

## Montañas en Resistencia (Mountains in Resistance)

A series of lectures and online conversations, which explore the possibilities and intersections between art, activism and academic research, to recognize mountains as living bodies. The cycle is developed in chapters that go from the field of the experience of the body and the social and political contexts of resistance to reach a conceptualization around the possibility of future life around and together with mountains; Proposing connections of care between human bodies, mountains, glaciers and rock formations.

Initiated by Amanda Piña, coordinated by Alessandro Questa and developed within the framework of Third Talks, of the DAS Research programme, of the Theatre and Dance Research Department of the University of the Arts in Amsterdam. In collaboration with Cecilia Vallejos, Gustavo Ciríaco, Siegmund Zacharias, Victoria Uranga and Miguel A López.

Languages, Spanish, Portuguese and English with translation in Spanish and

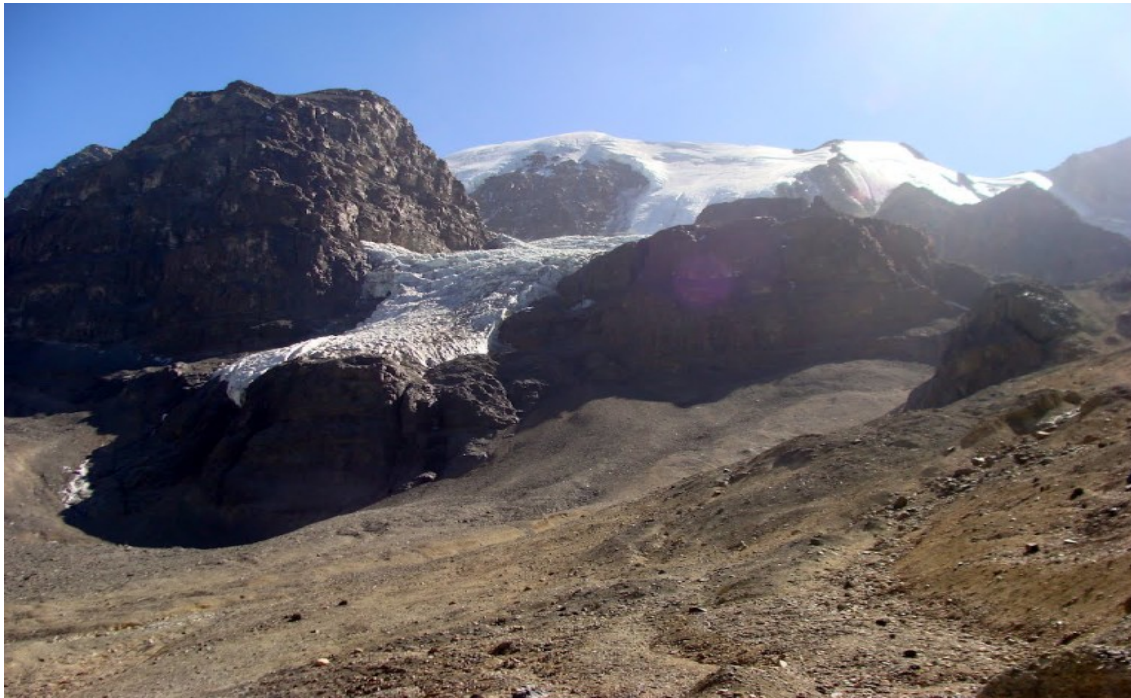


## 1. Cerro El Plomo (Apu Wamani) Santiago de Chile

A conversation with speakers of the organized communities around the Anglo American Mining Corporation site "Los Bronces" in the central Andes of Chile

With speakers from the following associations: Salvemos la Cuenca del Mapocho, Glaciares Chilenos, El Melon, No a alto Maipo y London Mining Network

Moderated by Victoria Uranga



## 2. Glaciar La Paloma (Dove Glacier) Santiago de Chile

A Meeting with glaciologist M. Jackson on a feminist approach to glaciers research and the implications of glaciers in human and non-human bodies in the context of climate change. What are the ancestral relations between glaciers and Humans?

Moderated by Amanda Piña



### 3. Ausangate (Apu Awsanqati) Cuzco, Perú

A conversation with Marisol de La Cadena on the notion of Earth Beings, the Uncommons and the political implications of her work in creating ontological openings to understand Andean world making practices beyond the notion of cultural belief.

Moderated by Miguel Lopez



#### **n** 4. Illimani, La paz, Bolivia

A meeting with Silvia Rivera Cusicanqui, on the presence of mountains and glaciers in Quechua speaking worlds towards a Ch'ixi perspective on ecology, in times of climate change

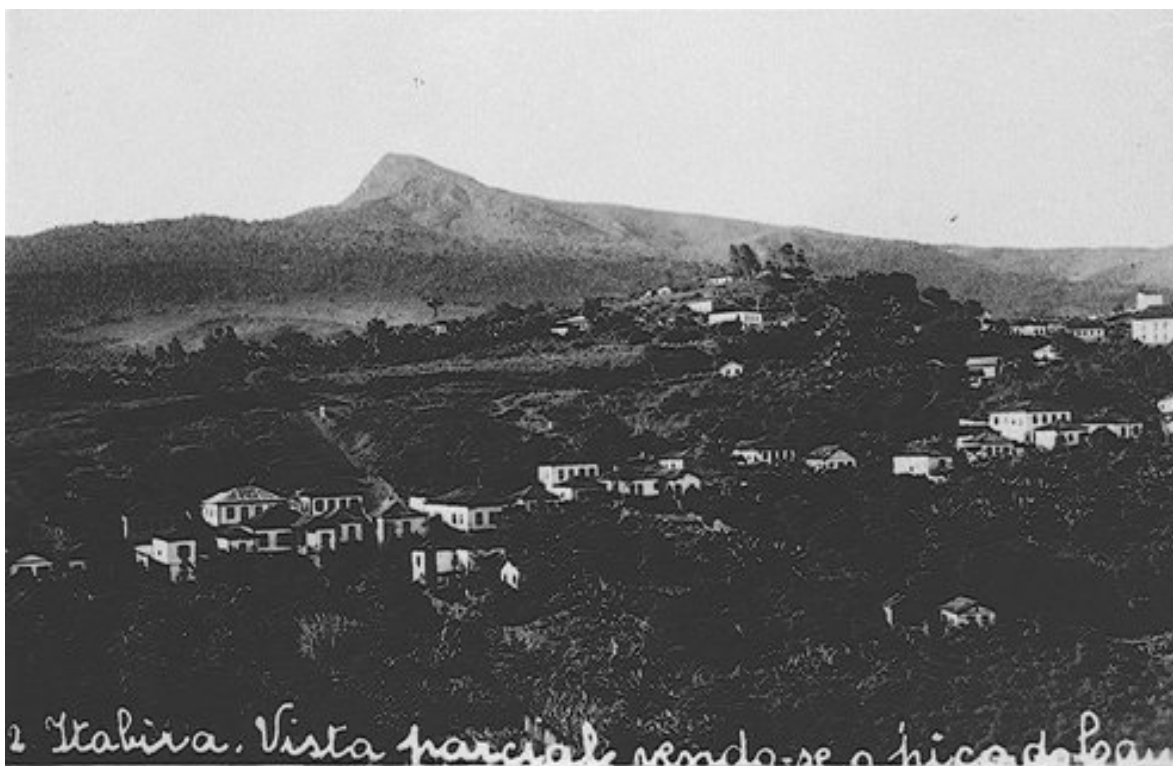
Moderated by Cecilia Vallejos



## 5. Two Women Sitting Down, Botu Creek Australia

*A conversation with Elizabeth Povinelli on rock formations in dreaming story, mining desecration and on the distinction between life and non-life in Geontologies*

Moderated by Siegmur Zackarias



## 6. Pico do Caué (Caué's Peak) Itabirá, Brazil

A meeting with José Miguel Wisnik, on issues related to his book "Machining the World. Drummond and Mining ", centered on the poetic work of Carlos Drummond de Andrade (1902-1987), on the history of Mining in Brazil and on the power of poetry as an instrument for broadening perception and for the creation of worlds.

Moderated by Gustavo Ciriaco



## 7. Chignamatztl, Sierra Norte, Puebla. México

A conversation with the anthropologist Alessandro Questa, who has been working with the Masewal Indigenous communities in the eastern Sierra Madre for 15 years and who has learned to recognize a non-Western spiritual ecology, where the bodies of the mountains and humans coexist and co-support each other.

Moderated by Amanda Piña



## The Mountains

**Cerro El Plomo (Apu Wamani):** is a mountain located in the Metropolitan Region of Santiago. With an altitude of 5424 meters, it is the highest point visible from the city of Santiago de Chile. On September 1, 1998, it was included in the tentative list of properties that could be considered for a potential nomination to World Heritage by UNESCO.<sup>2</sup> It was named Apu (Quechua: Lord) by the Incas, and on its slopes several remains have been found that show its importance as a ceremonial center.<sup>3</sup> Since the beginning of the 20th century, muleteers and climbers knew of the existence of ruins on the summit of El Plomo hill, which were known as "Indian Pircas". The first news of a sport ascent dates from 1896, when two European mountaineers believed to be the first to attempt the feat of reaching its summit. It must have been a huge surprise for them to find the ruins of the Inca sanctuary, and among them, a sardine can. In the following decades some muleteers and andinists partially excavated the ruins and discovered several anthropomorphic and camelid figures in gold, silver and Spondylus shells. The rumor that "a hidden treasure" was found by the Incas near El Plomo spread among muleteers and miners. The most important finding was this mummy of a 9-year-old boy, found on February 1, 1954, by Luis Gerardo Ríos Barrueto, Jaime Ríos Abarca and Guillermo Chacón Carrasco; the child would have been sacrificed to transform the hill into a sacred place. The Incan dairy farm used as a base camp by them was located in Corral Quemado; there the Incan priests rested when they went to make offerings to the Ushnu of Cerro El Plomo. The most important ceremonies carried out were the Capac cocha, in which young individuals, sons of princes, were sacrificed to pacify Viracocha.

**Glaciar La Paloma:** is located on the summit of the hill of the same name, about 30 km northeast of Santiago de Chile, and its highest altitude is 4,910 meters above sea level. It is one of the largest in the Central Andes of Chile.

Like most of the Andean glaciers, it was formed during the last ice age; the coldest climatic conditions favored the accumulation and later compaction of snow, generating this glacier. In the past, it covered a large part of what today is the Yerba Loca Valley; today this giant is retired and confined to the top of the mountain.

The accentuated retreat of the glacier (marking the trend of the other Andean glaciers) has become very evident in recent years, especially in those with low precipitation in the central zone.

**Ausangate:** (Apu Awsanqati), is a mountain of the Vilcanota mountain range in the Andes of Peru. With an elevation of 6,384 metres, it is situated around 100 kilometres southeast of Cusco in the Cusco Region, Canchis Province, Pitumarca District, and in the Quispicanchi Province, Ocongate District.<sup>[1]</sup> The mountain has significance in Incan mythology and contemporary culture. Every year the Quyllur Rit'i (Quechua for "star qsnow") festival which attracts thousands of Quechua pilgrims is celebrated about 20 km north of the Ausangate at the mountain Qullqipunku. It takes place one week before the Corpus Christi feast. The region is inhabited by llama and alpaca herding communities, and constitutes one of the few remaining pastoralist societies in the world; High mountain trails are used by local herders to trade with agricultural communities at lower elevations. Currently, one of these trails, "the road of the Apu Ausangate", is one of the most renowned treks in Peru. The area has four major geological features, the Andean uplift formed by Granits, the hanging glaciers and glacial erosional valleys, the Permian formation with its singular colors: red, ochre, and turquoise and the Cretaceous, limestone forests.

**Illimani:** The Illimani, with 6,460 meters above sea level, is a mountain in Bolivia, located near the city of La Paz. It is the highest in the Cordillera Real and the second highest in Bolivia (after the Sajama, which belongs to the Cordillera Occidental (Bolivia)). It is located in the Province of Pedro Domingo Murillo.

The Illimani is an enormous massif of more than 8 km in length and four summits that exceed 6,000 in altitude, these run from northwest to southeast, and of them is the last snow-capped mountain of the Cordillera Real from north to south; in the north the cord begins with the Illampu snow-capped mountain and ends in the south with the Illimani (southwest).

From the top, the altiplano, Lake Titicaca, can be seen as far as Peru, the Sajama to Chile and the valleys down to the Amazon.

**Two Women Sitting Down:** is about 170 km north of Tennant Creek in the Northern Territory and Scamby .The sacred site was desecrated by a mining company called OM Manganese in 2013. the site was part of a dreaming songline. that related the Aboriginal Kunapa people to a dreaming story about a marsupial rat and a bandicoot that had a fight over bush tucker. The blood from the creatures spilled out on to the rocks, turning them a dark red colour now associated with manganese. OM Holdings, a subsidiary of OM Ltd, were found guilty of desecrating the site in2013 fined \$150,000 for desecrating and damaging an Aboriginal sacred site in what the custodians are describing as a landmark ruling.

**Pico do Caué (Caué's Peak):** Pico do Cauê (African dialect word meaning brothers) is a mountain range located in the mining town of Itabira, in the old districts of Santana and Campestre de Cima. Since the arrival of the brothers Francisco de Faria Albernaz and Salvador de Faria Albernaz around 1720, Pico do Cauê already served as a reference for travelers in the region; it was through its blue glow that the adventurers, after the gold, headed to the streams that ran through its base, mainly in the Penha stream. At that time the peak rose to 1385 meters above sea level, but today, after years of mining, its altitude has decreased about 150 meters.

**Chignamazatl:** Located in the Northern Highlands of Puebla, México, the Chignamazatl Mountain has been revered and embodied by Masewal populations, nahuatl Speaking, since 4000 years. The name of the mountain translated as nine deer, in Nahuatl and is a site for offerings and the protagonist of dances which embody the mountain spirits through ritual choreographies.

## The People

**Corporación Salvemos la Cuenca del Mapocho,** is a legal entity formed by neighbours and inhabitants of the pre Andean area of Santiago, united to legally defend the mountains, glaciers, rivers and underground water reserves from the extractive operation of the mining corporation Anglo American, first global producer of copper

**Victoria Uranga,** Journalist active in environmental and gender justice, she directed the UNECO catedra of communication and media for citizen's participation. She is an active member of different associations working in the protection of non human nature in the Andes in Chile. She is member of the Corporation Salvemos la Cuenca del Mapocho.

**María Jesus Martinez**, is a member of the Coordinadora Ciudadana Ríos del Maipo and of the Coordinación de Territorios por la defensa de los glaciares, both Chilean civil associations for the defense of mountains, rivers and glaciers. She is a geographer

**Teresa Poblete**, Professor of State in Biology and natural sciences, master in environment of the University of Santiago, environmental educator and ecologist, Director of the movement Socio-Environmental of Colina, Defender of the Water, Territory and fight for Mining Tailings in Colina / Master in Environment is part of the groups, not Anglo American, El Melón, Colina, Lampa Lo Barnechea

**London Mining network (LMN)**, is an alliance of human rights, development, environmental and solidarity groups, based in London, defending and representing the interests of communities in the global south affected by extractive projects by multinational corporations with base in London

**Fundación Glaciares Chilenos (FGC)** is a non-profit organization that works in the preservation and protection of the glaciers located in the national territory, through the development of scientific research, visibility of content and creation of educational programs.

**Dr. M. Jackson**, Is an American geographer, glaciologist, and National Geographic Society Explorer. She is the author of the popular science books *The Secret Lives of Glaciers* and *While Glaciers Slept: Being Human in a Time of Climate Change*. M Jackson is a 2018 TED Fellow.

**Marisol de la Cadena**, Is a professor of the cultural Anthropology department at UC Davis, she coined the term Earth Beings as a translation from Quechua of the notion of Tira Kuna, she conceptualized the notion of the uncommons is an ethnographic concept, a concrete abstraction made manifest in the South American Andes at the historical moment of extractivism. She is author of the books *Indigenous Mestizos: The Politics of Race and Culture in Cuzco, Peru, 1910-1991*, *Earth*

*Beings. Ecologies of Practice Across Andean Worlds* (2015) is based on conversations with two Quechua speaking men that lived in Cuzco (Peru). Her research field works through what she called Ontological openings in the study of politics, multispecies (or multi-entities), indigeneity, history and the a-historical, world anthropologies and the anthropologies of worlds.

**Miguel A. López**, (Lima, 1983) is a writer, researcher and curator of contemporary art. His practice focuses primarily on collective processes, experimental art, feminist art, and gender and sexuality issues as they relate to political memory processes. López is the author of numerous publications on contemporary Peruvian and Latin American art. Since 2007, he is a founding member of Error! Hyperlink reference not valid. (broken link available at Internet Archive; see history and latest version), an international platform that investigates other possibilities of writing, archiving, exhibiting and historicizing the artistic-political practices that have occurred in Latin America since the 1960s. He is currently co-director and chief curator of TEOR/ÉTica, a private non-profit organization that operates as a platform for research and dissemination of contemporary artistic practices in Central America and the Caribbean.<sup>2</sup> In 2016 he was awarded the Vision Curatorial Award by ICI - Independent Curators International.

**Silvia Rivera Cusicanqui**, (La Paz, 9 December 1949) is a Bolivian sociologist, activist, contemporary theorist and historian.<sup>1</sup> She has researched anarchist theory, as well as Quechua and Aymara cosmologies.<sup>2</sup> She was director and co-founder in 1983 of the Andean Oral History Workshop (THOA) and currently directs the Ch'ixi Collective. She also works directly with Bolivia's indigenous movements, such as the Tupacataristas and cocaleros.

**Elizabeth A. Povinelli**, Is a critical theorist and filmmaker. Her critical writing has focused on developing a critical theory of late settler liberalism that would support an anthropology of the otherwise. This potential theory has unfolded across five books, numerous essays, and a thirty-five years of collaboration with her Indigenous colleagues in north Australia including, most recently, six films they have created as members of the Karrabing Film Collective. *Geontologies: A Requiem to Late Liberalism* was the 2017 recipient of the Lionel Trilling Book Award and *The Cunning of Recognition* was a Art Forum Best Book of the Year. Karrabing films were awarded the 2015 Visible Award and the 2015 Cinema Nova Award Best Short Fiction Film, Melbourne International Film Festival and have shown internationally including in the Berlinale Forum Expanded, Sydney Biennale; MIFF, the Tate Modern, documenta-14, the Contour Biennale, and MoMA PS1.

**Miguel Wisnick**, José Miguel Soares Wisnik (São Vicente, October 27, 1948) is a Brazilian musician, composer and essayist. He is also a professor of Brazilian Literature at the University of São Paulo. Wisnik has four records recorded. In 1992[1] he recorded the independent album José Miguel Wisnik. In 2002 he released the CD São Paulo Rio, which had the participation of the singer Elza Soares, with whom Wisnik performed some concerts in 2002, besides participating in the artistic direction of his album Do Cócix até o Pescoço. In 2003 she released the CD Pérolas aos Poucos. In 2011, she released the double CD Indivísivel, with a record dedicated to songs accompanied by piano, and another, by guitar. It regularly performs in shows in Brazil and abroad. Since 2005 he has performed several series of "lessons-shows" with guitarist and composer Arthur Nestrovski. He made four soundtracks for the group Corpo: Nazareth, from 1993, about the work of Ernesto Nazareth; Parabelo, from 1997, in partnership with Tom Zé; Onqotô, from 2005, with Caetano Veloso and Sem Mim, from 2011, with Carlos Nuñez, about songs by Martín Codax.

**Alessandro Questa**, Ethnologist by the National School of Anthropology and History, master in Social Anthropology by the national Autonomous University of Mexico, Master in Arts and PhD in Anthropology by the University of Virginia. Interested in understanding various transformations and imaginaries around the uncertain futures proposed by the so-called Anthropocene. Focused on the Ethnographic study of Indigenous ecologies at their intersection with multifarious effects of Global Climate Change as well as geo-capitalism and extractivist industry for Masewal indigenous communities in the northern highlands of Puebla, México. I explore how certain traditional dances stand as technologies to visualize and intervene socio-environmental relations.

**Juan Carlos Palma**, is a Mixtec dancer, choreographer and researcher focused on decolonial understanding of dance and choreography, focused on the transfer of rural indigenous dance into urban folkloric and queer representations. He is currently doing a PhD at Universidad Iberoamericana in Mexico City on Queerness in performance, and teaches at the Folkloric Dance School of Mexico.

**Amanda Piña**, Mexican-Chilean artist and cultural worker living between Vienna and Mexico City. Her work includes performance, installation, lecture, workshops and publications and is concerned with the decolonisation of art, focusing on the

political and social implications of movement. Her works are contemporary rituals for temporary dismantling the ideological separations between modern and traditional, the human, the animal and the vegetal, nature and culture. Her pieces have been presented in renowned art institutions such as Fondation Cartier pour l'Art Contemporain, Paris, MUMOK Museum of Modern Art, TQW and ImpulsTanz Festival, in Vienna. DeSingel Antwerpen, STUK Leuven, Buda Kortrijk, Beurschouwburg Brussels, Royal festival Hall London, Museo Universitario del Chopo, Mexico City, Tanz NRW, Düsseldorf and HAU, Hebbel am Ufer in Berlin, NAVE and Festival Internacional Santiago a Mil in Chile. Since 2008 she leads the nadaLokal in Vienna, which she founded together with the Swiss Visual Artist Daniel Zimmermann, a space specialized in expanded choreography and performance. Currently works on the realization of the long-term project Endangered Human Movements dedicated to movements and cultural practices that have already vanished or are threatened with extinction. Four volumes of research in the scope of this project have been already realized which include performances, Installations, Videos, publications, curatorial frames, workshop and lectures.

**Gustavo Ciríaco**, is a Brazilian performing artist based in Lisbon. He started his career in Political Sciences and then drifted to dance-making and site-specific projects. In his works, he dialogues with the historical, material and affective context, moving from exhibition projects to multimedia staged work, passing through works and landscape projects. Ciríaco has travelled and worked in Europe, Asia, Latin America and the Middle East in projects, artistic collaborations and workshops. His works have been presented in major national and international festivals, galleries and venues as Crossing the Line/N.York, Casa Escendida/Madrid, Museu Serralves/Porto, Mercat de Flors/Barcelona, Alkantara, Culturgest, TNDM II, ZDB, Museu Berardo/Lisbon, Ferme de Buisson/Paris, Tanz im August/Berlin, Al-Mammal Foundation/Jerusalem, Prague Theatre Festival/Prague, Vooruit/Ghent, Tokyo Wonder Site/Tokyo, Digital Art Center/Taipei, CENEART/Mexico City, Panorama, CCBB/Rio de Janeiro), Arqueologías del Futuro/Buenos Aires, SESC, Itaú Cultural/São Paulo, Salón 44/Pereira, Walk&Talk/Azores, London Festival, BAC/London, NottDance/Nottingham, Arnolfini/Bristol, Metropolis/Copenhagen, NAVE/Santiago, FIDCU/Montevideo, FADJR/Teheran.

Cecilia Vallejos, with a trajectory as a theatre director, she has oriented her practice toward dramaturgies of texts based on testimonial narratives. From 2003 to 2014, she produced a versatile way of working based on statements, biographical accounts and recollections of stories. In the year 2011, she started collaborating with domestic workers and artists of the Union of Cleaners (FNV) in producing joint projects, in particular videos and publications as part of the group's ongoing struggle for legalisation of their labour. This unique association between artists and non-artists, in combination with the tactics of visualisation to reach out to and work for a different public, situated her skills and research procedures anew. In 2015 she earned a second academic degree at the University of Amsterdam on the topic of the conceptual understanding of art practices connected to specific contexts.

**Siegmar Zacharias**, is a performance maker, researcher, curator. She explores the politics of alienation & intimacy in embodied thinking/being with matter and matters in collaborations with humans and non-humans. Her work has been shown internationally. It develops formats of performances, installations, discursive encounters dealing with questions of agency, ecology of artistic practice, modes of visceral rationalities. Learning from uncontrollable materials like, smoke, slime, swamps, earthquakes, the nervous system I am working towards a posthuman feminist poet(h)ics. Recent works include: Slime Dynamics; The Cloud: a cosmochoreography; Dirty Talk; invasive hospitality; The Other Thing 12-24hrs immersive research (#1 liquefied encounters, #2 intimacy with death). series: ecologies of artistic practice Siegmar studied philosophy und comp. Lit. in Berlin (FU) and London (UCL) and performance at DasArts Amsterdam. She teaches internationally and is a regular guest lecturer at DOCH Stockholm, HZT Berlin, Bard College Berlin. Since 1993 she has been working on non-violent communication strategies with workers representatives. She is a Phd. candidate at Roehampton University on a AHRC TECHNE scholarship.