, with such remarkable exponents as Alejandro Aravena. The new area of CNCA wants to spread the main role of architecture in society and in their first year of work has focused on building and fostering cultural policies and measures.

Led by Cristobal Molina, has contributed to the international reception of White Mountain: Recent Architecture in Chile book and one of the main focus of this year will be the Chilean participation in Shenzhen, choosing ProChile and DIRAC his curators, Sebastian Irrarazaval and Hugo Mondragón. Furthermore, it has established collaboration with leading institutions devoted to architecture's spreading and promotion in Finland, Denmark, Holland and Casabella in Italy.

Another important line of work within this area is the strengthening of architectural competitions in Chile. A first approach was the first notice of meeting, in conjunction with CNCA Infrastructure Unit, for the Preliminary Architecture Competition for Regional Bio-Bio Theatre, with the special participation of an international jury, the Colombian architect Giancarlo Mazzanti.

It also highlights the program developed to promote the presence of architectural subjects like city and property in school curriculums, which is being encouraged in conjunction with CNCA Department of Citizenship and Culture.

Design: Public support for private boom

The field of design is experiencing a creative boom with lots of artists and distribution circuits which has even conquered malls and department stores. The new CNCA area dedicated to this art is oriented to establish channels of participation and coordination of public-private partnerships, generating relevant impulse for Chilean design under all its manifestations and dimensions. "We believe that from the public's standpoint, and as the international evidence confirms, continuous participation is necessary to strengthen state and private actions to open new development opportunities and acquire expansion into new markets", explains Manuel Figueroa, coordinator of the area which works with two other related industries such as crafts and architecture.

In a few months of operation the area has achieved a high degree of collaboration with Corfo, Prochile and Sercotec, and has been invited to seminars and international meetings as Winedesign seminar and workshop for the Wine sector. It has also been part of a seminar conducted by Enrique Avogadro, besides coordination of multiple calls such the likes of 2011 Furniture Design in Korea, DUOC conference on kimono or the visit of Spanish designer Javier Mariscal.

In November the area will play an active role at Chilean Design Week, and in an international context supporting Chile's first stand in 100 % Design Fair in London, UK, in between September 22nd and 25th.

In addition, the work has already begun to ensure has its first "design district" in the style of Argentinean Palermo at Barrio Italia in Santiago. Manuel Figueroa and his work team have already been part in the design routes from Palermo and invites Enrique Avogadro, creator of Buenos Aires Design Centre, to open his own version in Santiago.

Craftsmanship: Adding value to a tradition

The Craft Area was born in 2003 with the National Council for the Culture and Arts, now being part of the so-called "cultural industries", which expands the chances to put this heritage activity along the lines of disciplines profitable for its intrinsic value.

Under that viewpoint works actively Tania Salazar, its coordinator, and holds that "we want to promote building lines to strengthen crafts, artisans and their artworks in all corners of the country, contributing to their recognition and appreciation by the community and, in turn, it will become an activity which might generate a stable income for them".

For this purpose, the international work has been reinforced building strong ties with Mexico, for example, a country which always have organized seminars and exchange between artists, including pottery-masters like Gustavo Perez who share his knowledge in Pomaire.

The area also organized the visit of Denise Bax, perhaps the highest UNESCO authority within craft field. UNESCO, along with Chile Crafts, PUC Crafts Program and Crafts and Fire Arts School, to name just a few, is one of the many institutions collaborating in this area. They choose together 18 pieces deserving been awarded with a Seal of Excellence, which seeks to improve their commercialization and training opportunities.

Regionalization, that seems altogether natural within this area, will receive this year an impulse with the National Crafts Workshop, for the first time organized outside Santiago: its ninth headquarters this time being the Araucania on September. By the same token, Crafts Dialogue is scheduled this year in Valparaiso, Maule and metropolitan area.

On November is expected another major landmark with the publication of Chilean Crafts Collection Volume, a bilingual book collecting the best of our innovative craft production under the idea of international promotion.

Another challenging area, and perhaps one of the greatest contributions of the sector, is the work being done by presenting the law-project for the promotion, protection and development of craftsmanship, which in a first sketch proposes institutional empowerment in order to achieve recognition of a highly cultural and economical activity that represents a significant contribution to our identity and local development. ■



CULTURAL HEROES

They take risks to make culture a passport to a better life. They believe that a book can open the door to a new life, that acrobatics can awaken talent and that an age-old bit of knitting can bring you back to the origins of everything. They are heroes because to achieve their goals they walk for hours on end, lug books, records or folkloric costumes and some of them do these things while struggling against the eternal chill in the southernmost reaches of the country.

By Kalu Downey and Marta Castillo Photos Alejandro Olivares

“ONE PERSON WANTS TO BE A CLOUD, ANOTHER WANTS TO BE A BUTTERFLY OR A QUEEN.”

María Angélica Prat, on reading to children in rural areas, Tarapacá, Iquique.



MUSICOLOGIST AND PROFESSOR OF AYMARA IN TARAPACÁ, ARICA
Manuel Mamani

“I was born in Guallatire, Putre (1,368 miles to the north of Santiago, Chile). My father, Guillermo Mamani, was a musician and bandleader. I grew up surrounded by traditional Aymara music and dance. My father didn’t want me to be a musician—he wanted me to study to be a doctor or a lawyer. When I was 12 years old, my mother convinced him to let me play in a band that he was putting together. My grandfather only spoke Aymara,” recalls this 75 year-old Aymara professor who for the past 40 years has also served as the director of the Ballet Folclórico de la Universidad de Tarapacá (BAFUT).

“In 1971, after finishing my musicology studies in Santiago, I came back to Arica and founded the Regional Music Conservatory at the Universidad de Chile’s Arica campus. Until then there wasn’t a single group of Andean dancers, from Arica to Antofagasta. The high-plains traditions were unknown and most young people didn’t want to be Aymara. I fell into this kind of denial for a time, but I soon realized that my roots had value,” he states. He goes on to explain that he teaches his corps of dancers (comprised of 26 university students) the antahuara, an Andean dance that pays tribute to the stars; the huaylas, an Andean dance of Quechua origins; and the saya corporal, a dance that hails from the tropical valleys of Yungas, in Bolivia; as well as many others. “At first it was difficult. It isn’t easy getting young people interested in Andean music and dance, because there was neither tradition or a great deal of general interest. Some university scholars preferred classical ballet, Chilean cuecas and huaso dances. But I just kept moving forward with what I had set out to do. Now they say that the Ballet Folclórico is part of the region’s cultural heritage. We hold auditions at the university, we get hundreds of applicants, and we’ve performed in the United States and Europe.”

ON READING TO CHILDREN IN RURAL AREAS, TARAPACÁ, IQUIQUE
María Angélica Prat

“I go where the children are. I bring books and stories. To get to Huará, a little van drops me off. Other times I wait at the side of the road...and someone comes out to pick me up. The texts aren’t long, they have a lot of pictures, and you read to them. I tell them a story and they fall in love with these books, because they’re pretty, they smell, they have papers, bright colors,” says María Angélica Prat, who for years worked as a professor of biology and science at the Universidad de Chile. It wasn’t until she retired that she began going to jails and to the Sename (Servicio Nacional de Menores, National Service for Minors) to fulfill her passion. “I ask them if they want to create a story and everyone says yes. Everyone has their hand up, wanting to participate, because I print it out, so they want to be in it. I also ask them what they want to be in the story: one person wants to be a cloud, another wants to be a butterfly or a queen. They don’t want to be sinister characters like witches, so I play the witch and we start to put the story together. I ask the little girl who wants to be a fairy: ‘Which fairy?’ And she says ‘The cloud fairy.’ I write everything down in my notebook and I keep on asking questions: ‘Where does she live?’ (...) When I was a little girl I lived in libraries. Reading made me the happiest person in the world, because it allowed me to have so many adventures, to live different lives. By the age of 12 I had already read all the classics.”

“I REALIZED THAT MY ROOTS HAD VALUE.”

Manuel Mamani, musicologist and professor of aymara, Tarapacá, Arica.

GIANT PUPPETS PROMOTER, LOS LAGOS, VALDIVIA
Roxana Pineda

“I make giant puppets because when I saw them for the first time, at the studio of Compañía Sueños de Maché, I thought: this is it. I needed to find something that could help me motivate the children and women at the cultural center where I work in Valdivia, and the puppets just seemed ideal.”

Roxana Pineda, 27 years old, head of the Cultural Committee of San Pedro de Valdivia, is the reason why a sea wolf, a swan, a moon-woman, a Mapuche and a pair of huasos (Chilean cowboys) measuring two meters tall have become the most solicited characters for neighborhood activities and public events in the city.

“They are made by the kids at the Valdivia CTD (Centro de Menores, Youth Detention Center), who are confined here from Monday to Friday, and a group of very stressed-out housewives who come to the cultural center in San Pedro, a very at-risk community. And we do it. The women themselves work the strings of the six puppets. When they go out onto the street, everyone goes crazy...everyone follows us.”

Visual

“EVERYONE FOLLOWS US ON THE STREET.”

Roxana Pineda, giant puppets promoter,
Los Lagos, Valdivia.





THE STRENGTH OF LA LEGUA

Founder of the folkloric group Raipillán.

FOUNDER OF THE FOLKLORIC GROUP RAIPILLÁN, LA LEGUA Fabiola Salinas

“I live in La Legua, and was born here. I work as an elementary school teacher at Su Santidad Juan XXIII school until 5pm, and as a dance teacher from 5:30 to 11pm. I started dancing with my daughter, my three nephews and my sister. Then the children started coming,” she recalls. Today, what started out as a group of amateur dancers doing everything from Chilean folklore to hip-hop, has become a tightly-knit community that offers some 200 people including children, young people and mothers, much more than excellent choreography.

“We offer affection, patriotic values, academic reinforcement, we collect money for the kid who wants to go to college, we invent scholarships, aid, help, sewing workshops, presentations,” says Fabiola Salinas, founder of the group called Raipillán, which in the Mapuche language means “spiritual flower.”

“We have therapists and psychologists to help people push through their struggles, art education, spiritual guidance. Our motto: dancing improves the body and the soul. The kids get better grades because becoming part of the group means a lot of different things. The most important thing –which they really appreciate—is that they realize they have value, they have dignity, that not everything in La Legua is bad.”



THE DONKEY LIBRARY IN VALPARAÍSO, NOGALES Martina Olivares

“In the saddlebags of a donkey, I carry a notebook to take down requests, and I go to the houses of all the isolated residents of Nogales. I have a circuit of good readers, over 200. I give them the book they requested and they give me back the one they read. It’s worth the walk because reading is such a marvelous thing. I tell them, ‘Start reading, you won’t be able to stop.’ The books they request the most: Pablo Neruda, Isabel Allende, the Mexican writer Carlos Cuauhtémoc and children’s stories. The bell that hangs from the donkey’s neck announces our arrival and gets them out of their houses,” says this literary heroine.

Ever since the Donkey Library got started in 2004, the life of Martina Olivares, a 48 year-old mother of four, has revolved around traveling back and forth in the effort to carry books to and from places that libraries can’t reach. To do her work, once a week she must brave the cold and the heat along two kilometers. She got her start at the mobile literature project at the Sembradoras de Sueños cultural center in La Peña, Nogales. Among her clientele are a school, several nursery schools, day-care centers and places where she herself becomes a storyteller.

BOOKS ON THE BACK OF A DONKEY

Martina Olivares, the donkey library in Valparaíso, Nogales.

LA CUERDA CIRCUS SCHOOL, ALTO HOSPICIO, TARAPACÁ
Ricardo Padilla

“I was twelve years old when I first came to the circus. Since I had been an athlete, I some talent for the trapeze and I instantly got hooked. Today I know that the circus saved my life, and that’s what makes me want to change the lives of other kids. This is where I started to fulfill my dreams,” says this 41 year-old man.

Today, Ricardo Padilla answers to the stage name of Kanatrán. He is a clown and acrobat who climbs onto other acrobats, making figures and juggling and he promises that there aren’t enough hours in the day to give back to others all that he has received: as a member of Chile’s Circo del Mundo, he received instruction from members of Cirque du Soleil when they came to town. After that he traveled with them for three months to learn the craft in Canada, thanks to a Fondart grant from the Chilean government.

He also carries out workshops with the La Cuerda group, a circus school that combines trapeze artists, jugglers, tightrope walkers and clowns. The aspiring acrobats are 40 at-risk children in the Alto Hospicio district. The classes, which are free of charge and held three times a week, combine traditional circus training with dance, theater and music to help improve the children’s personal development and social skills. “There are so many stories of kids who, despite coming from difficult situations, for the first time in their lives found the circus to be a light where they could let their talents shine.” ■

“THE CIRCUS SAVED ME”

Ricardo Padilla, La Cuerda Circus School, Alto Hospicio, Tarapacá



Alejandro Olivares (1981). Photographer. He has worked in The Clinic, Ciper Chile and is currently an Iberpress correspondent. He has also been part of different magazines and journals such as Qué Pasa, Joia, LUN, The Sun and Focus. He has been awarded ten times by the National Press Gallery.

CHILE AT VENICE BIENNALE 2011

The Chilean artist Fernando Prats traveled to Antarctica with the aim of reproducing, in neon lights, the advertisement published by British explorer Ernest Shackleton in the London newspaper *The Times* 100 years ago: "Men wanted for hazardous journeys, small wages and bitter cold, long months of complete darkness, constant danger, safe return doubtful, honour and recognition in case of success." He recollects his experience here.

By Maureen Lennon Photos Enrique Stindt





FERNANDO PRATS: An artist on the edge

«AT THE VENICE BIENNALE

I am exhibiting a project about Chaitén, and what I have called 033417 (the exact moment when the earthquake struck Chile). That day I was in Valparaíso, on the Barón Quay, erecting a replica of Irish voyager Ernest Shackleton's advertisement, which was published in 1911 in the London Times, recruiting men for an epic journey to the South Pole. We erected the poster in the Port, illuminated it, returned to the hotel and that was where I was when the earthquake struck.

»I also erected this advertisement, which is more than 16 metres high and constructed with a collection of red neon lights, on Elephant Island (Antarctica), as an homage to the journey that was begun 100 hundred years ago, emphasizing the epic nature of that voyage.

»Shackleton's dream is an invitation to a utopia; it has ethi-

cal connotations that underscore man's ability to survive under extreme circumstances. It also relates to the catastrophes that have shaped my country. Chile becomes alive, on both a social and an individual level, in the most desperate of moments, and its art also captures something of that spirit. The artist is always trying to push boundaries.

»My painting is accompanied by video and photography. You will always find smoke in my painting, followed by the action; that is, followed by the image that reveals how, where and in which context it happened.

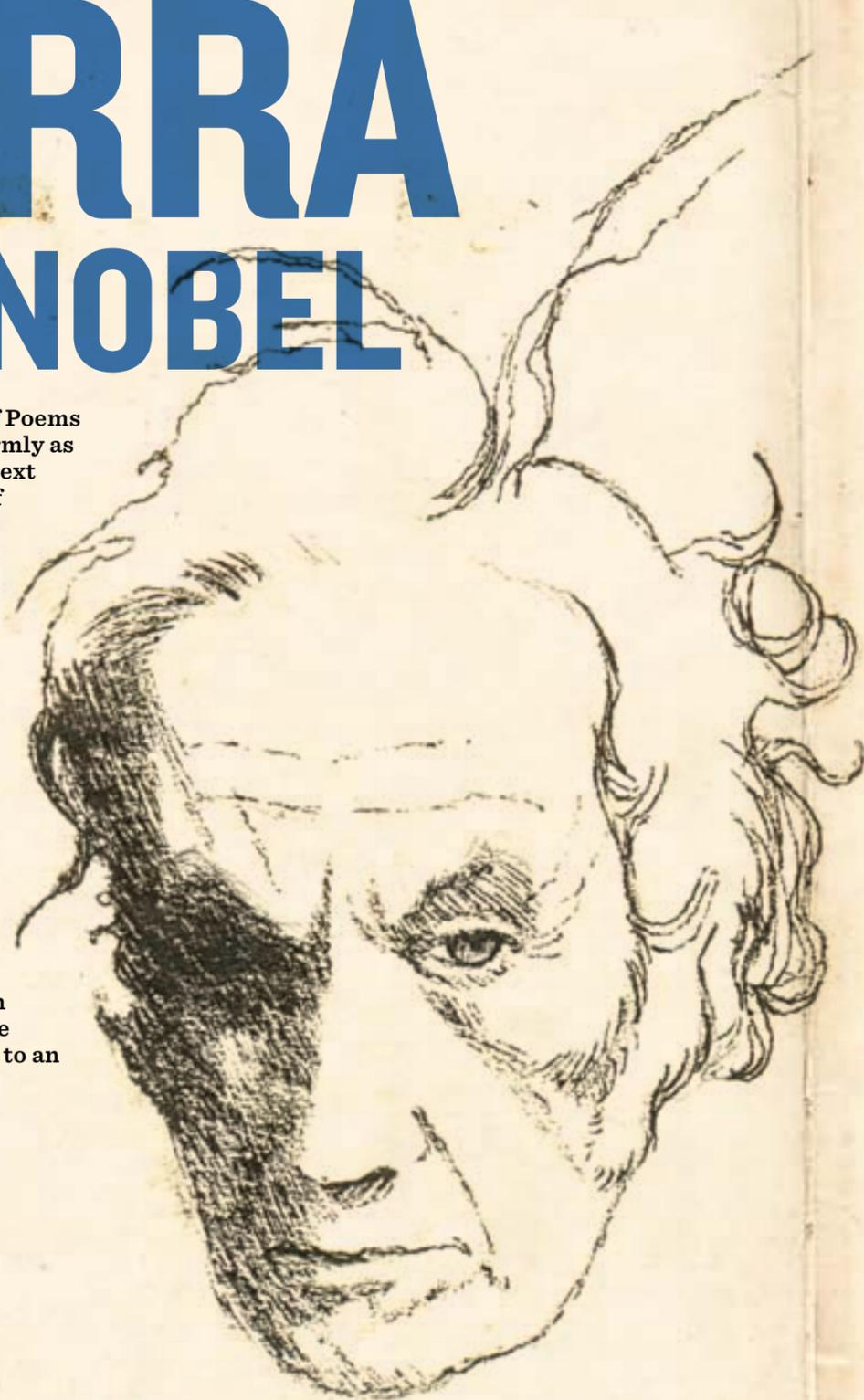
»The video from this final installation, along with some other works, will be exhibited at the Venice Biennale, which is the best possible showcase for an artist. I feel privileged». ■

Fernando Prats

The Venice Biennale stands, unquestionably, as one of the major world scenarios for visual arts promotion. A quite resounding event which gather artists, curators, critics, experts and art scholars from all over the world. Their Arsenals and Gardens houses Pavilions of countries throughout the world, showing every two years their best visual artist's work. The life of an artist who exhibits at Venice Biennale has a before and after. Thus have held the most prominent curators in here, who have seen artistic careers made significant breakthroughs and internationalization after being part of this huge contemporary art exhibition. And besides exhibition facilities are cultural extensions performed in the city during the months the biennale take place. Dramatic plays, music, crafts exhibitions and other events occupy most of the spaces of a benchmark in the art world today.

PARRA TO THE NOBEL

Since the mid-fifties, after the publication of *Poems and Antipoems*, Nicanor Parra stands out firmly as a gravitational lyrical voice within the context of Latin-American Poetry. His recovering of colloquial speech, everyday day topics and situations gave new impetus to the genre. He won the National Literature Prize in 1969, the Juan Rulfo Award in 1991 and was appointed as honorary fellow of Saint Catherine's in Oxford in 2000. He also won Prince of Asturias Prize in 2010. He has obtained several honoris causa degrees from many universities across the world. Admired by both prominent writers and literary critics worldwide, his name has been nominated three times for Nobel Prize in Literature; the first one in 1995 under support from New York University. Today, in collaboration with Chilean and foreign scholars, the National Council for the Culture and Arts is currently working on a new application. And on early January 2012 the Chilean government will submit through diplomatic channels his application for the Nobel Prize in Literature. Here goes a tribute to an universal poetry's giant.



NICANOR+PARRA

A remarkably personal account of Nicanor Parra's life, work and obsessions of probably one of the finest poets writing in Spanish language today.

By *Patricio Fernández* Illustration *Lautaro Veloso*

NICANOR IS 95 YEARS OLD AND LIVES IN LAS CRUCES, a resort town on Chile's Central Coast less than 65 miles from Santiago, located between Vicente Huidobro's town of Cartagena and Pablo Neruda's Isla Negra. He lives equidistant from both. The house where he lives once belonged to a traditional, conservative family that now owns a technology holding company. The town of Las Cruces itself, in fact, retains the air of an old Chilean family—the austere, Catholic kind that always has a black sheep or two lurking somewhere. The ghosts of the town's former residents seem to linger in the air, and there are several grand old family homes still standing in town, testaments to the aristocratic palace life that died out decades ago. The grass, in general, is overgrown, covering staircases and pathways. Beer now reigns supreme in the places where people used to drink afternoon tea. Our pseudo-aristocracy abandoned this beach town in the early 1970s. Its current residents listen to reggaeton and are anything but aristocrats. Nicanor, possibly the most important Spanish-language poet alive today, Honorary Fellow of Oxford University and Chile's eternal candidate for the Nobel Prize in Literature, has a terrace that looks out across the entire bay, as well as several of the nearby bays leading south to San Antonio, Chile's busiest port. Months ago he decided that he was not going to prune the greenery in his garden, which stretches down to the beach, practically touching the sand. The shrubs began to proliferate and for a time the poet became mesmerized by the forest that grew there. In one of the nethermost reaches of his property, one of his grandchildren found some dead branches with leaves so dry that they were nothing more than skeletons. Transparent, nothing but the frame. Nicanor became obsessed with them and had all of them gathered up.



Of late, he has been gripped by an intense love for the thrushes that come to perch on his guardrail, but since his forest has filled up with cats, the thrushes can't ever stay for long. Parra set out a plate with bread crumbs and stuck the plate to an antenna installed on top of a chair balanced on top of a table, which the cats couldn't possibly reach, and there the birds found a space for rest and solace. But the cats were stronger. Right now Nicanor is working on a tower that is considerably taller and more complex, though no less precarious than his other invention.

Nicanor seems to have made a pact with the devil. He is incapable of aging. His head shuns nostalgia and any kind of idealization of the past. His muscles keep him climbing endless staircases and endure the most demanding of walks. I have seen him jump fences to visit abandoned houses and place his head in his hands in despair when a demented old man babbles away senselessly. "Do you know him, Nicanor?" "Of course! Of course! It's Chronos," he replies. A split second later he laughs mockingly, saying "What a ridiculous thing to say."

According to Nicanor, there is only one answer to the question of how long a man should live, at least in the West: 33 years. Christ gave him the answer. That way, he says, a man dies with all his teeth, smiling, not with one lone tooth dangling like a sad little bell. Weeks earlier he stated categorically that the problem to end all problems was gingivitis, a disease that affects the gums that left his mouth bloody on occasion. Since he is mistrustful of doctors, whom he considers part of the "health mafia," he devised his own home-grown remedy: take a piece of orange peel and bite hard on the white flesh on the inside, hard enough so that the substance coats the gum wounds.



NICANOR SEEMS TO HAVE MADE A PACT WITH THE DEVIL. HE IS INCAPABLE OF AGING. HIS HEAD SHUNS NOSTALGIA AND ANY KIND OF IDEALIZATION OF THE PAST. HIS MUSCLES KEEP HIM CLIMBING ENDLESS STAIRCASES AND ENDURE THE MOST DEMANDING OF WALKS. I HAVE SEEN HIM JUMP FENCES TO VISIT ABANDONED HOUSES AND PLACE HIS HEAD IN HIS HANDS IN DESPAIR WHEN A DEMENTED OLD MAN BABBLES AWAY SENSELESSLY. "DO YOU KNOW HIM, NICANOR?" "OF COURSE! OF COURSE! IT'S CHRONOS," HE REPLIES. A SPLIT SECOND LATER HE LAUGHS MOCKINGLY, SAYING "WHAT A RIDICULOUS THING TO SAY."



Nicanor has circulated various prescriptions for reaching the one-century mark with the same vitality he possesses: periodic and copious consumption of ascorbic acid (in powder and in spoonfuls); prolonged breastfeeding (if memory serves, I recall him once saying that he fed from his mother's breast until the age of seven); abundant sleep (he goes to bed at ten in the evening, wakes up at eleven in the morning and takes a nap from five to seven in the afternoon); and finally, moving the skeleton. Without fail, every day, he takes a long walk down Calle Lincoln, wearing an old knit cap, like an old explorer, carrying a walking stick which is sometimes literally a stick and never an elegant manufactured thing.

In his house there is no heat; if it's cold, he bundles up. Heat and air conditioning, he decided during his time in New York as a visiting professor, are the source of illness. This attitude explains his very particular style of dress: under his sweater he often wears several layers of shirts and T-shirts. He can no longer stand eating in expensive restaurants. The idea of some people sitting and eating while other people, dressed in uniforms, serve them like slaves, is intolerable to him. He prefers local joints, where those serving and those served are equal. Nicanor, it must be said, does have an aversion to fat people. He sums up everything he dislikes about Hugo Chávez, for example, by calling him "el gordo Chávez"—Chávez the fatso. At some time or another he got excited about the political candidacy of Fernando Flores, a former government minister under Salvador Allende who is now allied with the right, but he quickly surmised that the man couldn't possibly be any good, because he was fat.

Politically speaking, Nicanor has been proto-Communist, proto-anarchist, appreciated and reviled by the left (in the early 1970s, he claims, he was conned into accepting a cup of tea at the White House from the wife of Nixon, which led to his crucifixion in Cuba) and liberal in its most fundamental sense, meaning a person who does not lose sight of the lights and shadows of the individual. In *Poemas y antipoemas (Poems and Antipoems)*, in the mid-1950s, he wrote: "I am the individual / They asked me where I came from. / I answered yes, that I did not have any specific plans. / I answered no, from then on."

There are few poets as intelligent as Parra. He is a scientist, having studied theoretical physics in Chile, the United States, and Oxford, and is terribly astute. He was among the first to take environmentalism seriously, at a time in our country when such a thing

seemed like an extravagance: "Mapuche subsistence economy," "Natural light or the revolution of the hens: learn from those who know more: early to bed, early to rise" are all part of his personal ideology. Once everyone had begun to adopt those principles, he concluded that the world would, in fact, never crumble: "The businessmen will save it," he said to me. "You know why? Because when not destroying the world becomes more profitable than destroying it, they'll save it." The last time I saw him, he was already questioning that statement. Previously he had maintained that the planet had an expiration date. The exact calculation was based on oil reserves and other variables.

He defends one foundational political maxim: "SUSTAINABLE CORRUPTION. WE SHALL BE VICTORIOUS." He leaves the rest to ideologues and operators. He is interested in "all the cards in the deck." For Nicanor, nobody is superfluous, and to ignore any of the voices around him is a sin that borders on stupidity. "What is antipoetry?" my daughter asked him the other day, and he replied, "Poetry." In the poem "*Cristo de Elqui*" (*Christ of Elqui*) his character confesses: "the true Christ is what he is / and me? What am I: what I am not."

Nicanor's work has been admired by the American beatniks (Allen Ginsberg and company), Roberto Bolaño and Ricardo Piglia, among many others. They have honored him with awards ad nauseam (es el acusativo latín de nausea). His writing is studied at the most prestigious universities in the world. He is from San Fabián de Alico, to the east of the city of Chillán, toward the Andes Mountains—and he is the older brother of Violeta Parra.

Poet of living voices, he gathers phrases and sayings, collects clichés, and is moved by stories from the street. A neighboring gardener once told him that his wife was something of a flirt and that in his village people laughed at him, insinuating that his children were not really his: "And you know what the gardener said to me? That he didn't care because those kids called him Papa." Later on he wrote "*La sagrada familia*" (*The Holy Family*): "My name is José Ella María / And our idolized son is named Jesus / They say I am not his biological father / But that doesn't matter / What matters is that the Holy Family is here / I define myself as his Platonic father / What do you want me to say / I'm happy if the kid calls me Papa / Don't lose faith! / Merry Parra Christmas to all / And thank you so much for your attention." ■



Lautaro Veloso (Chile, 1985), Visual Artist. He is currently working at the National Museum of Natural History, where he's doing specific artistic jobs. Besides, he improves his skills as a visual artist in different areas such as theatrical design, illustration, painting, installations and art actions, among many others.

WHY SHOOT IN CHILE?

Filming at the end of the world is not the end of the world

By Nicolás López, filmmaker
Photos Courtesy Fundación Imagen de Chile

SO YOU WANT TO FILM IN CHILE? What? You don't want to? Maybe you don't have the slightest idea of what Chile even is, or where it is on the map. Well, join the club.

It is hard for a country to be taken seriously when its name sounds like a condiment for tacos, but get ready—you might be among the first to discover Latin America's best-kept secret (or you can turn the page and act surprised when your competition starts filming here).

Why shoot a film in Chile? In point of fact the question should be: why NOT film in Chile? Hollywood has been doing this for some time now—filming in Canada, Australia and New Zealand to lower costs. Speaking of which, Chile could very well be the new New Zealand, but with a greater variety of locations. Have we gone crazy? Maybe just a bit, but is there anyone working in this industry who isn't a little nuts?

First, let's dispel the clichés. Chile is located in Latin America but it is far from the classic porno-poverty-City-of-God postcard that so many Spanish-language movies have convinced us to associate with Latin America. Santiago, the capital city, is a young, modern, safe, fun and relatively hip city—we even have a W hotel and a Lollapalooza festival. Plus, it's a city that could easily be camouflaged to be Anywhere, USA. Or even Anywhere, Europe.

We have everything, from the classic architecture found on the narrow streets of Santiago's old downtown, which could easily pass for Spain or France, to the highways and skyline of the city's uptown district, with its cluster of buildings that lent it the nickname of "Sanhattan" (our own little mini-Manhattan), and which could easily represent Los Angeles without a problem. Not to mention the extremely avant-garde nature of more contemporary architecture in Chile, with buildings and places that would make perfect backdrops for science-fiction films—though the spaceships would have to be added in post-production, of course.

Santiago is a user-friendly city in terms of transportation. Nothing is more than an hour away. In fact, the ocean (take, for example, the city of Valparaíso, declared a Patrimony of Humanity in 2003) and the snowy mountains are both less than two hours from the center of town.

Beyond the capital, the country of Chile boasts the immensity of Patagonia and the southern forests, where the entire Lord of the Rings trilogy could have easily been filmed. And then there is Easter Island, and the vast Atacama desert where, in fact, the last James Bond movie was filmed. It was this variety of locations that convinced Bryan Singer to come here to film his first webshow, in which Chile passed for the United States, Ireland, Italy and the African savannah.

So: in terms of locations, Chile is unbeatable. Obviously it is a lovely place to come on vacation and to then post photos on Facebook...but

are there professionals in this country who can solve your film-related issues and problems?

The film industry in Chile has grown exponentially in recent years, with films in the official selections at Sundance, Tribeca, SXSW, Cannes, and Venice. Not to be underestimated, either, is our advertising industry, which has drawn a considerable number of foreigners to film commercials, with high budgets and lots of special effects. Thanks to this, we have plenty of technical experts who have a wealth of experience with technology being used today in both production and postproduction.

Right now, the horror film director Jorge Olguín is preparing the very first Chilean 3D movie, and in theaters now we have 03.34, a film based on the February 2010 earthquake in Chile that features a dizzying number of mechanical and postproduction effects. In Chile there is a whole host of companies like Filmosonido and Chilefilms, where you can get everything from the sound to the final copy of a movie done in a one-stop shop.

Beyond locations and technical prowess, however, people are what matter the most. And that is something hard to find anywhere else in the world. In Chile you can still find people who are passionate about films, people who don't see movies as just another job, people who will do whatever it takes to bring your idea to the big (or small, or medium-sized) screen. In Chile there is enthusiasm, there is youth, there is desire. Lots of it.

Now, of course, talk is cheap. What really matters is personal experience. I am a director, producer, and scriptwriter. I am 28 years old and have made a living from movies since I was 18. My next project, filmed entirely in Chile with locations in Valparaíso and Santiago, will be produced by Eli Roth, who directed Hostel and appeared in Inglourious Basterds. It is an industry film, and the intention is to take it to the United States and give it a big premiere there.

Eli traveled to Chile to get to know the country and was surprised to find that, with regard to technology, we were right in step with other countries. He was also astonished by the quality of our locations and the way we do things here: we're different. In Chile we work with smaller budgets but in the theaters we still have to compete, constantly, with American movies that have 200 or 300 times the budget of a Chilean film. And so we have had to learn an infinite number of "tricks" to achieve the very highest production values for our movies.

With a slightly larger budget, these tricks can make your US\$10,000 movie look like it cost US\$50,000. My last movie was the most successful romantic comedy in Chile in 2010, beating out Valentine's Day and Eat Pray Love—and I didn't have Julia Roberts in my cast. Eli Roth described this style of moviemaking "the Chilean revolution." Plenty of other directors and producers believe in this concept.

So the question is: what are you waiting for? Join the revolution! ■



CULTURAL DONATIONS ACT REFORM THE GREAT OPPORTUNITY TO INCREASE PRIVATE CONTRIBUTIONS TO CHILEAN CULTURE

By Andrés Bermúdez

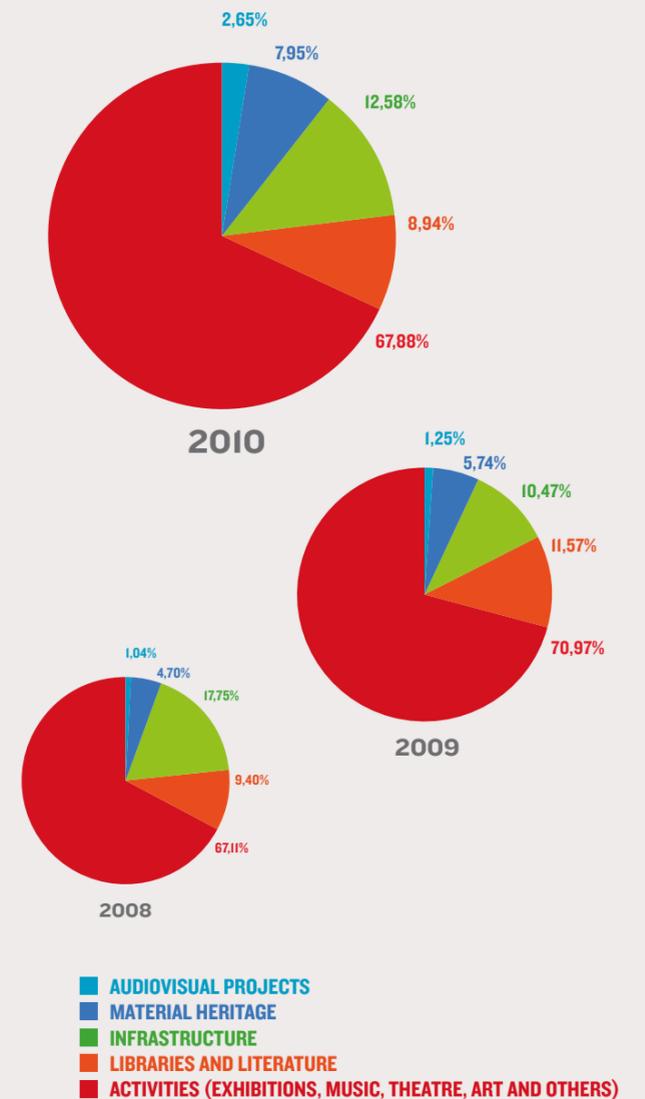
**TODAY
PRIVATE
SECTOR'S
CONTRIBUTION
ONLY AMOUNTS
TO 9,87%**

**CURRENTLY THE STATE
IS THE MAIN FINANCIER
OF THE SECTOR
IN THE COUNTRY,
WHICH THE COUNCIL
FOR CULTURE AIMS
TO REVERSE ONCE
CULTURAL DONATIONS
ACT REFORM
-BEING DEBATED IN
CONGRESS- IS PASSED.**

+ BENEFICIARIES

**NEED TO SUPPORT AREAS
WITH LOW CULTURAL DONATION**

**BENEFICIARY SECTORS BY
CULTURAL DONATIONS ACT REFORM**



**FROM 2008 TO 2010, AUDIO-VISUAL PROJECTS
ALONG WITH THE MATERIAL PATRIMONY WERE THE
LEAST BENEFITED, WITH A TOTAL OF 1.64% AND 6.13%
RESPECTIVELY, WELL BELOW THE 68.66% THAT ACTIVITIES
SUCH AS EXHIBITIONS, CONCERTS AND THEATRE PROVE TO
BE THE LARGELY FAVOURED BY THIS SYSTEM.**

THE HISTORICALLY LOW PRIVATE PARTICIPATION in the financing of cultural projects has been a major concern that the Minister of Culture, Luciano Cruz-Coke, has expressed during his tenure at the National Council for Culture and the Arts (CNCA). The figures are quite clear: by 2009, the contribution of privates in the sector did not reach 10% (9.87% to be exact) of total funding sources. A figure that when compared with other models of mixed contribution, as it is the case in the U.S., is far from the 43% during the same year in that country, according to the National Endowment for the Arts.

Today the state, through the CNCA, is the main financier of the cultural development of Chile, factoring in the contributions of Dibam (Division of Archives, Libraries and Museums) and the FNDR (National Regional Development Fund) tallying public contributions to 90.13% during the same period.

While private contributions have increased almost every year, the number of donors has gradually decreased; with over 400 companies that contribute to the development of culture in 2007 to nearly 350 in 2009, prompting us to think that it is extremely necessary to refine a tax mechanism that will encourage and, finally, supplying new benefactors capable of providing financial support to cultural projects that require an injection of capital, thus overcoming the stagnation of being just a good idea.

The former problem adds to a flaw in the current model of the Cultural Donations Act, which can be observed by looking at the comparative figures delivered by the Assessment Committee of Private Donations. From 2008 to 2010, audio-visual projects along with the Material Patrimony were the least benefited, with a total of 1.64% and 6.13% respectively, well below the 68.66% that activities such as exhibitions, concerts and theatre prove to be the largely favoured by this system.

THE MAIN CHANGES: MORE DONORS, MORE BENEFICIARIES.

It has been announced as the most important and daring reform to the Cultural Donations Act to date since its inception in 1990, and actually it is so. The main objective of this innovative proposal articulated by the Council of Culture and currently being discussed in Congress, seeks to empower civil society in the cultural development of our country under five guidelines that pose a potential revolution to achieve this: donors increase, new recipients, extension of deadlines, better retributions and greater oversight of projects favoured by this Law.

The CNCA has made a commitment to give culture a leading role in the government program. This involves promoting the values of our roots, traditions and national identity. Because of the previous and always aiming to expand access to culture and promoting its development, it was considered essential to change the cultural donations system in Chile.

"This historic reform will mean a huge leap for culture and heritage in our country, and for our artists, cultural producers and managers, strengthening civil society's role in cultural development, so that anyone wishing to donate, will have no excuse and rather many incentives to do so", stated the Minister of Culture in the latest State of the Council's Address.



THE MAIN MEASURES PROPOSED IN THIS BILL ARE THE ONE THAT BROADENS THE BASE OF BENEFICIARIES OF DONATIONS FOR CULTURAL PURPOSES; HERE STANDS OUT THE INCORPORATION OF THE DIBAM AND OTHER SUBSIDIARIES ENTITIES.



The main measures proposed in this bill, we can highlight the one that broadens the base of beneficiaries of donations for cultural purposes, here stands out the incorporation of the Dibam and subsidiaries; plus the addition of owners of property that have been declared National Monument (according to the provisions of law No. 17,288, on national monuments), plus smaller-sized companies devoted to artistic or cultural pursuits, which must be approved by the Examination Committee of Private Donations, among others.

It also expands the donor platform, adding tax payers to the global complementary (individuals, as professionals), to all companies, even if they have losses and foreigners who perform commercial activities in Chile. It is important to note the option that will be given to dependent workers to make their contributions, and thus get directly involved in activities of their own interest and sometimes, those belonging to their community. This proposal also adds individuals as givers who can donate deducting from the inheritance tax, as well as hereditary successions.

Regarding the conditions to be met by beneficiaries to receive donations under this Act, it increases the maximum term of project implementation to 3 years, which gives a longer time to develop the proposed benefit, and so keep the contributions received. Likewise, it modifies the rules for paid events that may benefit as they will have the freedom to charge the public, as long as they comply with the cultural compensation for the community, by way of free or discounted tickets.

The committee that qualifies Private Donations will also be modified. New members will be added as a representatives of the President of the Republic and one from the Ministry of Finance, in addition to the Minister of Culture (or his representative), single members from the Senate and the Chamber of Deputies, the Council of Rectors and another of the Confederation of Production and Trade.

WHAT DO THE DIFFERENT SECTORS THINK?

The artistic and cultural sector has been welcomed the announced changes, the renowned filmmaker Silvio Caiozzi, wishfully declared: "I think you can open a fantastic path to production, because now the private enterprise might be truly interested in producing Chilean films. This is very important".

Meanwhile, Barbara Negrón, Executive Director of UNA, National Union of Artists, said that "we support the overall project, and we think the changes are appropriate. We hope that this gets the necessary urgency in Congress so it can begin being used" highlighting the real need for this reform to becomes effective, as her voice represents 14 major cultural organisations, including the Chilean Copyright Society (SCD), Chileactores and ATN, National Society of Film Theatre and Audio-visual Authors, among others.

Some private corporations that have supported many important projects through the current Cultural Donations Act referred to the changes, highlighting the auspicious scenario this would bring. As stated by Sergio Prieto, who is in charge of presenting projects under the Law to Copec Enterprises, "these changes are very positive, because now we will be able to support more initiatives. There are many activities that fall out for not meeting all the requirements that the current law requires. Everything is made in favour of this is very good, and if the process is easier and faster, no doubt it will be something much better".

Mining companies have always been committed to cooperate in the development of different cultural sector activities in Chile, one of them is Collahuasi, which operates with this donations system since 2004. Based on this experience, Corporate Affairs Manager, Bernadita Fernandez, said, "Basically, the changes announced by the Minister of Culture are interesting from a standpoint of enabling an increase in the development of cultural initiatives the country and on also, updating a Law that contained a series of restrictions did not allow to reflect more effectively the contribution in the arts and cultural development".

The Arauco Educational Foundation is well aware of the Cultural Donations Act benefits; it has over 20 programs that have been approved since they began to take advantage of them in 1998. In consequence, they consider that "the issues raised as to change the law are beneficial for expanding its use and flexibility. For the Foundation the extension of limits of total donations and the flexibility and its distribution across different Donation laws it's particularly interesting. It is also interesting to "consider a non-donation if there's a declined expense in case of tax loss" says Executive Director, Maria Angelica Prat, who adds that it is "also desirable that these new proposals would mean facilitating the presentation and approval process".

Another private institution that has conducted successful projects under this Act is Mall Plaza, this is why Jaime Riesco, Corporate Social Responsibility Manager of the department store chain, thinks "it's very positive that you are working on improving the participation of different actors in the promotion and development of culture in the country" because, as indicated, this is in line with the vision they have to "create spaces of encounter with culture that are attractive and of quality for the entire community" which is ultimately what the Council for Culture and the Arts seeks with this reform proposal.

FROM LIBRARIES TO ENNIO MORRICONE

There are multiple projects that have benefited since the Cultural Donations Act -also known as Valdés' Bill- was signed into law; only between 2008 and 2010, 1,086 proposals and activities were made possible thanks to private contributions given to projects that already had strong support from the state.

Living Library (Biblioteca Viva) is a flagship project that has brought these areas of reading and study to the places most visited by the public: the malls. This initiative funded by Mall Plaza, and managed by La Fuente Foundation, now has 10 spaces placed in various malls of this chain, in different districts of the capital and in the cities of Antofagasta, La Serena and Los Angeles. Its importance lies in that "seeks to provide access to reading materials, cultural expressions and open spaces to the community, among other benefits, to areas usually distanced from the cultural circuit" as explained by Riesco.

Two other important alliances achieved by Mall Plaza with projects under the Act are the National Museum of Fine Arts, incorporating art galleries in two of its shopping centres (Vespucio in Santiago and Trébol in Concepción); with the purpose of expanding the museum spaces with exhibitions, workshops, guided tours, lectures and courses. The other is with the Cultural Corporation La Araucana, with which they presented the play "La Pérgola de las flores" which allowed more than 30,000 people to enjoy this musical theater classic.



THE ARTISTIC AND CULTURAL SECTOR HAS WELCOMED THE ANNOUNCED CHANGES, AS THE RENOWNED FILMMAKER SILVIO CAIOZZI WISHFULLY DECLARES: "I THINK YOU CAN OPEN A FANTASTIC PATH TO PRODUCTION, BECAUSE NOW THE PRIVATE ENTERPRISE MIGHT BE TRULY INTERESTED IN PRODUCING CHILEAN FILMS. THIS IS VERY IMPORTANT"

Copec has also shown a constant interest to promote reading in Chile and thanks to the Viva Leer Program; they are creating School Libraries open to the community in municipal schools. This plan was initiated in 2008 in San Jose School of Calbuco, X Region, and now aims to donate 75 libraries within five years to various educational institutions in the country.

The Corveta Esmeralda Museum, inaugurated last May the 21st, began as an idea of Minera Collahuasi to give to the community of Iquique an emblematic project. The result is a scale replica of the main parts of the historic frigate, which today has become one of the main tourist attractions in this northern city. They also have an Art Gallery in Iquique and another in Pica and have sponsored interesting activities such as the "First Encounter of Culture and Tourism of High Pica".

In the Arauco Foundation case, its projects are focused on education with programs like "bookmobile." This aims to promote reading in rural areas and has already successfully been implemented in 16 communes in the regions of Bío-Bío and Los Ríos. They were also able to remodel the Gabriela Mistral library in San Jose de la Mariquina, and carry out the program for Children and Youth Orchestras in the communes of Curanilahue, Arauco and Talca.

On the other hand, there are large scale projects that broke into the accelerated everyday life of Santiago, one of them is the impressive tour of the Little Giant, and the multiple theatre plays of the Santiago a Mil festival, activities that were made possible thanks to the contributions of BHP Billiton, the operator the Escondida mine, the same company behind "Santiago in 100 words" alongside with Metro de Santiago, the contest for emerging artists "Cabeza de Ratón" with the Museum of Visual Arts -Mavi- and the Bicentennial Commission, in addition to sponsoring projects special Pre-Columbian Art Museum.

Finally, well remembered are the concerts held in the country by the Italian master Ennio Morricone and the Israeli-American violinist Itzhak Perlman. The first was presented twice, bringing together thousands of people who delighted in listening live the soundtrack of films like "Magdalena," "The Good, the Bad and the Ugly" and "The Mission," among others. Perlman, considered the greatest violinist of the time was presented in 2010, in two concerts with 20 thousand people, with a repertoire of classic films as "Schindler's List", "Gone with the Wind" or "Out of Africa". In both cases Celfin Capital was responsible for delivering these unmatched concerts in Chile.

Other projects that have been favoured by privates, operating through the Cultural Donations Act are the restoration of churches damaged by the earthquakes of 1997, 2005, 2007 and 2010. Besides, historical value books publication such as "Diary of a residence in Chile" by Maria Graham. In addition, the National Museum of Fine Arts has been able to acquire valuable historic paintings and saltpetre mining towns such as Humberstone and Santa Laura have been restored. ■

MATTA LOOKS AT MATTA

Two lives marked by genius. The passage of time and absence has helped to collect memories which Ramuntcho shares with a direct gaze. He recalls today the time spent along with his father in a sincere and colorful manner.

By Ramuntcho Matta



CULTURE IS A FOOD THAT HELPS US TO GROW

FOR THE MOST PART, MATTA AS A FATHER WAS quite absent. And yet, when he was there he gave his all. Slightly odd, accessible, he was always encouraging. At times when I was uncertain which direction to take he encouraged me to find myself through adversity.

At the same time he insisted that school was absolutely useless, that the “Morlocks” are everywhere and that one should never give up resistance towards the established order.

Or stop doubting what they tell you...

We are curious creatures and creatures with curiosity. For him the important thing was not being right, but being able to develop the greatest number of hypotheses.

Don Robertito had never been able to get along with his father, and so he was unable to reproduce a framework. Which was lucky for me, as he then functioned as both father and grandfather to me.

Matta as a father was present in the way that I imagine a father should be: there but not invasive. Meddling but not indiscreet.

He knew that he was an example. He always said that that was the only thing one could do for other people. To set an example, and be true to oneself whatever the occasion. And the example Matta set was one of rigor in work, and great loyalty in friendship. For him work did not mean sitting at the table, it meant paying attention to the rest of the world.

For him, taking a walk was as important as a discussion or a painting. One was nothing without the other, and vice versa. Our lives should be nourished by principles, ideologies and methods, to optimize all our human potential.

My father was always considerate of my wishes, even when they contradicted his own. During my motorcycle phase he did what he could to make me connect with the most creative side of them: he bought me two or three broken-down bikes so that I could take them apart and build myself a new one.

The same was true with martial arts when I was twelve. He listened to me and respected what I had to say, finding me the best teachers and making me see how competition wasn’t important. He organized for me to train in karate with the best. Thanks to him I met Cassius Clay. And when it was music, he sent me to the best schools. He introduced me to John Cage, to Luigi Nono and made me attend the most pioneering schools. Even though he knew that I was self-taught he made me see how you could make real discoveries through learning.

That was his method as a father.

He often said that he was incompetent and that if one only functioned in isolation one would be condemned to misery. Hence the importance of the other. The other, who listens and who joins you in order to grow together.

An inconstant father but not an inconsistent father.

When I was a child it was above all a relationship of one on one, wonderful. I recall the days I spent alone with him almost exclusively through the senses.

I stayed with my father from Monday to Friday.

During the week my sister Federica and my mother Malitte lived in Paris because school had started. My father and I lived with the gardener’s wife, who cooked for us. It was a quasi-monastic life.

I would eat breakfast in his studio and play on the floor. Then it was time for lunch and a siesta. Then the afternoon walk. In the evenings his friends would come for dinner. Often I slept on the sofa. I remember how he would carry me to bed in the middle of the night. The freshness of the sheets. The smell of the studio.

Despite this I think he saw his family as a burden.

Matta was also complicit as a father. Towards the end of his life he was seduced by secrets and chicanery. He thought that behind the desire to seduce was tremendous shyness.

Do not seduction and shyness inherently hinder sincerity?

He channeled his own energy into creative acts: above all else he tried to fashion himself into something extraordinary. Which is why he nourished his mind with things he conceived with “elegant” (and not speculative) intentions.

Taking the other person’s pleasure seriously, seeing people as they are and accepting their contradictions. Never standing up as a model of perfection, and always allowing defects and contradictions to show through.

Allow people to see things, which is never simple.

I remember going to the Louvre once a week.

To see a painting... just one painting.

Overdosing eliminates the effect.

Culture is nourishment that helps us grow, and some seeds take years to germinate.

Roberto the Artist took years to germinate.

He didn’t work much on his paintings. An hour in the morning, an hour in the afternoon. Very little, but very consistently, that is, every day. Roberto Matta would never have amounted to anything had it not been for the supportive presence of his teacher Serge Larraín. I met him in 1995. For the first time I understood where my father’s flame of enthusiasm and curiosity came from. Serge Larraín was truly imbued with a unique force (technique and culture), and blessed with real power for communicating it (psychology and love).

Getting to know him I came to understand the source of my father’s mental infrastructure.

The desire to seduce as an incitement to rebound.

AND CERTAIN SEEDS TAKE YEARS TO GERMINATE

Exodus was also one of the essential elements of his being.

Wandering and drifting, letting life and its surprises take you here and there.

Every accident was a force to be brought under control. The same goes for painting: the accident had to have repercussions just as in life.

In Spain, where he arrived to live with a much-loved aunt, he met Federico García Lorca. This was when the seed of poetry was planted. Not in the sense of writing poetry, but in the sense of making his own life an epic poem.

He also experienced the civil war in Spain, and firmly rejected injustice and any kind of society that does not allow the individual to freely flourish. Salvador Dalí was someone who had a great influence on him.

Example and counter-example: never being a caricature of oneself.

Le Corbusier: the rejection of a pre-established destiny.

The architect and the notion of a unique and pragmatic realism.

Francis Picabia: the artist as a permanent party.

Anarchy and art as the engine of life and seduction.

Gordon Onslow-Ford: rigor and strength.

The spirit, art as cartography to achieve greater realism.

Andre Breton: the protective uncle.

Demands and the aristocracy of political demands: art is above all a counter-weight of power.

Marcel Duchamp: the justification of the accidental.

Strategy and distance. Displacement as intellectual guerrilla warfare.

Victor Brauner: foundational esotericism.

Friendship, the most important food for art.

Henri Michaux: necessary isolation.

Putting oneself at the margins in order to grow and to observe better.

The rejection of success and its deceptive gratifications.

Asger Jorn: politics on a daily basis.

Theorizing about and putting into practice being adrift. Revolutionary methodologies and manuals. Art should be practiced as an alternative to a society dominated by machines.

Félix Guattari: the freedom that words give you. Intellectual emulation. Weaving together his relationships, Roberto Matta demonstrates the need to build a “family.”

Models for inspiration: While he was in exile in New York, The Notebooks of Leonardo da Vinci and an Eric Satie record sat on his bedside table. Both were always great models for him.

Later: The Fourth Way and then... depending on how he was feeling...

Human beings and their potential for evolution was always at the center of his preoccupations.

Formal work is the representation of the dynamic of an idea; the word alone

is not enough and is misleading. Roberto said one had to “word” to oneself.

Roberto as a human being

How can you describe a person you have only known from the perspective of a son?

Necessarily in this human comedy in which we exist, being a father is only one facet of a personality.

A wife will never find the man she lives with: she can only see her husband.

That is not a criticism, merely a statement of fact.

I have seen Matta metamorphose from one engagement to the next.

I always said to my sister that we didn’t have the same father.

There are so many different Mattas, depending on the relationship.

We are all a multiplicity of beings, and Matta was truly a chameleon: in Chile he was general manager of a business, in Paris he was an architect, in Cuba he was a spy during the war and a revolutionary.

He dedicated his life entirely to the desire of seeing a society make progress.

He was also a human being who was very conscious of his own limits.

He would say to me: “You should always tell the truth, but never the whole truth.”

He loved secrets and the possibility of having various different lives at the same time.

One should know one’s defects, not to erase them but rather to be aware of one’s potential, both negative as well as constitutive.

One can be both a brilliant intellectual and a passionate football fan, and the important thing is to be aware of allowing oneself the occasional weakness.

Give yourself the means to be free.

The principle of pleasure and notions of reality: it is the commitment we have to each other that allows us to bear the social pressure.

Finding a different standpoint allows you to see things better and increase your capacity for proposing necessary alternatives. A divorce is both a drama and an extraordinary opportunity to evolve.

It is our ability to generate multiple viewpoints that allows us to escape the pathogenic routines.

The world is ours, except when you surrender yourself to it.

Every single person is a manifestation, a potential revolution.

To accept this evolution is to accept the possibility of losing control.

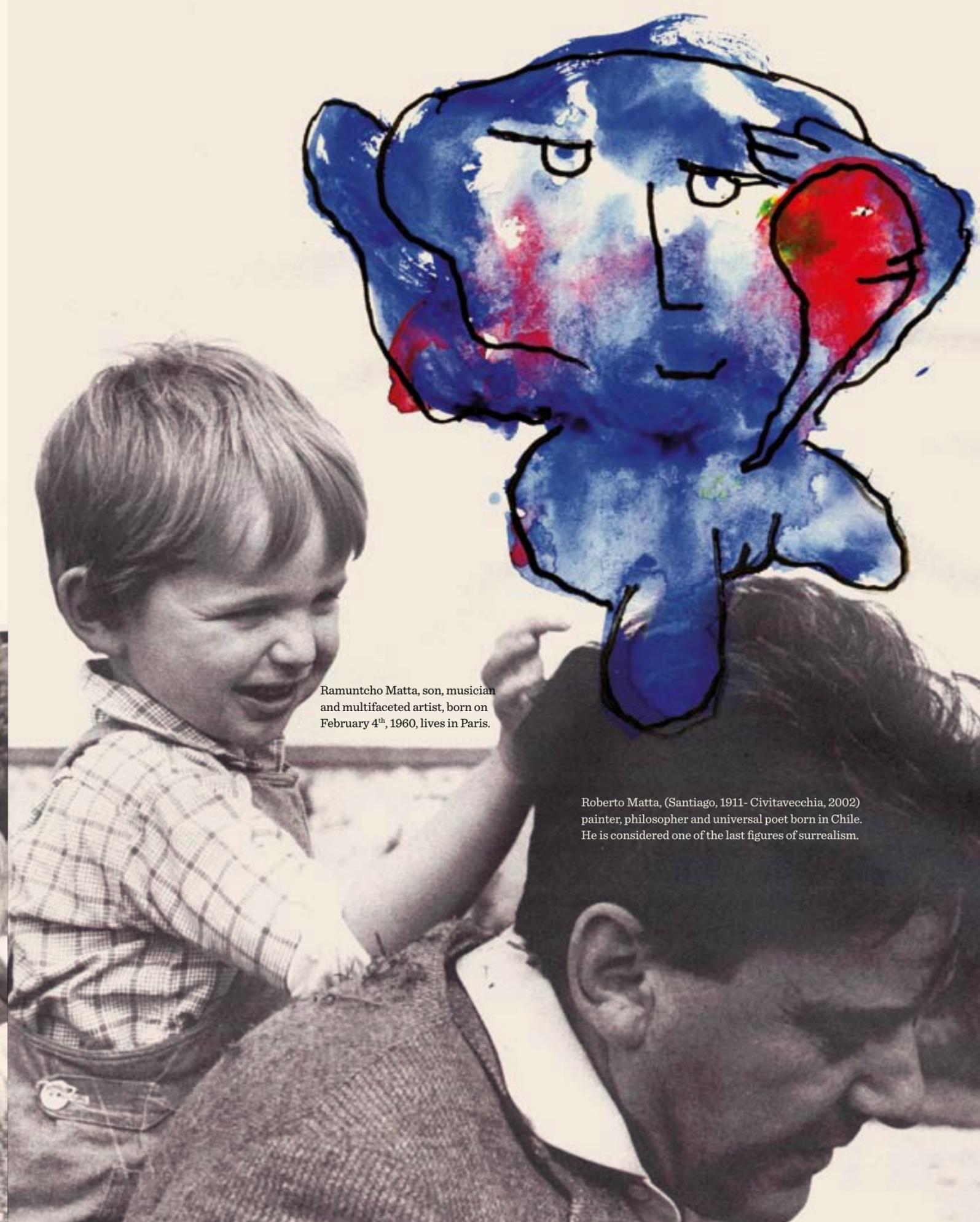
The desire to have complete control over another being is just the refusal to accept oneself.

It is difficult to summarize in so few words the forty-two years of my life with my father...

These few fragments I can offer are like candles on the cake of an endless birthday. ■

Portrait

I WOULD EAT BREAKFAST IN HIS STUDIO AND PLAY ON THE FLOOR. THEN IT WAS TIME FOR LUNCH AND A SIESTA. THEN THE AFTERNOON WALK. IN THE EVENINGS HIS FRIENDS WOULD COME FOR DINNER. OFTEN I SLEPT ON THE SOFA. I REMEMBER HOW HE WOULD CARRY ME TO BED IN THE MIDDLE OF THE NIGHT. THE FRESHNESS OF THE SHEETS. THE SMELL OF THE STUDIO. DESPITE THIS I THINK HE SAW HIS FAMILY AS A BURDEN.



Ramuntcho Matta, son, musician and multifaceted artist, born on February 4th, 1960, lives in Paris.

Roberto Matta, (Santiago, 1911- Civitavecchia, 2002) painter, philosopher and universal poet born in Chile. He is considered one of the last figures of surrealism.

Report

CULTURE AND ECONOMY

A NECESSARY RELATIONSHIP

To put in relation culture and economy involves breaking down prejudices. Firstly, that culture is not a permanent subsidiary sector. And secondly, that implementing economic methodology does actually enhance cultural development.

*By Magdalena Aninat
with the collaboration of Soledad Hernández.*

“IN ORDER TO ASSESS THE VALUE OF CULTURAL GOODS AND SERVICES IN ECONOMIC TERMS WE MUST ACKNOWLEDGE THE FACT THAT THESE GOODS BELONG TO THE CATEGORY OF MIXED GOODS—IN OTHER WORDS, GOODS THAT MAY SIMULTANEOUSLY EXHIBIT BOTH PRIVATE-GOOD AND PUBLIC-GOOD CHARACTERISTICS,” ACCORDING TO DAVID THROSBY, ONE OF THE LEADING ECONOMIST WITHIN THIS FIELD.

WITHOUT A DOUBT, THIS IS NOT A RELATIONSHIP THAT IS EASILY UNDERSTOOD. How is it possible to use terms from the lexicon of the economist –value chain, stakeholders, supply and demand, fiscal policy—and apply them to the realm of culture? Yet at this stage in the evolution of cultural industries around the world, and having witnessed the impact that culture has made in industries such as tourism, there are plenty of reasons to assert with confidence that culture might certainly be analyzed from another point of view—an economic point of view, specifically—without losing the essential symbolic value it holds for society.

Let us focus this perspective on an emblematic museum: the Bilbao Guggenheim. According to Frank Gehry, the Bilbao authorities asked him for “a building that can do for Bilbao what Jorn Utzon’s opera building did for Sydney.” In symbolic terms, the goal was to create a piece of spectacular, innovative architecture for a world-class cultural institution exhibiting works by internationally renowned artists such as Richard Serra and Robert Rauschenberg as well as local icons such as Chillida, in a boring industrial city.

In economic terms, the project transformed Bilbao into a required stop on the Spanish tourist itinerary. In 1994, 24,000 visitors passed through the city. In 2008, that number rose to over 600,000. Since the museum opened in 1997, half of all the people who travel to Spain’s Basque Country do not leave without stopping in for a look at the titanium-clad museum. The city’s hotel capacity has doubled and the port, which had never before seen cruise ships in its waters, began to welcome close to 40 a year. All of this has generated income and employment, and sparked the development of an array of associated industries. Two years after it opened, the museum had earned back its investment and the “Guggenheim phenomenon” was attempted in other cities around the country, which among other things boosted the

development of Spanish architecture through state investment.

The Guggenheim is to Bilbao what Lord of the Rings has been to New Zealand: an average country that managed to get a high-quality super production directed by a local talent and produced on home territory, a feat that awakened the interest of major players who suddenly saw the advantages of working in a country with incentives for audiovisual investment, telegenic landscapes and English as the operative language. The phenomenon also had an effect on tourism and helped to professionalize and cultivate the development of the local film industry.

Both cases are emblematic examples of the fruitful interaction between cultural goods and economic impact. But they did not happen by chance. Both success stories involved public policies aimed, in the case of Bilbao, at supporting a city that had already decided to get up to speed with European standards, and in the case of New Zealand, of a country that understood that cultural industries can and should play a prominent role in domestic growth—or, translated into more precise economic terms, contribute a few points to the Gross Domestic Product.

In Chile these issues were debated at the first Seminar on Culture and Economy, organized by Chile’s Cultural Council in 2010. At this gathering, people representing a variety of different perspectives from both in and out of Chile, came to the conclusion that culture is in fact essential if a country wishes to make the leap to achieving ‘developed’ status. In the words of Chilean Cultural Minister Luciano Cruz-Coke, “cultural enterprises do not just generate opportunities for investment and employment, they have an intrinsic added value: they build and disseminate the cultural identity of a nation.”

As early as 2007, the Cultural Council created and executed a mechanism to identify the public and private contributions of culture to the country’s economy. Chile’s first “Cultural Satellite Account,” currently being updated, evaluated the production, added value, supply and de-

CULTURAL SECTOR CONTRIBUTED 1.6% OF CHILEAN GDP (GROSS DOMESTIC PRODUCT) IN 2009, WHICH IMPLIES HIGHER SPECIFIC GRAVITY THAN FISHERIES SECTOR AND A EQUIVALENCY TO COMMUNICATIONS SECTOR. THE CULTURAL SECTOR ALSO GENERATES MORE THAN 240.000 JOBS, NEARLY 2.3% OF THE COUNTRY’S WORKFORCE, CONCENTRATED MAINLY IN SMALL AND MEDIUM COMPANIES WITH TURNOVERS OF 1.4% OF TOTAL SALE FIRMS IN CHILE (US 7.507 MILLION IN SALES).

mand of cultural goods, as well as employment, exports and imports connected to the sector, among other figures.

The conclusion was that Chile’s cultural industries –namely the book, music and audiovisual sectors—represented around 1.6% of the GDP, generating an impact greater than that of sectors such as agriculture and fishing on the country’s economy, though far from the impact of culture in European countries, where that statistic hovers around 2.3%.

THE VALUE OF CULTURE

Numbers may sound vulgar to the ears of an artist. Even speaking of culture and economics may raise the suspicion that one is attempting to merchandise goods that, without a doubt, have a social benefit. Yet the very economists who have stuck their noses in this field, so different from their own, are hardly applying the law of supply and demand in the strictest sense, no matter how liberal they may be.

“In order to assess the value of cultural goods and services in economic terms we must acknowledge the fact that these goods belong to the category of mixed goods—in other words, goods that may simultaneously exhibit both private-good and public-good characteristics,” writes David Throsby, an economist with ample experience in this discipline who will participate in the second Seminar on Culture and Economy, to be held in Santiago this coming November.

Throsby believes that there is a dual benefit to be gained from cultural goods –both the private benefit for the individual or company that creates the good in question as well as the public benefit the good may hold for the community, in terms of identity construction, legacy and education, even for those people who do not actually consume it. And this dual benefit is the first acknowledgment made by economists who enter the very complex realm of culture.

This topic has been under debate for more than a hundred years. In 1910 a group of German economists published a first approximation to the matter entitled Art and Economy. But it was the book by William Baumol and William Bowen, *Performing Arts: The Economic Dilemma*, published in 1976, which effectively established this discipline as such, with an analysis of the relationship between economic growth and the sustainability of the performing arts. But the underlying issue was the role of the government in financing the arts.

This debate has hardly concluded: in fact, the field of analysis has grown far broader, and cultural economics is a discipline that has gained credibility as a tool for cultural development in public policy. Tony Blair’s administration saw it that way and in 1998 embarked on the creation of a map of the creative industries, an unprecedented endeavor that encompassed everything from architecture, the arts, antiques, the performing arts, and arts and crafts to the audiovisual field, design, music, software production, radio and television.

It was quite a revelation to discover that these industries generated close to a million jobs and were responsible for 4% of Great Britain’s GDP. In response to citizens’ evaluations of their contribution to the country, policies to encourage culture were instituted under the aegis of Cool Britannia, a topic that John Newbiggin, cultural advisor to the Labor government, will discuss at the second Seminar on Culture and Economy.

Following the British model, the Chilean Cultural Council is undertaking its own map of the cultural industries in Chile, in order to refine the policies that support culture and strengthen the music, book, and audiovisual industries as well as the field of individual artistic creation, all of which benefit from public funds for their development at present.

To paraphrase Throsby, once we have the numbers in hand we will be able to evaluate the level at which our cultural assets generate economic value. ■

CULTURE, CREATIVITY AND BUSINESS

By David Parrish

CHILE IS A COUNTRY WITH A PROUD CULTURAL HERITAGE, rich in creative talents, and with opportunities to develop its cultural industries significantly. At the same time Chile is facing economic challenges in a global economy which is more complex and interconnected than ever before.

We can choose to separate the issues of culture and economics - or we can decide to combine them, imaginatively, sensitively and successfully.

First, we should acknowledge that most people instinctively believe that culture and business cannot be combined; they feel that like oil and water, they just don't mix. I disagree. Having worked for many years in the cultural sector myself, I understand their concerns, but I have also learnt that culture and business can be brought together in harmony if we are careful - and clever.

The issues of culture and the economics can be considered at macroeconomic and microeconomic levels. Clearly we need to look at the economy as a whole and the wider cultural landscape; at the same time both culture and business are relevant at the level of individual enterprises in the cultural industries sector.

My own personal mission is to help cultural organisations and creative businesses become even more successful through my work as a specialist management consultant, trainer and speaker. I have established and managed cultural and creative enterprises myself and know the problems and opportunities. I too was suspicious of 'business' but came to realise that we can use business methods without compromising our values. Later I went to business school, feeling like a spy in an alien country, to learn about commercial techniques so that we can use them in the cultural sector for our own purposes, fitting with our own values, to achieve success on our own terms.

We need to distinguish between the techniques used in business and the profit-driven objectives of the commercial sector. We can borrow and adapt their business techniques without signing up to capitalistic goals.

'Success' is my starting point when helping cultural enterprises and I insist that organisations clearly define success in their own terms; this definition is often a mix of several factors including creative recognition, social impact and financial sustainability. Having defined our

goals, we can then select and adapt appropriate business techniques that serve our purpose and fit with our values.

Often I am disappointed to see highly intelligent people use their creativity only in their studio, then 'switch off' their creativity when they go into their office. Creativity can be used not only in artistic endeavours but also in the way we organize and manage cultural enterprises.

'T-Shirts and Suits' (translated into Spanish as 'Camisetas y Corbatas') is my metaphor for bringing together, in harmony, creative passion and smart business thinking. It's an approach to developing creative enterprises successfully by bringing business ideas to the service of cultural objectives. I emphasise: this is not about allowing business techniques to corrupt culture.

My book *T-Shirts and Suits: A Guide to the Business of Creativity* is a practical handbook to help creative people use smart business thinking to achieve their own version of success. It includes examples of creative and cultural enterprises using cool business methods in a way that suits their values and objectives. Marketing, financial management, leadership, intellectual property and other subjects are explained without using jargon and illustrated by real examples from the creative and cultural sector.

For example, 'crowd-financing' can be used effectively by creative enterprises to raise money for investment in cultural organisations. At a time when government departments are making cuts and banks are reluctant to lend, we can use the internet to turn to individuals world-wide to invest in cultural projects. For example, three students in England wanted to make a feature film, but even a 'micro-budget' film would cost approximately GBP 100, 000 (UK pounds sterling). Because they could not get a grant or a loan, they decided to turn to the crowd. With a website explaining their venture, they invited people to sponsor the film for just £ GBP 1 each. In return, they promised to credit each sponsor at the end of the film. In this way, they raised £ GBP 105,000 !! This is brilliant example of applying creative business thinking to cultural projects. There are many more examples like this one and several websites now facilitate the raising of finance from the crowd for artistic projects and creative ventures.

VARIOUS MARKETING TECHNIQUES CAN BE –AND INDEED HAVE BEEN– ADOPTED SUCCESSFULLY TO PROMOTE CULTURAL ENTERPRISES. CULTURAL ORGANIZATIONS CAN USE THE TECHNIQUE OF 'CROWD-SOURCING' TO INVOLVE PEOPLE AND COMMUNITIES IN CREATIVE PROJECTS. THIS –AND MANY OTHER BUSINESS METHODS– CAN BE BROUGHT TO THE SERVICE OF CULTURAL INITIATIVES BY USING IMAGINATION AND SENSITIVITY.



Various marketing techniques can be – and indeed have been - adopted successfully to promote cultural enterprises. Cultural organizations can use the technique of 'crowd-sourcing' to involve people and communities in creative projects. This - and many other business methods - can be brought to the service of cultural initiatives by using imagination and sensitivity.

In conclusion, people in the cultural sector shouldn't be scared of business ideas. Let's not 'throw the baby out with the bath water' by rejecting the methods of business simply because others have used them for distasteful purposes. Instead, let's be clear about our values and objectives - then use appropriate business methods that help achieve our goals.

In short: we must be in control of business techniques, not allow them to control us. In this way, by using the 'T-Shirts and Suits' approach, we can integrate culture, creativity and business harmoniously. ■

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Santiago Salvador Ascui (Santiago, 1983) has a Visual Arts degree and also has been part of ArteBA 09 and 10 Contemporary Art International Exhibitions (Argentina) and ChaCO 09 (Santiago). Moreover, he has been part of collective exhibitions in places like "Museum Anthology" in Manchester, UK (2011); "Replica" in Paris, France (2010); "Collective" in Sala Cero, Galería Animal, Santiago, Chile (2010) and "Sin Título", Centro Cultural Matucana 100 (2010), Santiago, Chile. His first individual exhibition was the same year at Die Ecke Contemporary Art Gallerie in Santiago. His work has been published in Argentina, Brazil, Spain, USA, England and Chile.

David Parrish inspires and empowers creative entrepreneurs - to help them become even more successful by using cool business ideas, which fit with their values and objectives. David is a specialist creative industries business advisor. He has worked in more than 20 countries as a management consultant, trainer and speaker. He is also the author of the highly-acclaimed book 'T-Shirts and Suits: A Guide to the Business of Creativity'. www.davidparrish.com

CULTURAL FIGURES IN CHILE

Illustration *Vicente José Cociña*

CULTURAL INFRASTRUCTURE QUANTITY REGISTRY 2010

www.espaciosculturales.cl is a voluntary register which lists 1.474 cultural infrastructures including: theatres, cinemas, archives, libraries, cultural centres, art galleries, museums and showrooms, among many others.

SHOW ATTENDANCE

CINEMA

Attendance: 14.714.031 14.714.031 persons, which represents a variation of 1.8% compared to 2009.

The regions with the largest number of assistants are Santiago with 62.8%, Valparaíso with 8.7%, Biobío with 7.0% and Antofagasta with 5.0%.

CIRCUS

Number of Performances at a National Level: 382.

Regional Performances Average: Metropolitan 20.4%, Valparaíso 25.1%, Maule 18.3% and Araucanía 12.8%.

Attendance (including free and paid tickets): 166.950 individuals (3.0% of total Chilean attendance in 2010).

THEATRE

Number of Drama Performances at a National Level: 9.584 (including Children's Theatre)

Regional Performances Average: Metropolitan 68.4%, Maule 6.9%.

Attendance (including free and paid tickets): 1.582.292 individuals (28.2% of total Chilean attendance in 2010).

POETRY READINGS

Number of Performances at a National Level: 142.

Attendance (including free and paid tickets): 15.224 (0.3% of total Chilean attendance in 2010).

Regional Performances Average: Metropolitan 21.9%, O'Higgins 13.9% and Araucanía 11.3%.

DANCE

Number of Performances at a National Level: 2.828 (including ballet, dance, modern and folkloric dance).

Regional Performances Average: Metropolitan 30.1%, Araucanía 12.4% and Valparaíso 7.5%.

Attendance (including free and paid tickets): 1.004.315 individuals (17.9% of total Chilean attendance in 2010).

MUSICAL CONCERTS

Number of Performances at a National Level: 4.254 (including classical, opera and popular music).

Regional Performances Average: Metropolitan 41.9%, Biobío 11.0% and Araucanía 7.5%.

Attendance (including free and paid tickets): 2.845.833 individuals (50.7% of total Chilean attendance in 2010).

HERITAGE

LIBRARIES

DIBAM Libraries in Chile: 458 (central and affiliated).

Regional Average: Metropolitan 14.4%, Biobío 13.3%, Araucanía 12.2%, Valparaíso 10.4% and Lake District 10.2%.

ARCHIVES

DIBAM Archives: 4.

Users: 37.129 individuals.

MUSEUMS

DIBAM Archives: 26.

Exhibitions: 165.

Permissions for artwork's travels abroad: 6.273.

DIBAM Museums users: 1.352.325 (including free and paid tickets)

INTERNET

Number of Suppliers: 42 industries, which represent a variation of 5.7% compared to 2009, incorporating mobile phones 3G connections.

Number of Internet Connections: 3.059.506 (at a national level).

TELEVISION

Broadcast Hours According to Target Audience: 49.715 Infante, 6.519 Adolescent, 2.185 Familiar, 41.011 Adult.

Broadcast Hours by Origin: National 29.322, Foreign 20.394.

NEWSPAPERS

total number of periodical (free and paid) publishing: 107

Paid: 101

Free: 6

The Cultural Infrastructure Quantity Registry 2010 lists **1.474 infrastructures** distributed as follows:

- 11 Archives (0.7%)
- 505 Libraries (34.3%)**
- 241 Cultural Centres (16.4%)**
- 41 Cinemas (2.8%)
- 14 Recording Studios (0.9%)
- 54 Art Galleries (3.7%)
- 155 Gymnasiums (10.5%)**
- 149 Museums (10.1%)**
- 57 Showrooms (3.9%)
- 148 Theatres (10.0%)**
- 79 Others (5.4% including amphitheatres, municipal halls and squares, etc.)

Regions with the highest number of infrastructure are **Metropolitan** (28.7%; 423), **Biobío** (11.9%; 175) and **Valparaíso** (9.9%; 146).

It highlights publicly funded infrastructure (64%; 946), followed by private funding (17%; 256). There are 42 infrastructures with capacity for, at least, 800 individuals, which corresponds 3% of total raised. 95% of infrastructures have a capacity in between 1 and 499 individuals.

Vicente José Cociña (Concepción, 1982) obtained an art degree in Finis Terrae University. He has been part of collective exhibitions in Chile and abroad. He has made several jobs as illustrator, graphic and theatrical designer.



BUILDING A NEW STAGE FOR THE CULTURAL INDUSTRY

By *Rodrigo Velasco Alessandri*.
Lawyer and musician.
Partner, Alessandri & Compañía

ONE HARDLY NEEDS to master the technical aspects or production details involved in staging a show to grasp the tremendous complexity of such an undertaking. Anyone who has been in the audience of any artistic performance may have looked on in awe and amusement at the way in which sound lines, floor marks, props, cables and screens are superimposed upon one another above the stage. To say nothing of the the lighting and sets rigged to create the framework for the piece. And beneath the stage, a kind of underworld that we might catch a glimpse of by peering through a crevice or standing on tiptoes at the edge of the orchestra pit.

The most dedicated audience members, sitting in their seats or on their feet, squeezed together, looking over the shoulders of those in front of them, waiting for the thrill of the first strains of music, see the projection booth, the sound desk, the scaffolding and the apparatus, photographers. Staging defines, establishes the boundaries and explains the essence of center stage, where the

artist may envelop us in a dream world and remind us of the beauty of human creation.

Once we have recovered from the shock of the very dramatic demise of the analog realm, built to serve as the backdrop of an industry based on the sale of physical products or copies, we face a new context that requires, with great urgency, a new setting or stage for Chile and its cultural industry, the driving force of which should always be the intellectual property of its creators and interpreters.

Generating added value between works and their audiences, which is the essential work of the cultural industries, depends upon this legal framework, and the cultural industries should be able to place a monetary value upon this exchange, for a greater and more diverse array of cultural goods. Particularly if they are Chilean. Because the implosion of the record business, the bankruptcy of so many movie rental chains, the lawsuits against users and the criminalization of the general public have only left us with the

rather bitter aftertaste of being unable to transform and adapt the existing structures of that “theater” that existed before digitalization revolutionized the way we perceive the arts and, in the process, revealed that the value added to the analog chain was not the most efficient.

For the same reason, foreign capital has proven increasingly more elusive to Chilean artists, as it tends to favor the survival of big international business over the cultivation of local talent.

GOVERNMENT GRANT PROGRAMS, CULTURAL DONATIONS AND INTELLECTUAL PROPERTY RIGHTS: FINDING THE RIGHT BALANCE

The collaboration or alliance between institutions—in the form of establishments or foundations—and the legal framework that makes local cultural industries possible in developing countries is every bit as complex as the detailed *mise en scène* described at the start of this essay. And when

the star at center stage is culture itself—more specifically, the culture of a given country—the matter grows even more complex because the way in which a country’s cultural industry is organized and asserted in a globalized and technologized world will establish the foundations for the economic development of said industry.

Whether it involves policies for facilitating access to cultural goods, incentive funds, labor and intellectual property laws, tax benefits, or policies for subsidizing and promoting a country’s cultural output, this coalition will have repercussions for the citizens of a given country as well as in the world at large.

We all cheer when we hear of subsidies and funds allocated to stimulate cultural activity, but no industry can be supported one hundred percent by the government—and on the rare occasions when this happens, the results are poor. It would seem that the objectives of government grant funds, which presently artists solicit and compete for, ought to be slowly reoriented toward the industry: to professionalize Chilean film; to facilitate capital so that new Chilean music labels might establish themselves internationally; and to develop associations, corporations and foundations that can become true agencies of cultural development.

Public funds should be focused primarily toward generating the industry’s business by taking proper advantage of intellectual property rights—in other words, investing more in publishing houses, Chilean music labels, and Internet companies that invest in intellectual property, rather than financing the work of individual artists. Otherwise, it may be feast today and famine tomorrow. The viability of these cultural enter-

prises, and the value they might add to artistic works (the raw material which is their sustenance), will most definitely require the government to optimize its cultural investment, in collaboration with the private sector, and assume a properly subsidiary role.

For this to occur, a well-established cultural donations law is key. The Chilean Cultural Minister’s recent announcement regarding the modification of the present Law of Cultural Donations, which will be brought up-to-date and made more accessible so that it may be an even more valuable instrument for financing the cultural industry, is very good news. The role of private companies is essential for both financing and managing of cultural industries in the digital age. And for the development of this initiative, in addition to the seed money that the government might furnish as initial support, private companies need a clear set of parameters, as do foreign investors in culture.

Quite possibly, the new administration’s first landmark moment with respect to intellectual property occurred when the new intellectual property law was passed in early 2010. This law was hotly debated during the previous administration and, while it did contemplate important modifications to facilitate the development of libraries and improve public access to cultural goods, many people were left with the distasteful sensation of a law that “would regulate intellectual property on the Internet.”

Following protests by artists, a contradictory and chaotic lobby on the part of record labels, Internet enterprises and telecommunications companies, what was supposed to be a national debate to approach the matter of digitalization, the legalization of private copies and the download of works

ON THE ONE HAND A REGULATORY FRAMEWORK FOR INTELLECTUAL PROPERTY WILL MAKE OUR COUNTRY A FOCAL POINT FOR CULTURAL INVESTMENT, BUT GOVERNMENTAL LEADERSHIP, THROUGH THE CULTURAL COUNCIL, CAN ALSO MAKE GREAT STRIDES BY BRINGING TOGETHER ARTISTS, COPYRIGHT HOLDERS, INTERMEDIARIES, AND INTERNET CONTENT AND ACCESS PROVIDERS TO DEVELOP CONTEMPORARY BUSINESS MODELS THAT ARE EFFICIENT AND ECONOMICALLY VIABLE IN THE DIGITAL ENVIRONMENT.

from the Internet, was ultimately aborted in favor of regulating as little as possible according to what had been agreed upon in the Free Trade Agreement with the United States. The polarization of the interest groups involved in the project only exacerbated the conflict, adding scandals and harassment to the issue (with members of Congress receiving mass email attacks before the vote), and satisfying very few people in the end. The sole Internet regulation established an anachronistic judicial notification system, without ascribing real validity to online communications and leaving Chile far from the standard systems operating in the European Union and the United States—precisely where the recommendation originated.

Intellectual property should be the driving force behind the development of cultural industries, the basis upon which public and private financing efforts ought to be concentrated. On the one hand a regulatory framework for intellectual property will make our

country a focal point for cultural investment, but governmental leadership, through the Cultural Council, can also make great strides by bringing together artists, copyright holders, intermediaries, and Internet content and access providers to develop contemporary

business models that are efficient and economically viable in the digital environment.

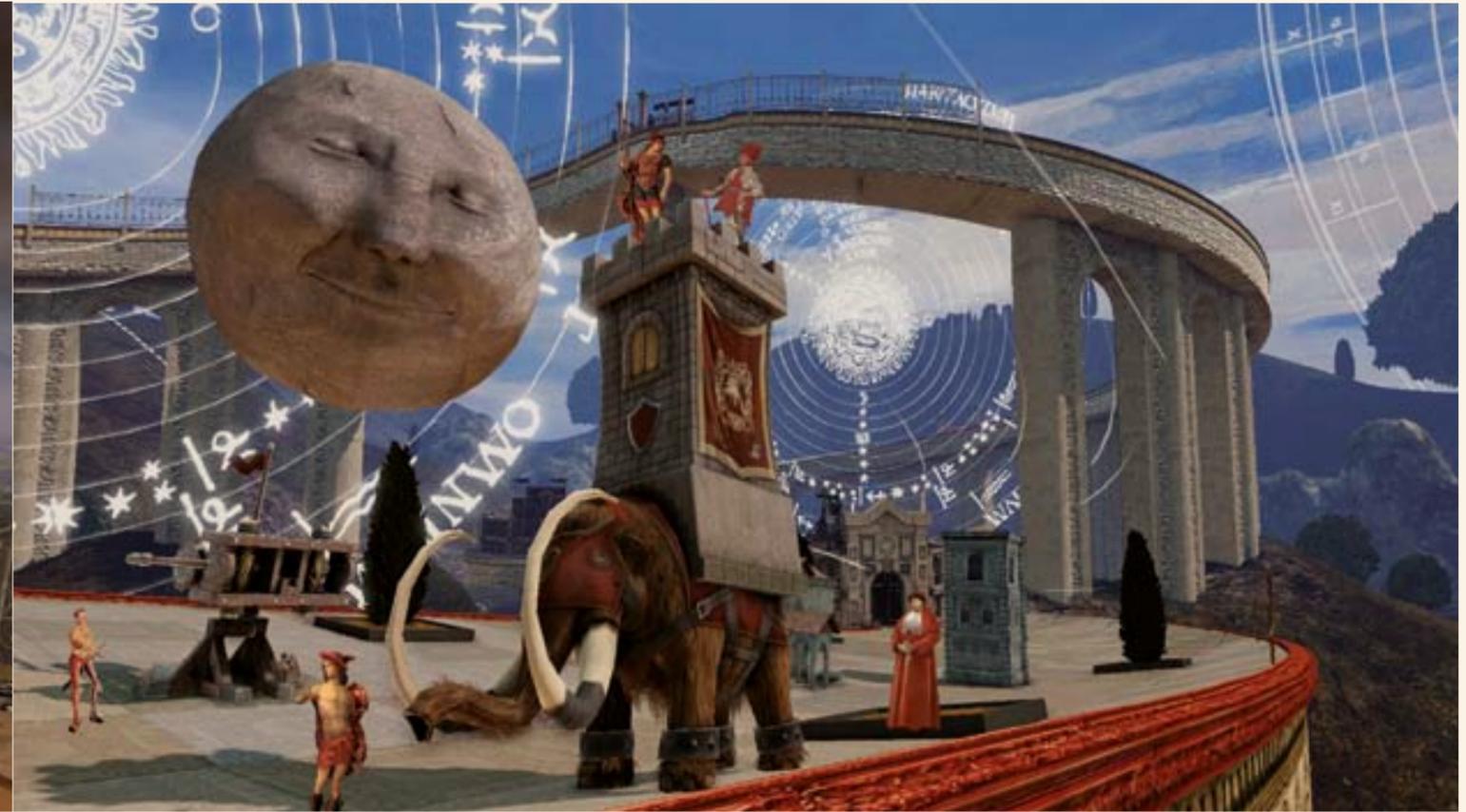
Educating the public, it should be said, is the way in which we may cultivate, over the long term, respect for the rights of creators and artists, as well as those of an industry that adds value to their work and disseminates it among the public. Truly compelling cultural offerings—whether in the form of books, music or Internet-based audiovisual productions—that can be made available to the great majority of the public require a civic sense of respect for culture, and to this end we have to destroy the myths associated with the fallacy that all cultural goods on the Internet are free. As long as a precious few entities earn money at the cost of authors—pointing their fingers at the “delinquent public” or arguing that they are not part of the industry per se but rather intermediaries of cultural works—it will be difficult to attract capital and investment for Chile’s cultural industry.

Most importantly, we should not forget that the stage we are building has at its center one protagonist: the culture and diversity of our country, both of which need wings in order to survive on their own in the society that awaits us in the future. ■

VIDEOGAMES MADE IN CHILE

The current worldwide boom in video games has made its presence felt in Chile as well. Today, a whole host of companies have invested in the creation of electronic entertainment on various different platforms. And they haven't done so badly for themselves. Now everybody wants to be part of the fun.

By Alejandro Alaluf B. Photos ACE TEAM



SOME WEEKS AGO, the renowned British magazine PC Gamer published a list of the 100 best video games of all time. Among them was one Chilean title: Zeno Clash. Occupying 65th place in the list, Zeno Clash was created in Santiago, Chile, by the independent developer Ace Team. When it launched in 2009, Zeno Clash caught the attention of a tremendous number of consumers and, particularly, specialized video game critics thanks to its tremendous originality.

It also, incidentally, went on to become the most successful Chilean video game of all time.

This is because in Chile, we make video games. Serious games. Real games. Far beyond those nice little flash games, the kind that are all over the Internet and have become something of a sad, bad joke. We're talking about full-fledged video games that are successful and even popular. Games of such a high standard that they are currently being designed for PCs as well as consoles such as Microsoft's flashy Xbox 360 and Sony PlayStation 3--both of which are part of a exclusive market that can generate up to US\$30 billion dollars a year worldwide.

Here, despite the fact that the budding local video game industry is growing at its own cautious pace, we can already identify two developers that have made some very worthy achievements and, in the process, earned the respect of their equals.

THE SUCCESS OF WANAKO GAMES

Let's take the case of Behaviour Santiago, today a branch of Behaviour Interactive, which is also known for being Canada's most successful independent studio in this field. Not long ago, before it was named Behaviour,

this studio was called Wanako Games. Let's rewind a couple of years.

It was the year 2002, and three Argentine friends and colleagues – Tiburcio de la Cárcova, Esteban Sosnik and Wenceslao Casares, the successful tech entrepreneur and creator of Patagon—decided to take a chance and started a business developing video games in Chile. Why? It was a particularly flexible place for the development of their atypical business platform and for the creation of video games that could compete in the big leagues in the US and Europe, and the country offered stability and few impediments to their goals. “We decided to set up in Chile because of its stable economy. It is a country with clear rules, a work-oriented culture, and an abundance of local talent. The Chilean market itself wasn't important to us. The idea was to import from Latin America to the United States and Europe. Chile was the perfect juncture for this. It wasn't so much because of the raw talent; more than anything it was because of the business platform,” admits Esteban Sosnik.

Not that the search for local talent was difficult. Once they were set up, the three partners focused on scouting, by making their way through universities and technical institutes specializing in 3D, and they also made plenty of calls and worked the classic word-of-mouth method. The response to their ad was spectacular: “Engineers with very rigorous academic training, specializing in video games –although not necessarily experts-- of outstanding academic and intellectual caliber. It was not a problem,” recalls Sosnik.

The development team began with only five employees, but by 2008 there were 50 employees and offices in New York. Shortly thereafter,

the studio became property of Vivendi Universal, and then Sierra Online, through a transaction valued at nearly 10 million dollars. By the end of 2008, Artificial Mind and Movement – now Behaviour – acquired the company. It was then that it adopted its current name.

But the truly interesting part of this story is the variety of games that the studio has been developing, mainly targeting home consoles as well as the explosive market of informal, socially-oriented games. In total the team has produced around 20 titles, among them some new enhanced versions of the ever-popular Tetris and the much praised Assault Heroes, which was chosen in 2006 as the best game to download for Xbox 360, according to the website IGN.com.

Today the team continues to develop games at full tilt. In 2009 Tiburcio de la Cárcova and Esteban Sosnik reinvented themselves and, with the support of Endeavor, founded Atakama Labs, a new studio focusing on the creation of social games for mobile phones. Of course they did: because to continue to create video games in Chile is a positive thing.

THE ACE TEAM CASE

The other large video game studio in Chile is Ace Team. Based in Santiago's Providencia neighborhood, Ace is a small and very independent group of young developers who, in fact, got their start at Wanako Games.

Motivated by an entrepreneurial, independent spirit, brothers Andrés, Carlos and Edmundo Bordeu, together with David Caloguerea, founded the company in 2007, although they had already been working on modifications of other games since the late nineties. The aim was to develop a new game called Zeno Clash.

From its launch in April 2009, the game captivated one and all with its original mix of fantasy cyberpunk, colorful settings, outlandish plot lines, psychedelic characters and hand-to-hand first-person combat scenes.

The popularity and, especially, the originality of the game successfully put Ace Team on the map. They are currently preparing, as might be expected, the sequel to Zeno Clash, but before they do so they will also release Rock of Ages, another unique title that, when it debuts later this year, will appeal more to the genre of strategy games. Even now, before its launch, it is already looking to be one of the most unusual titles of the year.

When it comes to making video games, it isn't enough to have an efficient production line—what you need is originality and, above all, a flair for entertainment. And that is exactly what is being achieved here in Chile. ■

Writer's biography: Alejandro Alaluf Bacal [38] born in Santiago and is a journalist from Universidad Diego Portales. Since a while he has been writing periodically on topics such as movies, television, music and pop culture; although the last years he has focused on technological issues and, more specifically, videogames. He is currently working in Cooperativa radio, Qué Pasa, Canal 13 Cable and is also lecturing at PUC on Videogame Evolution and Language. He has also created a videogames blog called Bolaextra.cl

Visual

SE BUSCAN PORTADORES DE TRADICION MUJERES, HOMBRES O COMUNIDADES

REFUGIO DE MANIFESTACIONES CULTURALES DEL PATRIMONIO INMATERIAL CHILENO

LOS INVITAMOS
A SER PARTE DE LA

TERCERA GENERACION DE TESOROS HUMANOS VIVOS, CONVOCADA POR EL CONSEJO NACIONAL DE LA CULTURA Y LAS ARTES.

Living Human Treasures is a program made by UNESCO and carried out in Chile by National Council for the Arts and Culture aimed at made conspicuous persons or communities' bearers of endangered traditions, praising his knowledge and ensuring the continuity of their work. Between 2009 and 2011 fourteen people been awarded and recognized. Here is a brief biography of each of them.

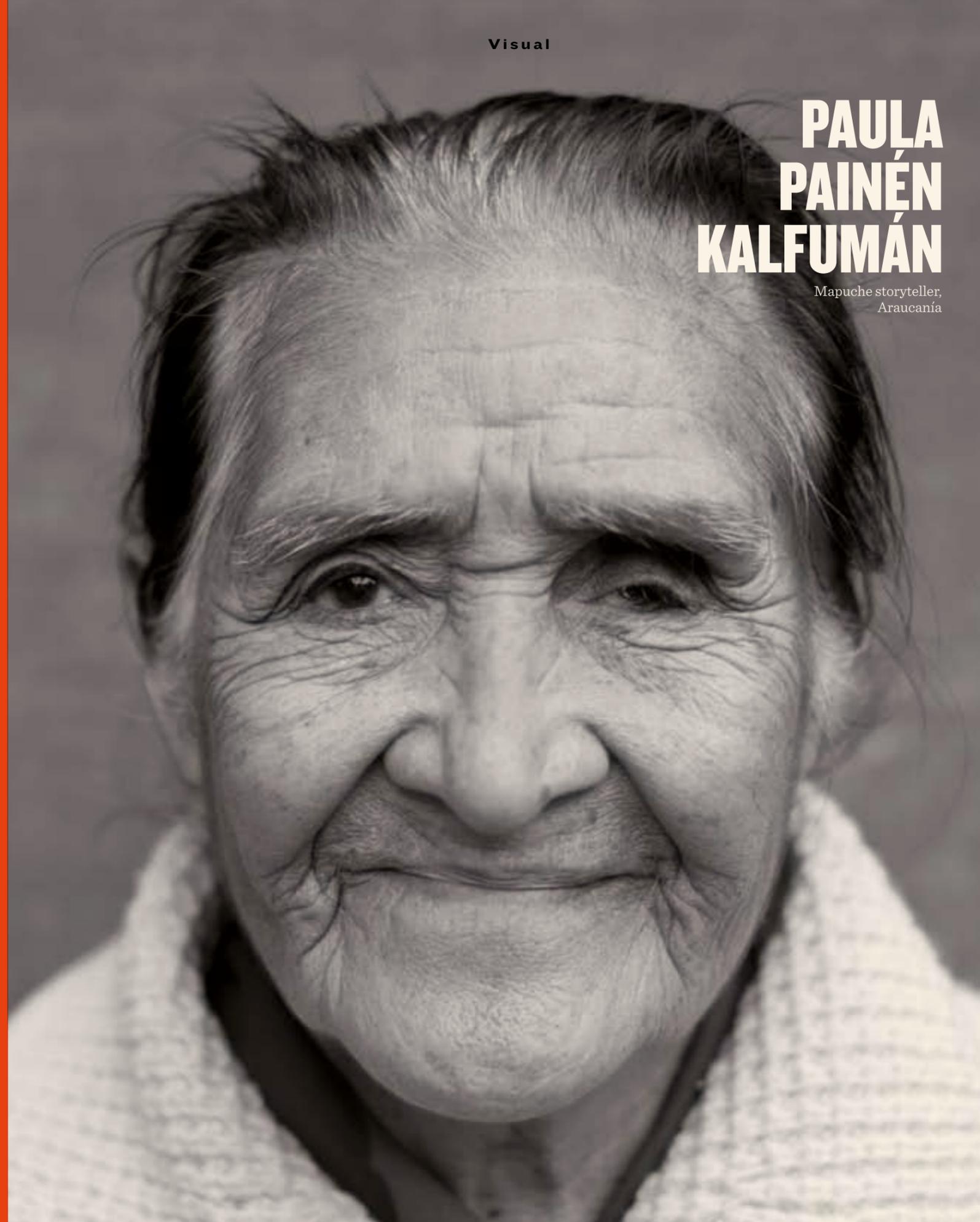
By *Marta Castillo* Photos *Alejandro Olivares*

"Wanted / tradition bearers / women, men or communities / refuge of cultural expressions of the Chilean immaterial patrimony / we invite you to be part of the third generation of living human treasures / summoned by the National Council of Culture and Arts"

Visual

PAULA
PAINÉN
KALFUMÁN

Mapuche storyteller,
Araucanía



Visual

MARÍA ANGELINA PARRA

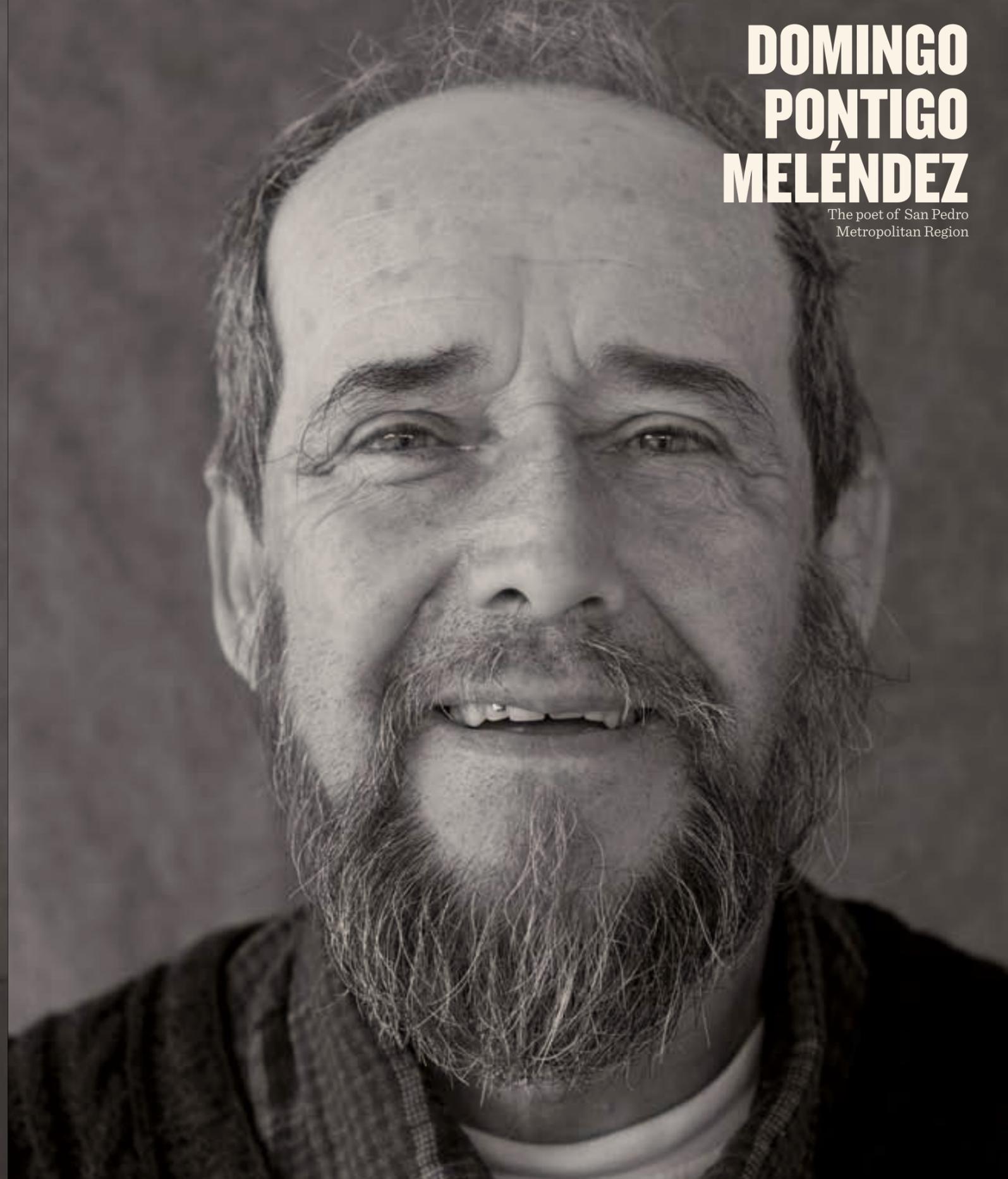
Rural songstress
Biobío, Penco



Visual

DOMINGO PONTIGO MELÉNDEZ

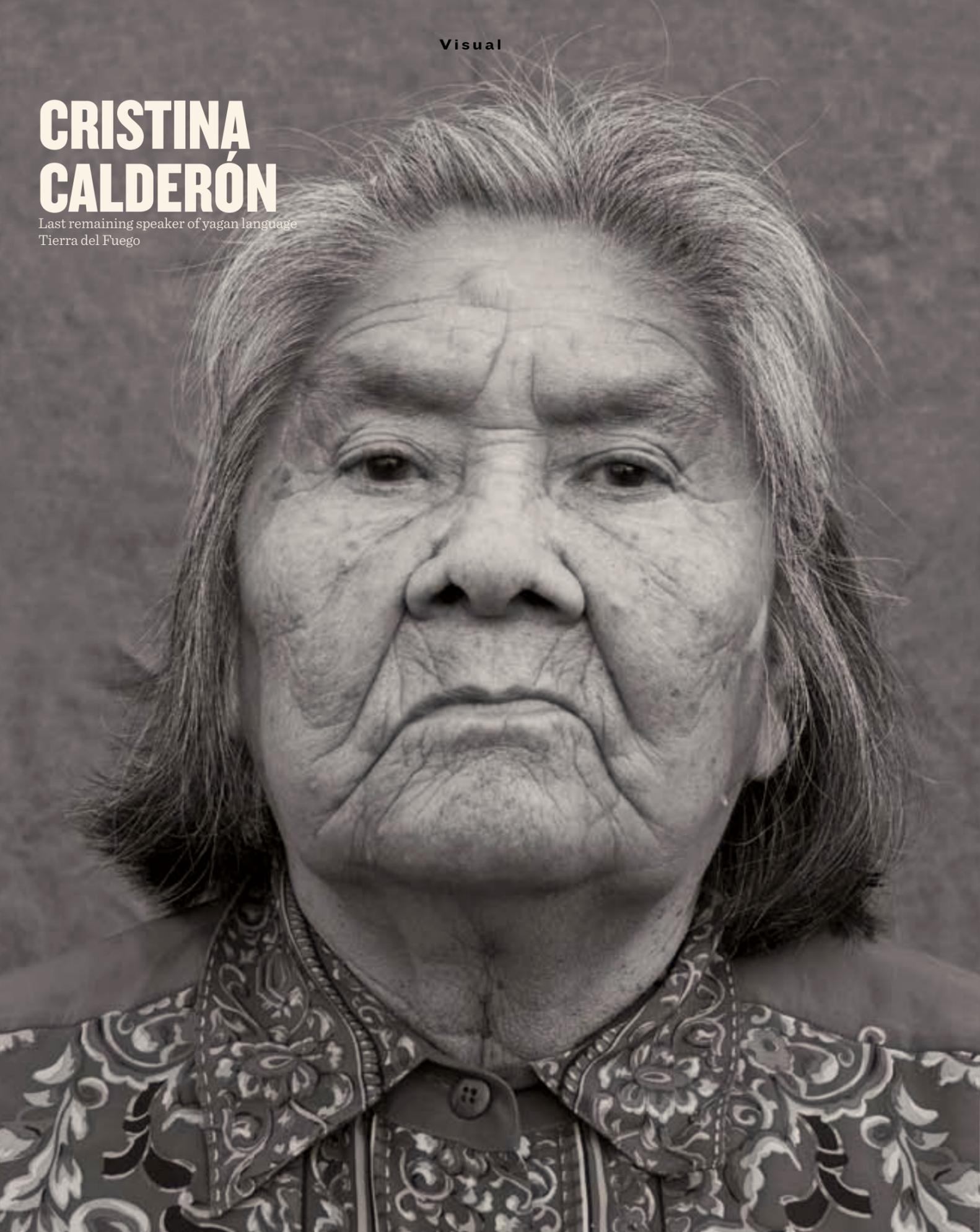
The poet of San Pedro
Metropolitan Region



Visual

CRISTINA CALDERÓN

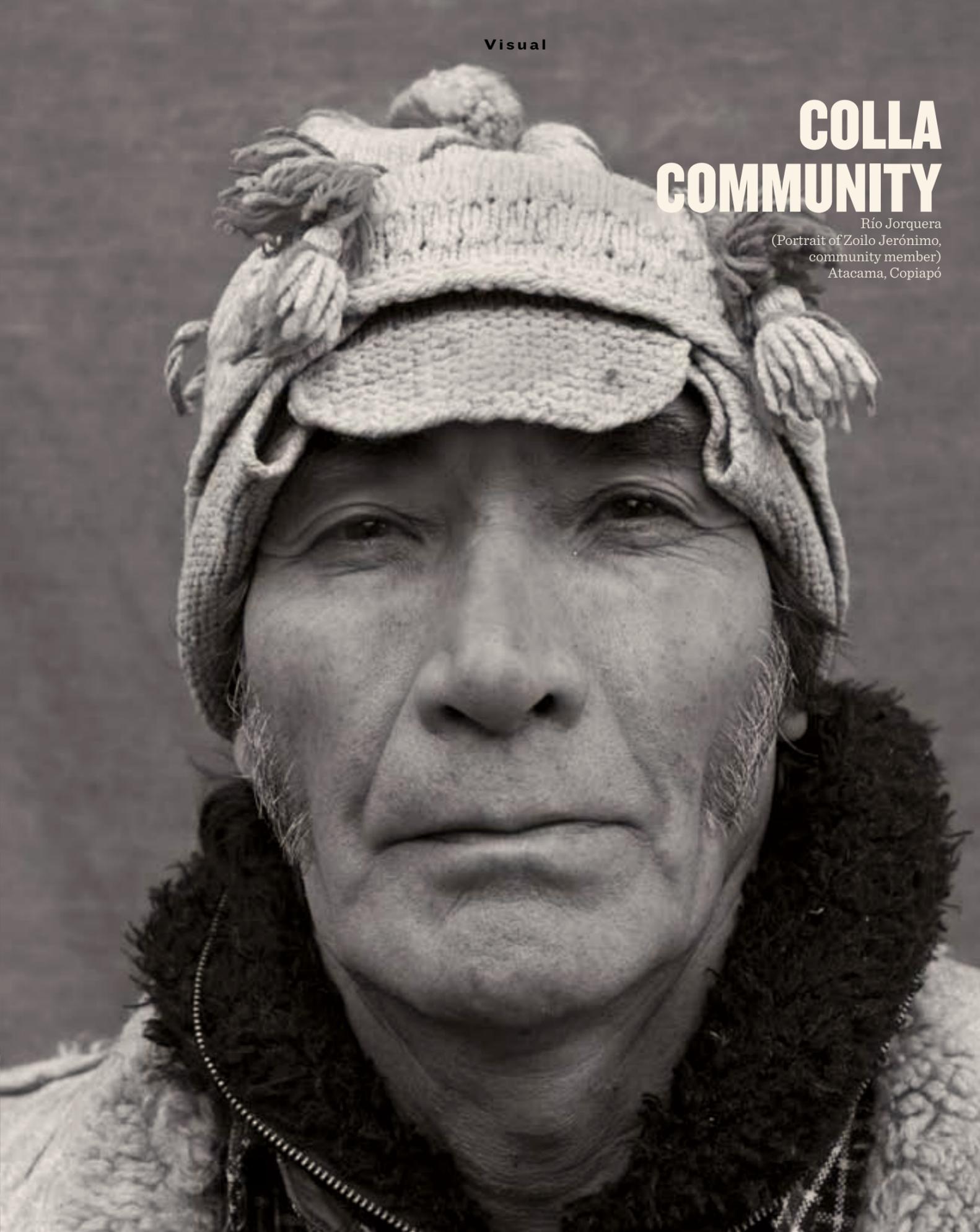
Last remaining speaker of yagan language
Tierra del Fuego



Visual

COLLA COMMUNITY

Río Jorquera
(Portrait of Zoilo Jerónimo,
community member)
Atacama, Copiapó



Visual

BAILE PESCADOR CHINO Nº 10

(Portrait of Marcos Véliz,
group member)
Coquimbo

Visual

RARI HORSEHAIR CRAFTS

(Portrait of Eliana Cárter,
community member)
Linares, El Maule

ALTHOUGH CUECA IS THE NATIONAL DANCE ACTUALLY DANCED THROUGHOUT THE COUNTRY, THERE ARE SO MANY LOCAL CELEBRATIONS AS CLIMATE AND GEOGRAPHY VARIATIONS. IN CHILE, POPULAR CELEBRATIONS HAVE A MIX OF ANDEAN, PERUVIAN OR BOLIVIAN FLAVOURS AND COLOURS.

CRISTINA CALDERÓN, LAST REMAINING SPEAKER OF YAGÁN LANGUAGE. TIERRA DEL FUEGO, PUNTA ARENAS

Cristina Calderón lives in Villa Ukika, the last remaining community of Yagán culture nearly the uttermost end of the world. She was born in 1929 in this very spot, on Isla Navarino, Tierra del Fuego. She is the only person in the world who can speak the language of this culture, which is still unknown by many. She is the last repository of the beliefs, customs and way of life of this ethnic group from Tierra del Fuego. She is also the last pure-blood descendant of Yagán people.

She narrates tales and stories connected to family memories, and she has been the source of inspiration for those researchers who arrive at Villa Ukika, 2 kilometers from Puerto Williams, in search of information on this ancient community.

Cristina is a member of the Yagán, the southernmost seafaring hunters on the planet who for over 6,000 years inhabited the region between the southern coast of Tierra del Fuego’s Isla Grande and the Cape Horn archipelago.

Starting in the second half of the 19th century, primarily as the result of colonization, an irreversible process of extinction began to take place, much as it did with the other Tierra del Fuego communities. Because of this, Cristina Calderón and her granddaughter Cristina Zárraga have been compiling a dictionary of Yagán terms and holding workshops to transmit the language and history of their forebears.

MARÍA ANGELINA PARRA, RURAL SONGSTRESS. BÍO-BÍO, PENCO

Guitarist and representative of the rural tradition in central-southern Chile, María Angelina Parra, 76 years old, has been recognized for her extensive poetic repertoire, which she accompanies with guitar music, and for her admirable commitment to singing as well as her dedication to communicating it and contributing to its documentation and dissemination.

Thanks to María Angelina’s work, this rural music has been transmitted orally in the form of a rich poetic legacy, with roots in the Spanish *cancionero*, enriched on Chilean soil over the passage of time. To achieve this fusion, the lyrics of her songs have been embellished –always with a touch of that sly humor so typical of the Chilean countryside—with countless animals, men and plants that faithfully represent the local style.

Originally from Lonquén, Ñuble, Parra presently lives in the district of Penco, in the city of Concepción, where she has played the role of rural songstress, enlivening parties, teaching and transmitting her knowledge.

Parra, an exponent of an art form she learned from her mother –Alvarita Parra, who learned it from her paternal and maternal grandparents, Lastenia and Margarita, and her Aunt Rosa—began at the age of 13 to sing at threshing and grape harvest celebrations, weddings, baptisms, family parties, funerals—any and all sort of celebrations, traveling through the many districts of the province of Ñuble such as Quirihue, Cobquecura and Portezuelo, and others.

Her simple tonalities are accompanied by lyrics such as:

I don’t know why I am condemned to such cruel and horrific suffering.

I have money, I have everything, but I don’t have the one thing I want.

I want a man who is as ugly and scorned as I am

Who will always be for me and me alone, and I for him.

RARI HORSEHAIR CRAFTS. MAULE

The eaves of the great country houses and the shadow of the grape arbors of Rari, a rural village in the center of Chile, in Maule, have borne witness for centuries to the bearers of a traditional body of knowledge that is unique in the world. They are women who silently weave horsehair by hand.

According to oral histories, this activity, which is performed all throughout the country, came about in this area by using the same technique used for the creation of utilitarian baskets, but in small-format pieces that could be used as clothing accessories or home decorations. These woven objects are subtle and elegant, between 7 and 12 centimeters long, delicate forms that represent the local rural aesthetic: figures of birds, butterflies, flowers, witches, dragonflies or tiny hats.

The weavers begin to learn their craft at the age of five, washing, dying and combing the horsehair first; then weaving or creating the structure. The knowledge of this community allows them to replicate the craft, transmit it to new generations, and innovate in the figurative aspects of the technique.

KAWÉSQAR COMMUNITY. PUERTO EDÉN, PUNTA ARENAS

The last vestige of Puerto Edén’s Kawésqar community, the name of which is translated as “Men who wear fur,” is presently comprised of only 22 people. Of this group, barely half speak the language fluently, given that some are children and young people.

The inhabitants of this indigenous community, known as the Alacalufes, were for 6,000 years nomads that traveled by canoe through the channels of Chilean Patagonia between the Golfo de Penas and the Straits of Magellan. They also traveled in and around the bodies of water formed by the islands to the west of Tierra del Fuego’s Isla Grande and to the south of the Straits. In the 16th century, when the community first came into contact with Europeans, it is estimated that its numbers were close to 3,000 souls.

Today, only a handful of older people hold onto memories and traditions of their ancestors. Nevertheless, younger generations have proven quite receptive to the workshops held by the community’s elders as a way of preserving ancestral customs and the native language of this ethnic group located in an isolated locality amid the westernmost channels of Chilean Patagonia.

BAILE PESCADOR CHINO NO. 10 OF COQUIMBO. COQUIMBO

Founded in 1810 in Coquimbo, this dance group, traditionally comprised of families of fishermen, is one of the oldest participants in the festivities associated with the Virgin of Andacollo and Sotaquí, as well as other religious celebrations of Chile’s Norte Chico region.

THE SONGS TO THE DIVINE CAME ABOUT WITH THE FIRST JESUIT MISSIONARIES, AS A WAY OF TEACHING CHRISTIAN DOCTRINE TO INDIGENOUS PEOPLE THROUGH VERSE AND MUSIC, AND THEIR THEMES INCLUDE THE CREATION OF THE WORLD, THE BIRTH OF CHRIST, THE SAINTS AND MANY OTHERS. THE SONGS OF THE HUMAN EXPERIENCE, ON THE OTHER HAND, REFER TO WORLDLY THEMES SUCH AS THE COUNTRYSIDE AND HARVEST, AND ARE SUNG BY FOLK SINGERS.

The *chino* dance is a very religious dance of Andean origins. It owes its name to its close relationship to the Virgin, whom the people of northern Chile call *china*. The men and women who were offered to the Virgin of Andacollo from childhood are extraordinarily special incarnations of the syncretism between the indigenous culture and the Hispanic elements of the Catholic evangelization that occurred here.

The dance, which is performed by men and women and accompanied by the sound of wood and reed flutes, is characterized by the execution of ancestral movements, trots and routines that date back some 800 years.

Their purple outfits and white slippers distinguish these dancers from those of other dances from the Coquimbo district, as do the rhinestones, which are embroidered with flowers, fringes, sparkling ornaments, sequins and all sorts of embellishments that make their costumes come alive so that the Virgin can distinguish them from everyone else.

DOMINGO PONTIGO MELÉNDEZ, THE POET OF SAN PEDRO. METROPOLITAN REGION

In addition to spending his time growing strawberries, Domingo Pontigo writes and sings religious music. He has even been recognized as the popular poet and singer of the Divine with the greatest number of written works in all of Chile. This farmer and popular poet lives in the district of San Pedro, Melipilla, in the Metropolitan Region of Santiago.

This tradition, which hails from the Chilean countryside, is one of the richest oral expressions of our intangible heritage. The poetry is sung in *décimas*, a verse of Spanish origins, and is divided between songs of the Divine and songs of the human experience.

The songs of the divine came about with the first Jesuit missionaries, as a way of teaching Christian doctrine to indigenous people through verse, and their themes include the creation of the world, the birth of Christ, the saints, and many others. The songs of the human experience, on the other hand, refer to worldly themes such as the countryside and the harvest, and are sung with folk singers.

Domingo Pontigo’s most renowned divine songs include “El paraíso de América,” a sacred tale told in *décimas* that encompasses the creation of the world all the way to the Apocalypse, and in the field of songs of the human experience, his “Historia de Chile en décimas” speaks of everything from the discovery of the Americas to the election of former president Patricio Aylwin.

Today this singer and popular poet can be heard at a number of important religious ceremonies in Chile, such as the Mass held in honor of the Patroness of Chile, Our Lady of Carmel, at the Templo Votivo in Maipú, held every year on 16 July.

COLLA COMMUNITY OF RÍO JORQUERA. ATACAMA, COPIAPÓ

Though they were once a nomadic people, today the Colla community of Río Jorquera lives in the Andes mountain range, in the province of Chañaral, Atacama. According to the history books, this ethnic group has main-

tained a presence on our territory since the second half of the 19th century. Colla men and women arrived at Chile from Argentina and southern Bolivia and then settled in such areas as Salvador, Potrerillos and San Pedro de Atacama, in the Norte Grande region of the country. For years they were known as isolated families that, scattered across the desert, shared the custom of cattle-raising.

Today, some 60 families, through their practices, give continuity to a treasury of knowledge and customs related to this high-altitude territory. For them, everyday life unfolds according to the rhythm of the productive activities of farming and cattle raising amid the gorges, the sun and the cold of the desert. In addition, they are small-scale producers of white, black and red ceramics, always in the form of jugs, plates and pitchers with handles. The State of Chile has recognized the Colla community as pertaining to the country’s native populations.

PAULA PAINÉN KALFUMÁN, MAPUCHE STORYTELLER. ARAUCANÍA

Inside Paula Painén’s memory is the largest library in the world of Mapuche stories. She inherited the art of storytelling from her maternal grandmother and the elders of her village, and she has transmitted these stories orally to younger generations.

Living in the district of Padre las Casas, close to the city of Temuco, she is one of the *wewpife*, or storytellers, who best embodies this native community’s ancient tradition of storytelling or *epew*.

Painén is aware of the fact that she is the repository of a most significant body of work, and to this end she expresses and exercises her unflagging commitment to the community and its native culture by holding a number of language and storytelling workshops for young Mapuches. As is typical of cultures without written language, in the Mapuche culture, orality serves to express the tremendous body of knowledge that has evolved over the centuries. Artistic manifestations such as *ul* (singing), *ñüttram* (true stories), and *epew* (stories) are examples of this. Each word contains the memory of a community and has been transmitted since time immemorial.

The *epew* are metaphorical stories, teachings that are directed particularly at the young people in the community. They evoke the past as well as both personal and collective memory. According to Juan Ñanculef, a researcher and historian of Mapuche culture, they are not just stories but real-life socio-historical chronicles as well.

Alejandro Olivares (1981). Photographer. He has worked in The Clinic, Ciper Chile and is currently an Iberpress correspondent. He has also been part of different magazines and journals such as Qué Pasa, Joia, LUN, The Sun and Focus. He has been awarded ten times by the National Press Gallery.

Retrospective

HALF-CENTURY POSTCARDS

In the last fifty years Chileans have experienced a series of unforgettable moments that have shaped our personality and charisma. An array of images, characters, brilliant ideas and emblematic misdoings. All landmarks that, with the benefit of hindsight, rise today as indelible Polaroids of what we call our cultural identity.

By Juan Antonio Muñoz, El Mercurio's Showbusiness Editor
Photos Courtesy of "El Mercurio"

August 7th
1946
REX THEATRE

After their opening, in its times as a venue for different shows, hosted great figures like Louis Armstrong, Marlene Dietrich, Maurice Chevalier, Nat King Cole, Joan Manuel Serrat and Sara Montiel. A unique place with its vast vault decorated with zodiac signs, which reached a record of six thousand tickets sold in one day. Today has become the first Hoyts Inc. multiple cinema.

1950
"FROM MANET TO CÉZANNE"

At National Fine Arts Museum. The exhibition of this show was a benchmark for Chilean artists' aspirations.

1959
VIÑA DEL MAR FESTIVAL

It began with a small group of musicians from Art School who played in the gardens of Quinta Vergara. But Tourism and Public Relations Director from Viña del Mar, Carlos Ansaldo, saw potential in them and on February 21st the following year made the first official edition of an event which is alive until today.

Early
1960
LAKE'S THEATRE AND
FRUTILLAR MUSICAL WEEK

What started as small meetings grew to become a classic summer festival in Frutillar, amidst our Lake District. In November 2010 an extraordinary theatre opened here, perhaps the best in our country. Nearly two thousand assistants, who included culture, politics, business and local personalities, proved for themselves that investment and twelve years work was worth the waiting.



October 10th
1964

NERUDA'S "ROMEO AND JULIET"

It was actually two simultaneous releases: the live performance of Neruda's translation of Shakespeare in Antonio Varas Theatre and the publication of the text by Losada publishing company. While Neruda chose hendecasyllabic verse as more suitable for Spanish language, director Eugenio Guzmán chose Diana Sanz and Marcelo Romo for the leading roles despite they had not long left Theatre School.

1966

SANTIAGO CULTURAL CORPORATION

Created by Major Manuel Fernandez, was key to the development of Opera in Chile. Indeed, the next year and with only 26 years old, Plácido Domingo debuted in Chile with "Andrea Chénier" and "Carmen".

1967

ALDO FRANCIA AND CINEMA

Francia was one of the founders of Film School at Universidad de Chile, Viña del Mar Cinema Club, which in the mid-sixties joint together amateur filmmakers who loved to shoot short-films, and Viña del Mar Art Cinema. To this period of time belong his films "Andacollo" and "Valparaiso my love", considered a landmark of Chilean Film history.

1968

"FROM CÉZANNE TO MIRÓ"

The exhibition took place at Quinta Normal's Contemporary Art Museum, and was the second major milestone of Chilean museum activity.

May
1970

"EL CHACAL DE NAHUELTORO"

Directed by Miguel Littin, shortly after its debut the film was acclaimed by both audience and film critics. Today is considered by many scholars as "real Chilean made classic".

1970

PIEDRA ROJA FESTIVAL

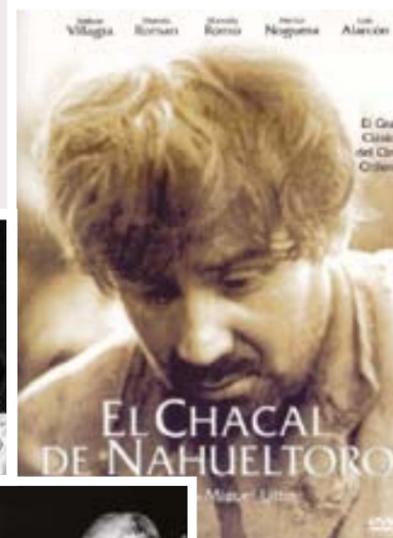
The first attempt to organize a musical festival in Chile is remembered today as an amateur-level event, "hippie" as it was entitled by the press those days, where mythical local bands such as the likes of Los Jaiwas, Blops and Lagrima Seca were the only familiar names for the audience. Stage and artists: all was very humble indeed. In fact, the Perry Farrell (Lollapalooza creator) in those old times was Jorge Gomez, a student from a School in Las Condes who wanted to organize a festival and raise funds for a Student Travel along with his companions.

January 1st

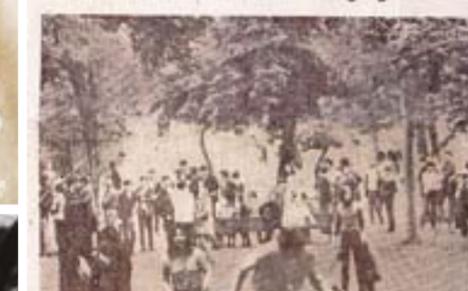
1970

FIRST AVANT-GARDE
MUSICAL FESTIVAL

Producer Alfredo Saint-Jean recalls: "they were three days of music along with Chilean and Argentinean musicians...we had at least twelve bands that sold out the tickets and played quite well at Quinta Vergara. It was an excellent production really". The meeting was repeated until 1973.



Redada de Hippies



Retrospective

1971

NERUDA WAS AWARDED WITH NOBEL PRIZE

Pablo Neruda, who dragged the rest of Chilean writers into a very idiosyncratic and personal way of writing, was awarded with the Nobel Prize of Literature. Two landmarks: the hundred copies of "Residence on Earth" published in 1933, and "Twenty poems of Love and a Song of Despair" (1924), which became the most edited and translated Chilean book over the world.

1973

OPERA ROCK

The controversial production "Jesus Christ Superstar" was finally on stage. Among many others figures, the leading roles were performed by Juan Carlos Duque, Carmen Montt and Renato Salazar. Former President Salvador Allende encouraged the Episcopal Secretary of those times, Carlos Oviedo Cavada, to attend the rehearsal.

1978

MIDNIGHT SPECIAL

Under UCV Channel TV-show support, Luis Morro has managed to gather at Quinta Vergara Argentineans leading musical figures Nito Mestre and Pedro Aznar, as well as bands like Pastoral, Alas and Congreso.

1978

SHAKESPEARE UNDER CHILEAN EYES AND PROSODY

Fernando Gonzalez released a free version which had a resounding success and was seen by thousands of people all over the country. The choreography was conducted by Andres Perez and music by Luis Advís.

1984

MEETING WITH OPERA

Thanks to the persevering work of Miguel Patron Marchand, Patricio Mendez, Patricia Vazquez, Miryam Singer, Nora Lopez, Cecilia Frigerio, Jose Azocar, Gonzalo Tomckowiack, Graciela Araya, Guido Barjas, Carlos Diaz, Mariselle Martinez, Lucia D' Anselmo, Gabriela Lehmann, Teresa Lagarde, Violaine Soublette, Oscar Quezada, Maria Elena Guíñez, Viviana Hernandez, Magda Mendoza, Pilar Diaz, Carlos Haiquel, Rodrigo Navarrete, Patricia Brockman, Carmen Luisa Letelier, Aida Reyes y Marcela de Loa, among many others, sang in the performances and International Season of this successful musical program.

December 13 1984

LOS PRISIONEROS

The group released their first album "La voz de los ochenta" (Voice of the 80's). A thousand copies were financially supported by Carlos Fonseca under Fusion record store's label. EMI music foresees the emerging phenomenon and thus came new productions like "Pateando piedras" (Kicking Stones), and from that point onwards they reached mainstream success and recognition in 1986.

1986

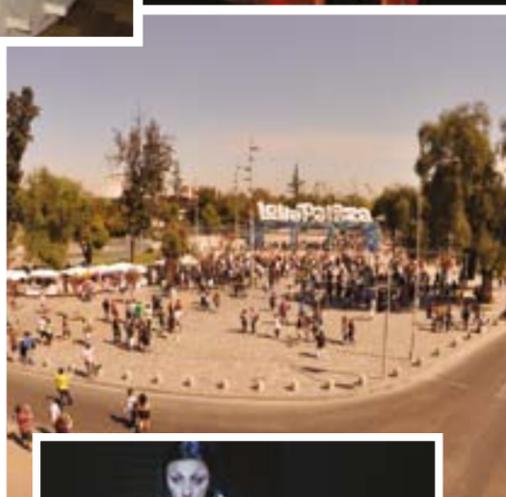
NEW YORK'S BALLET IN SANTIAGO

Ivan Nagy's work makes Ballet of Santiago strong enough to expand their repertoire and achieved international status. This same year Sara Nieto was the leading figure of the company when "Rosalinda" was performed at New York City Centre Theatre.

December 1988

"LA NEGRA ESTER"

Despite at first no one knew what was at stake really, emotion was there with absolute honesty and every human being was sooner or later astonished. Under the masterful guidance of Andres Perez, with "La Negra Ester" debut the legend began. It is a quintessential Chilean piece of art, impossible to conceive in another country.



March 7 1989

ROD STEWART

Scottish musician gig's was the first super concert in Chile. It attracted more than 60 thousand people in the National Stadium.

1990

ROCK IN CHILE

Famous musical figures such as the likes of Eric Clapton, David Bowie and Brian Adams filled the National Stadium. On September 30, El Mercurio writes: "A dazzling Show".

September 12 and 13 1990

AMNESTY INTERNATIONAL

For the author who writes "Soundcheck: early stories of Rock in Chile", journalist and musical critic David Ponce, the consequences of this event were several. "Groups that were at the top of global impact suddenly arrived: Sinead O'Connor, New Kids on the Block, Peter Gabriel, Sting, etc. And the National Stadium was crowded with more than 70 thousand people each day. It was truly amazing", recalls Ponce.

1991

WAGNER'S TETRALOGY MADE IN CHILE

They were heard the first 136 movements of "The Golden Ring" of the first Chilean version of "The Nibelung's Ring". It was conducted by Gabor Ötvös and the mise en scene was performed by Roberto Oswald and Aníbal Lápiz.

1992

NEW CHILEAN THEATRE

An attractive dramatic billboard was launched those years. Along with a significant return of the audience and young artists who started a new exploration of dramatic intensity and theatrical form. The most prominent releases were Alfredo Castro's company with "La Manzana de Adán" (Adam's apple) and "Historia de la Sangre" ("Blood's History"); Mauricio Celedón's company "Tranfusión", "Ocho Horas" and "Malasangre" ("Transfusion", "Eight Hours" and "Bad Blood"); Andrés Perez with his "Gran Circo Teatro" (Big Theatrical Circus) and La Troppa Company ("Salmón Vudú" and "Pinocchio").

1993

INTERNATIONAL DRAMA FESTIVAL

All the strength that came from the scene of the nineties already mentioned leads to a renaissance of Chilean dramatic companies, where Chilean actors alternate with excellent companies from abroad. A work under the wake of Teatro a Mil Foundation, with Carmen Romero and Evelyn Campbell as leading producers.

Septiembre de 2010

CRISTINA GALLARDO HAILED BY CRITICS IN NEW YORK

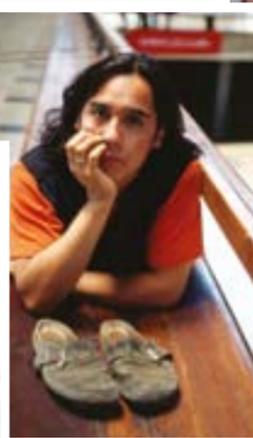
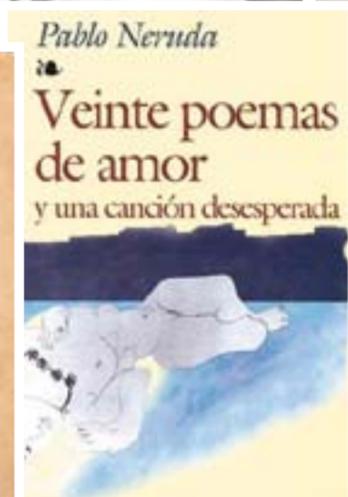
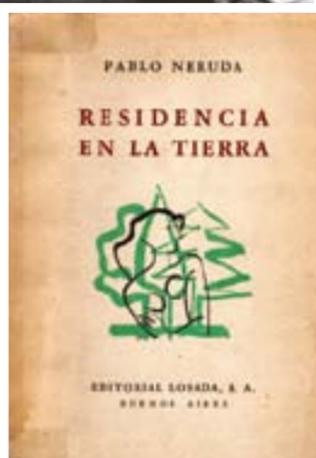
Chilean soprano Cristina Gallardo-Domás opened New York's Metropolitan Opera House Season performing Madame Butterfly leading role under the guidance of Anthony Mingella. Her performance was broadcasted live to an audience in Times Square.



Abril de 2011

LOLLAPALOOZA CHILE

In its first edition outside USA, the alternative rock festival was a groundbreaking success.

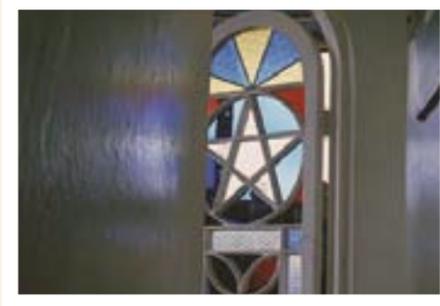


CULTURE FUNDS 20 YEARS OF HISTORY

Within months of its anniversary, Fondart suffers this year one of the most profound changes since its creation: overall process digitization and simplification of competition lines. Given this renovation, and with the conviction that from this time on will be easier to keep statistics, archives and records, here an overview of some projects funded that allow us to have a glimpse on history.

Fondart's twenty years harvest

The unforgettable, the forerunners, the winners, the controversial. These are some of the most emblematic projects of the first twenty years of the Fund for the Development of Art and Culture (Fondart in Spanish). The work of many artists who have driven the consolidation of these state resources and remain in history thanks to their contribution. When it was created in 1992, Fondart was instrumental as a valuable and necessary support for creators and cultural managers after the return to democracy. Since its inception, Fondart grouped all artistic expressions: dance, music, theatre, heritage, visual arts, painting and literature. One year after, the Book Council was created separately. Another milestone in Fondart's history was the creation of regional Fondart in 1998 as a way to promote and uphold cultural events throughout the country. Finally, in 2005 and after financing significant projects, musical and audiovisual funds gained autonomy to musical and audiovisual funds. The previous three sectors and their respective lines of development were renamed by Minister Luciano Cruz-Coke as Culture Funds, a culminating point within the management processes of these resources.



SINCE 2004 HAVE BEEN DELIVERED \$13.605.168.379 CHILEAN PESOS TO THE FOLLOWING ARTISTIC AREAS: CIRCUS ART, INTEGRATED ARTS AND MULTIMEDIA, VISUAL ARTS, CRAFTSMANSHIP, PROMOTION, DANCE, FOLKLORE, PHOTOGRAPHY AND THEATRE.

BETWEEN 1992 AND 2011 THE SO-CALLED CULTURE FUNDS (FONDART PLUS BOOK, MUSIC AND AUDIOVISUAL FUNDS) HAVE DELIVERED A TOTAL OF \$119.521.662.761 CHILEAN PESOS TO ARTISTIC PROJECTS IN OUR COUNTRY.

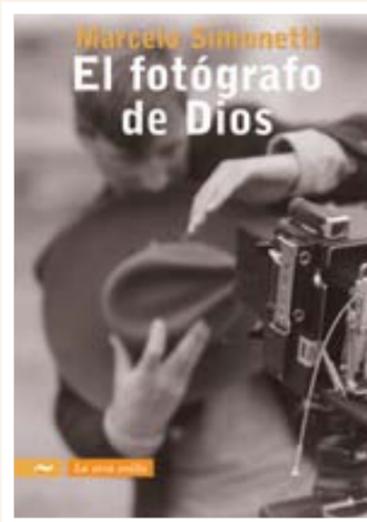
I. NATIONAL AND REGIONAL FONDART

PROJECTS WITH HISTORY

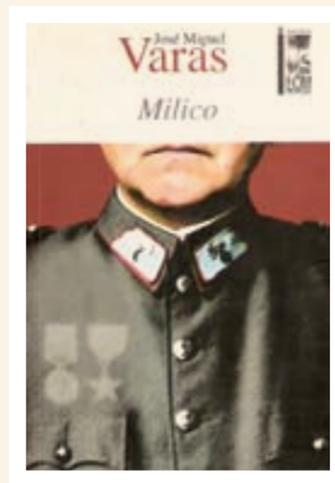
1. *Construction of square and museum access, La Sebastiana Cultural Centre, Neruda's Foundation, 1992.*
2. *"Los días tuertos" (One-eyed days), Alfredo Castro Gomez, 1992. Third part of the Testimonial Trilogy along with "Blood's History" and "Adam's apple".*
3. *"Moscas sobre el mármol" (Flies on the marble), Luis Alberto Heiremans, Cesar Alejandro Castillo Tirado, 1992. Assembly of 400 works donated by international artists, Salvador Allende Museum, Salvador Allende Foundation, 1992 and 1996.*
4. *Valparaiso Open Air Museum, creation of 20 mural paintings on the façade of several buildings in Bellavista Hill, Valparaiso. Art Institute, UCV, 1992.*
5. *"Fatamorgana", Gustavo Meza Wevar, 1999. The work was premiered in 2000 and is an adaptation of Hernan Rivera Letelier's novel.*
6. *Theatrical Version of "Loco Afán". Alejandro Trejo Zapata, 2000. Based on the book from Pedro Lemebel.*
7. *Assembly of radio-drama "Doctor Mortis". Paula Aros Gho. Premiere in 2003 under Paula Aros's direction.*
8. *Participation in Beijing 798 Biennale, China. Patrick Anthony Hamilton Dell'Omodarme, 2009.*
9. *Bruna Trufá's and Rodrigo Cabezas Exhibition, "Si vas para el mall", 2001.*
10. *West Santiago Cultural Circuit, Planetarium Promotion and Development, 2007.*
11. *Fifteen years of New Circus within 200 years of History. NGO World Circus, Chile, 2010. Chilean World Circus is an NGO dedicated to teach, nurture and promote New Circus Arts in Chile.*
12. *Recovery of Huemul Theatre Heritage Building. Corporation for Santiago's Development, 1999.*
13. *Infinite Skies Festival, Magellan's Region and Chilean Antarctica. Hain Productions, 2009.*
14. *Creation of Municipal Theatre Performing Arts Documentation Centre 2009-2010. Santiago Cultural Corporation, 2009.*
15. *"Research: Sharing Memory, Thirty Years of Pre-Columbian Chilean Museum", Larraín-Echeñique Family Foundation. 2009.*
16. *Talca-Constitucion Branch-line: A journey in the small coast train. Bárbara Fernández, VII Region, 2005.*
17. *Humberstone Auditorium's Equipment. Humberstone Drama Company. 1st region, 2005.*
18. *"Capote". Paola Giannini Val. 2006. Based on the story of Nicolai Gogol, Paola Giannini and Aline Kuppenheim develop this meticulous proposal using rod puppets.*
19. *"El hombre que daba de beber a las mariposas" (The man who gave drink to the butterflies). Theatre-Cinema Trilogy. Juan Carlos Zagal Reyes. 2009.*
20. *"Project Memory". 27F Destroyed Architectural Identity Rescue. Patricio Mora. VII Region, 2011.*
21. *Enlargement and Implementation of Engraving Workshop 99. Nemesio Antunez. 1992*
22. *Assembly of "Prat", by Manuela Infante. Maria Jose Parga Saavedra. 2002. First assembly of Chile's Theatre Company, written by Manuela Infante and directed by Maria José Parga and Manuela Infante.*
23. *"Kaweskar, Nomads of the Sea". Paz Errázuriz Korner. 2004. Sea Nomads is a series of photographs from Paz Errázuriz of the alacalufe ethnic (Kaweskar) who lived in Chile once.*
24. *Staging of "Fotonovela", a work of Royal de Luxe Company, "Teatro a Mil" International Drama Festival, 2005. Romero Campbell Productions.*
25. *"Violeta Parra: a cuarenta años de su muerte" (Violeta Parra: forty years after her death), traveling exhibition of her visual art, La Moneda Palace Cultural Foundation. 2006.*
26. *Fourth Design Biennial "Chile se diseña" (Chile designs itself), Universidad del Desarrollo. 2010.*

ONLY IN FONDART HAVE BEEN DISTRIBUTED \$71.763.010.955 CHILEAN PESOS. OF THEM, \$39.646.957.381 HAVE FUNDED PROJECTS FOR THE NATIONAL LEVEL AND \$32.116.053.574 FOR REGIONAL ONES.





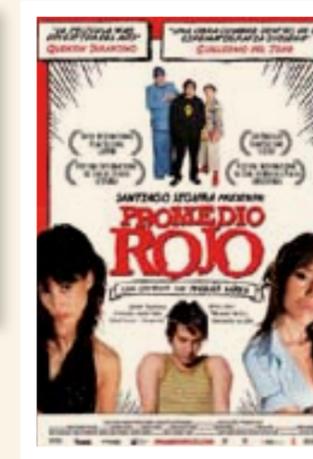
FROM 1993 TO 2011 THE NATIONAL FUND FOR BOOKS AND READING HAS GRANTED \$22.877.979.126 CHILEAN PESOS FOR THE DEVELOPMENT OF CHILEAN LITERARY INDUSTRY AND ITS CREATORS.



2. BOOK FUND

OUTSTANDING PROJECTS

1. *Las Hormigas Asesinas*, (Killer Ants). Alberto Fuguet. 1994.
2. *Poesía para la muerte del siglo*, (Poetry for the death of the century). Teresa Calderón. 1997.
3. Creation of the novel *El Bandido de los ojos transparentes* (The Villain with transparent eyes). Miguel Littin. 1997.
4. *Rescate de la novela social chilena*, (Rescue of Chilean social novel). Lom Publishing Co. 1996 and 1998. In this volume you can find texts from Volodia Teitelboim; Marta Brunet; Luis Merino y Fernando Alegría, among many others.
5. *Alone: cincuenta años de crónica*, (Alone: Fifty years of Chronic). International Net of Books. 1996.
6. *Grandes cuentos Chilenos del siglo XX*, (Great Chilean Stories of XX Century). Camilo Marks. 2001. Here meet narratives from Augusto D´Halmar, Enrique Lihn, Germán Marín, Francisco Coloane and Baldomero Lillo, among others, including 27 short stories.
7. *Historia del Jazz en Chile*, (History of Jazz in Chile). Ocho Libros Editores. 2003.
8. *Dile que no estoy*, (Tell him I'm not here). Alejandra Costamagna. 2005. Published in 2007 by Planeta.
9. *Tres viajes*, (Three Journeys). Francisco Mouat. 2006.
10. Writing and final revision of the novel *Milico*. José Miguel Varas. 2006.
11. *El Fotógrafo de Dios*, (God's photographer). Marcelo Simonetti. 2007.
12. *Los Magnates de la Prensa*, (Media Moguls). María Olivia Monckeberg. 2008. Published in 2009 by Debate.
13. *Montaña Bazofia*, (Swill Mountain). Aplaplac Productions. 2011. Comic based on "31 minutos" animated series, published by Hueders.



FROM 2005 TO 2011 THE AUDIOVISUAL FOSTERING FUND HAS GRANTED \$15.967.294.884 FOR CREATION, PRODUCTION AND DISTRIBUTION OF CHILEAN PROJECTS AND FILMS.



3. AUDIOVISUAL FUND

OUTSTANDING PROJECTS

1. *Johnny Cien Pesos*, Catalina Cinema Inc. 1993. Released in 1993 and directed by Gustavo Graef-Marino.
2. *Amnesia*. Arca Limited. 1993. Fourth film released by Gonzalo Justiniano.
3. *Machuca*. Andres Wood Productions Inc. 2003. It has been awarded, among others, with Vancouver International Film Festival Prize for Most Popular Film 2004 in Canada; Best Movie Prize, Bogotá Cinema Festival, Colombia, 2004; Most Popular Film, Latin-American Festival, Quito, Ecuador, 2004; Best Movie, Best Director and Best Supporting Actress, Viña del Mar International Festival, Chile, 2004; Best Supporting Actress and Audience awards, Valdivia International Festival, Chile, 2004.
4. *La Fiebre del Loco*, (Avalon´s Fever). 1998. Directed by Andres Wood. Released in October 2001. It has been awarded, among others, with Best Script Prize, New Latin-American Cinema Festival, La Habana, Cuba, 2001; Best Director, Lleida Latin-American Cinema Festival, Spain, 2001; Best Movie, Villaverde Cinema Festival, Spain, 2001.
5. *La buena vida*, (The Good Life). 2006. Directed by Andres Wood. Released in August 2008. It has been awarded, among others, with Best Actress and Best Actor Prizes, Biarritz Cinema Festival, France, 2008; Best Movie, Huelva Latin-American Cinema Festival, Spain, 2008; Goya Prize for Best Latin-American Movie, Art and Cinematography Academy, Spain, 2009.

CULTURE FUNDS HAVE DELIVERED TO CHILEAN ARTISTS ABROAD \$1.362.239.218 FOR THE DEVELOPMENT OF THEIR WORKS AND PROJECTS.

6. *Coronación*. Andrea Films Inc. 1999. Released in 2000, is the fifth movie by Silvio Caiozzi. It has been awarded with Best Director Prize in Montreal Cinema Festival, Canada, 2000; Best Movie, Best Actor (Julio Jung) and Best Script Prize, Huelva Latin-American Cinema Festival, Spain, 2000. Best Movie, Best Director and Best Incidental Music (Luis Advis) Prize, Trieste Latin-American Cinema Festival, Italy, 2000.
7. *Estadio Nacional*, (National Stadium). Carmen Luz Parot Alonso. 2000 and 2001. Released in 2001, it is the first investigative report about the events between September and November 1973, when the Sports Arena served as a detention and torture centre for more than 12 thousand people.
8. *Ogú y Mampato al cine*, (Mampato and Ogú: the movie). Cineanimadores Limited. 2001. Directed by Alejandro Rojas and written by David Turkieltaub, based on Themo Lobo's comic. It is the first animation movie made in Chile and is based on the popular 70's cartoon.
9. *Post Mortem*. Fabula Advising and Productions Limited. 2008. The third film of Pablo Larraín was officially worldwide released at Venice Film Festival in 2010 as part of the official selection. It has been awarded with Best Movie Prize, Cartagena de Indias International Film Festival, Colombia, 2011; Best Movie, Best Actor, Best Photography, Guadalajara International Film Festival, Mexico, 2011; Best Actor, Catalonia Latin-American Film Festival, 2011; and Best Latin-American Movie, Guadalajara International Film Festival, Mexico.
10. *Promedio Rojo*. Directed by Nicolas Lopez. Sobras.com Productions Limited. 2003. Released in 2004.
11. *Ojos Rojos*, (Red Eyes). Juan Ignacio Sabatini Mujica. 2009. Released in May 2010 is a documentary that shows and extensive journey through qualifying process of Germany 2006 and South Africa 2010 Football World Championship Cups, mingling the perspective of the audience and the team. Ojos Rojos became the most watched documentary of Chilean history, with over 30.000 spectators its first weekend.
12. *Bonsai*, Jirafa Cinema Distribution and Promotion. 2010. The movie, which is an adaptation of Alejandro Zambra's novel, was part of "Un certain regard" selection at Cannes Festival, the second most prestigious category of the event. Besides, it was awarded in 2010 with a Cannes Cinefondation residency during which the script was developed.
13. Filming, Edition and Sound work for the film *En la cama*. Matias Bize Garcia. 2004. Released in 2005, is Bize's second film. Winner of Best Movie Golden Award of Valladolid Festival, Spain the same year. It was awarded with more than 35 international awards.
14. *La vida de los peces*, (Fish life) Ceneca Productions Limited. 2008. Directed by Matias Bize. Released in Chile in 2010, his international release was the same year at Moscow Festival, Russia. It has been awarded with Goya Best Latin-American Movie Prize, Spain, 2011; Best Script, Huelva International Cinema Festival, Spain, 2010; Best Fiction Movie, Punta del Este Film Festival, Uruguay, 2011 and Best Director, Rapa Nui Film Festival, Chile, 2011.

NEW CULTURE FUNDS

SIMPLER BASIS

This year we introduce general competition basis for the first time; more simple, in a clear and friendly language, with fewer requirements and documents required. With this change is sought as much as possible to match the different guidelines and varieties of each fund. We diminish the number of existing forms and sub forms, being actually reduced from 150 in 2010 to 50 for this call. With this variant opportunities will increase because competition requirements are less specific.

INCLUSIVE BASIS

By reducing its forms, new basis for culture funding will allow more artists and creators to participate in contests without having to adapt their projects to specific requirements.

INSTANT ELIGIBILITY

Once admissibility stage is eliminated, this means that from this year onwards all projects will be evaluated, under the condition of submitting the required documents and web page requisites. Thus we expect to avoid past years situations which left more than a thousand projects useless.

CULTURAL MEDIATORS

Contests have been redesigned so as to promote the role of mediators that analyze cultural content and connect them with citizenry. All contests include infrastructure cultural lines with greater resources involved and National Fondart starts his promotion for cultural organizations guideline, which aims to provide viability over time to civil society organizations functioning.

DISCIPLINE-SPECIFIC DATABASES

Within Fondart new culture funds, under Creation category, there are specific grounds for each one of the nine artistic areas involved, namely: Dance, Theatre, Circus Arts, Architecture, Design, New Media, Photography, Visual Arts and Craftsmanship

STUDYING ABROAD

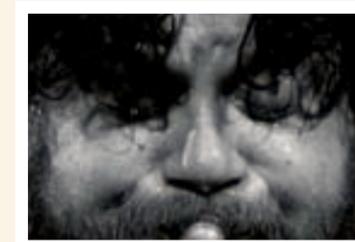
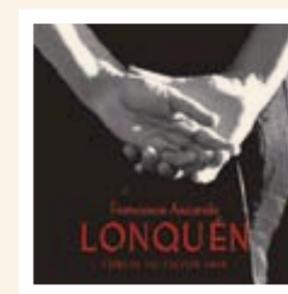
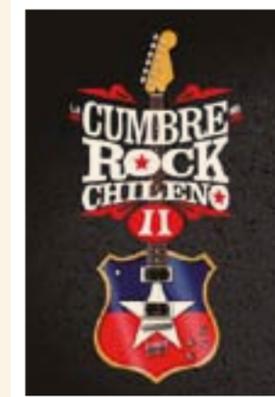
After four years of absence, culture funds are supporting financially postgraduate studies abroad once again. This line of competition provides resources to Musical, Audiovisual, Book and Fondart funds at national level. In between 2005 and 2008 over 402 projects were supported by this initiative.

NEW EXAMINERS AND ASSESSORS

It has already been launched an on-line call to bring the best examiners and assessors: artists and professionals from the fields of art, culture, academic and creative industries. We hope this process allows for greater transparency and excellence in the evaluation of projects.

CULTURAL INFRASTRUCTURE FOR REGIONS

This line of competition aims to finance, in whole or at least in part, equipment acquisition projects that contribute to display and visibility of goods and services in artistic disciplines and cultural areas related to Fondart, as also to develop existing audiences and cultural venues.



FROM 2004 TO 2011 MUSICAL FUND HAS CONTRIBUTED \$8.916.377.797 CHILEAN PESOS TO SUPPORT THE GROWTH AND DIFFUSION OF MUSICAL INDUSTRY IN CHILE.

4. MUSICAL FUND

OUTSTANDING PROJECTS

1. *Creation of a Youth Orchestra* in Universidad Austral, X region. 1992. In its creation was called Children's Orchestra, and was originally composed by Conservatory and Beethoven Foundation students plus boys and girls from public Schools in Valdivia. Today the orchestra has 22 members and has toured across the country and Argentina.
2. *Documentation Centre for Popular Music in Chile* (1940-1960), under the responsibility of Universidad de Chile. Created to preserve and document the urban popular musical activity that takes place throughout the country. Among its resources have had valuable microfilms and photocopies. It also has a sound file of Chilean and Latin-American popular music cassettes and digitally recovered records.
3. *El Húsar de la Muerte* incidental music. Horacio Salinas. 1994.
4. *Latin Jazz Record Production*. Christian Cuturrufo. 2001.
5. *80 son las razones*. Eduardo "Lalo" Parra Sandoval. 2002. Disc released by Warner Music in 2003.
6. *Tributo a Víctor Jara*. María Francesca Ancarola Saavedra. 2005. Recorded in 2006 under the title of "Lonquen". It was awarded with Altazor Prize in 2007.
7. *XVI Contemporary Chilean Music Festival*. Universidad Católica de Chile. 2006.
8. *Viento Blanco. Una Opera Nacional*. Sebastián Errázuriz Rodríguez. 2006. It was released on March 2008 at Teatro Municipal in Santiago.
9. *Anita Tijoux. Album, video and release*. 2007. Kaos, released in 2007, was the first solo album of the former Makiza leading singer. It mingles electro pop, funk, RB and Hip-Hop rhythms. It had 14 tracks and video clips: "Go!", "Despabilate" and "A veces".
10. *Radio Suena.cl: 100% pure Chilean music*. Joanna Whittle Navarro. 2008. Dissemination Platform of emerging Chilean bands 24 hours a day.
11. *Sin capital*. Nicolas Soto Chacon. 2008 and 2010. Support and dissemination project to Chilean regional music. Released in March 2009 by 13C Channel, and launched in 2010 by www.alteradoproducciones.com
12. *Himnos Locales*. Natalia del Campo Saavedra. 2009. Radio documentary series of Chilean music's most emblematic songs, released in July 2010 and broadcasted by Radio Uno.
13. *La Tierra Entera*. Patricio Manns de Foliot. 2009
14. *Noa Noa Festival 2.0 net labels version*. NGO digital wrights. 2009. Space organized by Digital Rights NGO for all musicians who download their work for the public under creative commons license. Furthermore, all live tracks will be recorded for free public download.
15. *Cumbre del Rock Chileno*. West plus Chile Limited. 2009. Best exponents of local rock met on January 11th 2009. The second summit of Chilean rock gathered 80 bands and more than 50.000 fanatics.
16. *Young Art Balmaceda Company*. Instrumental band of native peoples. Balmaceda 1215 Cultural Corporation. 2011.

RAÚL RUIZ: THE RETURN



Photo: Rodrigo Campusano

RAÚL RUIZ WAS NOT ONLY ONE OF THOSE BRIGHT HUMAN beings touched by creative genius, but he was also a kind and warm person, with a sparkling sense of humour and a deep love for life that was present in all he did, in the prolific and almost eruptive manner in which he lived every moment of his life. A born polyglot, an erudite and attentive reader, citizen of the world and, at the same time, Chilean up to the core. He wrote and filmed tirelessly, walking with ease along each and every one of the formats with an originality that dazzled from their first artistic endeavours in his teens until his last movie. The monumental corpus of Ruiz's artistic work is almost unapproachable for both film critics, colleagues and even the most orthodox film fanatics. And this situation does not have to do with the huge amount of movies made by him, but with the inherent complexity and depth of its thematic, layers, tracks and symbols that formed a cinematic meta-language inviting multiple readings and interpretations. Here we have his complex and personal view of a historical period captured in the frames of "Palomita Blanca", the reflections on the nature of time and memory in "Las Tres Coronas del Marinero" ("The Three Crowns of the Sailor"), or the metaphysical qualities that sometimes can reach the wedding between film and literature as it happened in "El Tiempo Recobrado" (Marcel Proust's "Time Regained"). The imaginary of Ruiz belongs to our country; the preoccupations and obsessions that always accompanied him, patently manifested through authors such as Federico Gana, Hernán Del Solar or Alberto Blest Gana. This has been proved by the thousand of corners inside the magical labyrinth of his movies, and also in the fact that he visited Chile whenever he could, despite an intense schedule that seems to leave no space between one production and another. These trips become more frequent, especially during the years he was more deeply reattached to his homeland. Raúl Ruiz always said that cinema is so full of rituals that are quite similar to go to the church every day. And despite sharing the Olympus with figures such as Buñuel, Antonioni and

Bresson, he always had that simplicity and genuine modesty characteristic of true geniuses. On a trip to Chile a few years ago he said in an interview: "...I've already left French Philosophers in the plane and I can actually have a rest for a while. You know I had to stay with my mother and with all the friends who miss you a little bit. After all, they can believe that you are very famous". And he was, but in the best sense of the word. He belonged to the distinguished group of authors who "Cahiers du Cinema" Magazine devoted a special issue in 1983. He wrote hundreds of original texts and others based or inspired in works of Proust, Kafka, Shakespeare and Klossowski; he worked with talented world-famous actors such as John Malkovich, Marcelo Mastroianni, Catherine Deneuve and John Hurt. He was both jury and awarded winner at major international film festivals, and he received in 1997 the National Prize of Audiovisual Arts.

Finally, I could continue because the list of his merits and recognitions is so long that one might think we're talking about a person who lived several lives in one. And, after all, it might be the case. Thus it seems likely that few of those who knew Raúl Ruiz during his childhood in Puerto Montt ever suspected the size of genius in front of them, perhaps nobody will ever explore the confines of the unrestrainable imagination from which flow the thousands of worlds we can only visit through his work, reflected in the thousands of hundreds of images he gave us. When he came to Chile paid a visit to his mother was a sacred ritual and today, almost the same way, with a flag at half mast our country finally receives his prodigal son for burial and eternal shelter. Farewell, master. ■

Luciano Cruz-Coke Carvallo

Minister President of the National Council for Culture and Arts

(Obituary published at "El Mercurio" on Saturday, September 27th, 2011).

The great Chilean filmmaker Raúl Ruiz died on August 19th 2011 in Paris. He was seventy years old and died due to a lung infection. He was born in Puerto Montt on July 25th 1941. Filmmaker and Film theorist, he lived in France after his self-exile from Chile in 1973. He reached international success in the early eighties with films such as "The Three Crowns of the Sailor" (1983) and "Treasure Island" (1985). His film "Mysteries of Lisbon" (2010) was awarded with a Silver Shell Prize at San Sebastian Film Festival, and he was currently working on a Chilean film, "La noche de enfrente".

He was the only Chilean author who Cahiers du Cinema Magazine devoted a special issue in 1983. He was considered a masterful filmmaker. In 1997 the Chilean Government awarded him with the National Audiovisual Prize. The same year he obtained a Silver Gold Prize in Berlin Festival due to his "extraordinary artistic contribution" with his film "Genealogies of a Crime". In his last years, Ruiz was closer to his homeland working on movies, TV shows and theatre.

Links

Matucana 100: Matucana 100 Cultural Centre's site, covering relevant information on current artistic projects and upcoming events.

www.m100.cl

Balmaceda Young Art: Cultural Corporation's website with venues in Santiago, Valparaiso, Antofagasta, Bio Bio and Lake District. News, events and workshops, among other resources.

www.balmacedartejuven.cl

GAM Centre: Gabriela Mistral Centre's site, covering relevant information on current artistic projects and upcoming events.

www.gam.cl

DIBAM: Web Port of Libraries, Archives and Museums Division, under Ministry of Education's guidance. It has news, upcoming events schedule, services and other resources.

www.dibam.cl

National Monuments Council: NMC's site, institution responsible of caring for the national cultural heritage monuments.

www.monumentos.cl

Chilean Memory: Web port covering Libraries, Archives and Museums Division digital cultural content, with entries and further reading on subjects like history, literature, social sciences, music and visual arts.

www.memoriachilena.cl

Nacional Library: Web port of Chilean Library offering access to books, archives, collections, online resources and further information about other contents.

www.dibam.cl/biblioteca_nacional/

La Moneda Cultural Centre: It covers relevant information regarding current artistic exhibitions, activities and upcoming events.

www.ccplm.cl

Museums from Chile: Website from Museum's sub-direction led by DIBAM, covering relevant information about public museum network throughout the country.

www.museoschile.cl

National Fine Arts Museum: NFAM's website, covering information about exhibitions, upcoming events schedule, collections, services and other resources.

www.mnba.cl

MAC: Contemporary Art Museum's website, covering information regarding collections, exhibitions and further cultural contents.

<http://www.mac.uchile.cl>

MAVI: Visual Arts Museum's website under assistance of Plaza Mulato Gil de Castro Cultural Foundation, it has relevant information regarding such topics as exhibitions, social and educational areas, etc.

www.mavi.cl

CinemaChile: It is a public-private initiative led by the Chilean Association of Film and Television Producers aimed at promotion of the Chilean audiovisual industry in international markets. Everything you need to know about national film industry.

Cine Chile: Online encyclopedia of Chilean cinema with reviews of films, actors, news, interviews, etc.

www.cinechile.cl

Chile Metrajes: Web directory of Chilean audiovisual works.

www.chilemetrajes.cl/comunidad/

SCD: Chilean Copyright Society's official website, protecting the right of musical artists in the country.

www.scd.cl

Popular Music: Online encyclopedia with news and relevant information regarding musicians, bands, authors, composers, performers and managers related to Chilean music.

www.musicapopular.cl

Chilean Letters: Website from Chilean Letters Corporation, with news and information about upcoming events aimed at promote books and reading.

www.letrasdechile.cl

Escritores.cl: Web portal of Chilean literature on the internet, covering news, biographies, specials and other literary resources.

www.escritores.cl

Chilean Book Chamber: Site of the Professional Association which brings together publishing companies, book distributors, libraries and direct sales organizations.

www.camlibro.cl

Contemporary Dance: Web portal dedicated to contemporary Chilean dance, with news, upcoming events schedule, blog and other contents.

<http://danzacontemporanea.cl>

Artescénica: Website with upcoming events schedule, news and scenic artists' directory.

www.artescenica.cl/danza

Dance Network: Website from Independent Dance Network Nodo Metropolitan, with news, upcoming events schedule and communal activities.

www.danzaenred.org

Sidarte: Website from Chilean Actors Union, covering news, upcoming events and further information on cultural activities.

www.sidarte.cl

Telón: Chilean Theatre's on-line magazine.

www.telon.cl

Pure Theatre: Website with upcoming events schedule, relevant information, workshops and other contents.

www.puroteatro.cl

World Circus: Website from World Circus Organization which seeks to teach, cultivate, promote and professionalize contemporary circus arts in Chile.

www.elcircodelmundo.com

Circus Memory: Website with news,

upcoming events schedule, online store and projects related with both traditional and new circus.

www.memoriacirco.cl

Chile Crafts: Website from Chile Crafts Foundation with on-line store, catalogs, further information regarding different techniques and several contents of local craftsmanship masters.

<http://www.artesaniasdechile.cl/>

Popular American Art Museum: Website showing collections of Chilean crafts pieces.

www.mapa.uchile.cl/colecciones/

UC Crafts: Craftsmanship's Program website from Universidad Católica de Chile.

<http://artesania.uc.cl/>

Qvid: Website from Chilean Association of Design Firms, with news, upcoming events and relevant contents of the area.

www.qvid.cl

Emergent Design: On-line community for Chilean designers.

www.disenoeemergente.net

Design Diary: Web portal with relevant information aimed at promote and spread design.

www.eldiariodiseno.cl

Architecture Platform: Web portal with news and contents about architecture.

www.plataformaarquitectura.cl

ChileArq: Website with blog, pictures, directory and other contents regarding this field.

<http://www.chilearq.com/web/>

Art to the Limit: Website from an editorial media specialized on the subject of contemporary visual arts, covering news, upcoming events, galleries, etc.

www.artellimite.com

Cultural Scanner: Virtual magazine covering contemporary art and new trends.

www.escaner.cl

Art Portal: Chilean visual arts media supporting culture and education, with contents for teachers, students and general public.

www.portaldearte.cl

Photo Space: Chilean Photography's Web portal with news, artists' portfolios and other relevant contents of the area.

www.fotoespacio.cl

Photographic Heritage: Website from National Centre of Photographic Heritage.

www.patrimoniografico.cl

FIFV: Website from Valparaiso International Photo Festival.

www.fifv.cl

Digital Culture Platform: Website with news, activities, media library and laboratories related to art, science and technology convergence.

www.plataformaculturaldigital.cl

Artishock: Contemporary art website with a strong emphasis on visual arts scene.

www.artishock.cl

BVAM: Website from 2012 Video and Media Art Biennial, organized by Chilean Video Corporation.

<http://bvam.cl/>

Escaner cultural

www.escaner.cl

Portal del arte

<http://www.portaldearte.cl>

Mira Cultura

<http://www.miracultura.cl/>

Arte al Limite

<http://www.artellimite.com/>

Estoy.cl: Upcoming events schedule covering music, cinema, theatre, dance and art exhibitions.

www.estoy.cl

Chilean Independent Art: On-line community of independent creators and artists. It covers visual arts, cinema, animation, theatre, comics, music, poetry and fanzines.

www.artechilenoindependiente.cl

Culture Council Site: A place where you can find news and relevant information on institutional activities including programs, funds and initiatives.

www.cultura.gob.cl

Culture Funds: On-line application portal for Culture Funds, allowing a comprehensive, faster and efficient online interaction.

www.fondosdecultura.gob.cl

Cultural Spaces: Comprehensive overview regarding information on cultural spaces in Chile, organized under criteria such as regions, communities and types of spaces.

www.espaciosculturales.cl

Crafts Record: On-line directory and record for Chilean crafts.

www.redartesania.cl

Film Commission Chile: Website from Chilean Film Commission, with further institutional information regarding upcoming events, activities and locations.

www.filmcommissionchile.org

Chilean Photography Virtual Centre: Digital platform of Chilean photographers and their work.

<http://www.cultura.gob.cl/catalogofotografia/>

Arts Map: Website covering relevant information on gallery circuits, upcoming events and visual art exhibitions.

www.mapadelasartes.cl

Schools of Rock: Schools of rock website, a program from National Culture Council supporting Chilean rock music scene development. It has videos, streaming and other resources.

www.escuelasderock.cl

Cultural Management Network: Website of cultural management from National Culture Council.

www.cultura.gob.cl/gestores/

Gabriela Mistral Gallery: Website from Gabriela Mistral Gallery dedicated to visual arts. It has upcoming events schedule, reviews, videos, etc.

www.culturalgoe.cl/galeriagm

Extension Centre: Website from Identity and Heritage Extension Centre, covering relevant information about upcoming events and activities.

www.centex.cl

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WWW.CULTURA.GOB.CL

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