

PLATFORM
TRANSLATION

Platform Translation

1. Presentation/ Concept

“Platform Translation” is a travelling project involving artists from South America, Europe, and the Middle East. Its main purpose is to explore the concept of translation through artistic practices and critical discourse.

It is an artists' initiative that wants to investigate the concept of *translation* by looking at its different politics and putting them into play. What power structures are brought forward in every act of translation? and What tensions occur when two poles confront each other? are general questions present in each stage of the project.

The very structure of the project brings out the negotiations that occur in every act of translation and stages the process itself. The “platform” then becomes a space of confrontation where several acts of translation occur in a multitude of times and spaces.

From the power relations that are played on a global public sphere between countries to the intimate relation of a couple, the project aims at investigating translation as a complex act of communication and cultural transcoding that is always reflective of a specific power structure. In this context, translation is considered as the negotiation between two poles (i.e. between the local and the foreign) where frictions lead to incorporation- resistance- rejection of the other. More precisely, the space where *translation* emerges as an action of displacement between two poles (two different cultural contexts, for instance) that involve a loss because of the impossibility of a perfect meaning transference between them.

The project includes exhibitions in five cities: Athens (October, 2008), Santiago de Chile (May, 2009), and Rome, Beirut, and Berlin during 2009. A core group of artists formed by Marwa Arsanios (Lebanon), Elena Bellantoni (Italy), Soledad Pinto (Chile), and Michail Theodosiadis (Greece) will migrate with the project to each destination where local curators and artists will join “Platform Translation. The aim is to explore the concept of translation from the social and cultural landscape of each city, deepening in its visual and linguistic reflection. Accordingly, the development of the artworks and the discussion about the concept of translation will be enriched by the cultural exchange that will take place among the artists and participant curators.

In each exhibition, the artists of “Platform Translation” will explore the notion of loss inherent to the concept of translation, its tentative and incomplete nature, and the sense of failure included in the idea of that every act of translation implies the transfiguration and betrayal of its initial point of departure (meaning, shape, image, among others) and questions the notions of the original and the point of origin. In this light, the participants will confront their own proposals to acts of cultural transcoding experimenting and dealing with relations of power/resistance that exist in every process of translation.

2. Structure

As it was mentioned above, "Platform Translation" comprises a small core group of artists, but a wider network of contributors. As a travelling project, Platform Translation will migrate from its starting point, Athens, to different destinations: Santiago de Chile, Rome, Beirut, and Berlin, where other artists and local curators will join the project.

Each local curator will develop a reading of the concept from his/her particular cultural context, and will invite local artists to participate in the show. Besides, the curator will write a text that will inform the exhibition and which will be published in its catalogue.

Each exhibition will include two sections:

1. The central show, where the proposal of the curator is developed.
2. A space of intervention (subtle), where the curators of the former and following exhibitions will give a "synopsis" or "trace" of those events. For example, the show in Athens will include an intervention of the curator of the exhibition in Chile; the show in Chile will have the intervention of the curators of Athens and Rome, and so on. Visually, these two sections will be mixed in the exhibition and will contribute to give continuity and coherence to the whole project.

The first exhibition will take place in Athens (from 31st of October to 30th of November 2008), at Zoi's, an independent exhibition space in Thission, next to the Acrópolis. The Greek curator Zoi Pappa will be in charge of the show and will count with the intervention of Natalia Arcos (Chile). This first stage of the project has the support of FONDART 2008 (a Chilean Government founding scheme that supports Chilean artists exhibiting abroad. See <http://www.consejodelacultura.cl>)

The second exhibition will take place in Santiago (May 2009), at Centro de Extensión de la Pontificia Universidad Católica de Chile. The Chilean curator de Natalia Arcos will be in charge of the show and will count with the intervention of Zoi Pappa (Greece) and the team of Italian curators Silvano Manganaro y Bárbara D'Ambrosio.

The exhibition in Rome will be taken in charge by Silvano Manganaro and Barbara d'Ambrosio and Natalia Arcos will be intervening. Currently, the team of Italian curators are negotiating with different exhibition spaces. The show is planned to take place in June 2009.

Finally, the shows in Beirut and Berlin have been planned for October and December 2009. Exhibition spaces are being negotiating. In Beirut, the Lebanese artists' organization 98weeks will be in charge of the curatorial work, with the support of Sandra Dagher, the curator of the Lebanese pavilion for the 52nd Venice Biennale.

“PLATFORM TRANSLATION_STREET HACKER 2”

SANTIAGO DE CHILE 7th OF MAY - 30TH OF MAY 2009

CENTRO DE EXTENSIÓN PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE

CURATOR: NATALIA ARCOS, CHILE

The bunkers (with their respective geography, territory and ecology) are places where the resistant cultural producer can make a destabilizing action more easily.

Critical Art Ensembled:” The electronic resistance, nomad power, and cultural resistance. ”

The section of the project “Platform Translation” that is taken in charge by the Chilean curator Natalia Arcos, focuses on the idea of generating a translation from computer concepts, related to the intervention of systems (as ‘troyans’, ‘hacker’, and ‘free software’), to the field of action of the visual arts. This translation is a theoretical exercise that pursues to connect the dynamics of Internet hacking to the aesthetic creation.

This research is generically titled “Street Hacker”, and the public space constitutes the territorial entity to explore and intervene. Each show, where this concept is developed, will be titled following a successive numeration (i.e. 1, 2, 3...). Under this point of view, the 31st of October in Athens, it will take place “Street Hacker 1”, the first part of this proposal, where it will be developed the idea of the *street*, as a dangerous passage, and the bunkers, as architectures of refuge¹.

Following Street Hacker 1, in Santiago de Chile will take place Street Hacker 2. There, we will work with the idea of *territorial re-appropriation*, attempting to bring forward those gestures of territorial demarcation that are inherent to the becoming of human beings, on historical as well as personal levels.

Street Hacker 2 (the logical continuation of the approach that will be adopted in Athens, but that clearly will work as an independent exhibition) will be a proposal on the recuperation and reuse of precarious materials: fabrics, cardboard, paper, wasted objects, and sounds. The materiality of the artworks will refer to the formal recovery of everyday elements, as visual, auditory, and tactile metaphors of the reappropriation of discursive topics, understood as ideas associated to specific geographical spaces: memory, survival, construction – deconstruction of spaces, and the intention of setting up a home, among others.

The key idea, then, will be the imaginary reappropriation of the street and the bunkers as an active alternative facing the withdrawn that the society suffers when it is threatened by the economical impositions of the global capital.

The capacity of material recuperation, connected to the survival in a territory, constitutes for me an adequate mode of sustaining an approach that defends other ways of exercising citizenship. In this way, the concept of translation (which axes the whole project of Platform Translation) comes out here in the capacity of constant reinvention, which is, at the same time, related to the dynamics of the free software (open coding programs that are improved by the users).

In sum, in Street Hacker 2, translation works on two levels: on the one hand, computer concepts are translated and illuminate the visual creation, and on the other, the artworks will embrace the capacities of change, mutation, and constant development.

¹ The street pointed out, mainly by the media, as a space characterized by its threatening character; and the bunkers represented by those spaces of work, dwelling and entertainment which are reproduced architectonically in almost all the western countries (shopping centres, fast-foods, etc.)

Participating artists

The artists that have been chosen for the project and that will work with precarious materials under an aesthetic of recycling are: Soledad Pinto (Chile), Carolina Hoehmann (Chile), Sachiyo Nishimura (Japan), Francisca Sánchez (Chile), Marwa Arsanios (Lebanon), Elena Bellantoni (Italy) and Gaia Pésico (Italy).

