

Marcela Armas.

Durango, Mexico, 1976. Lives and works in San Miguel de Allende and Mexico City.

Currently she is researching the magnetic properties of minerals and their possibilities for storing information through sound as a means of interpretation and induction. Her work articulates disciplines, techniques, work processes and research to inquire into the relationships of society with matter, energy, space-time and the construction of memory.

BFA by the University of Guanajuato and studies in the Polytechnic University in Valencia, Spain. She was awarded by ARCO/BEEP Electronic Art in the Arco Madrid Fair 2012. Prize for Iberoamerican Production VIDA 16.0 of Telefonica Foundation of Spain. Member of the National System of Art Creators in Mexico. Program of Support for Research in New Media of the Multimedia Center of the National Center for the Arts in Mexico.

She has participated in Mercosur Biennial in Porto Alegre, Brazil, 2009 and Habana 11th Biennial "Social practices and imaginaries", 2012. Directed with Gilberto Esparza, experimental electronics workshops Fundación Telefónica VIDA 10 in Peru, Argentina, Chile and Mexico. Recently she directed Implant, a public space art project based in Denver and Mexico City, developed for the Biennial of the Americas. Armas is part of Triodo collective with Gilberto Esparza and Iván Puig. With Arcángelo Constantini directs the sound art cycle Meditatio Sonus. Currently she is member of the National Art System in Mexico.

Her work has been exhibited in Mexico, North and South America, Europe, India and Moscu.

marcelaarmas.net



Ocupación, 2007

Ocupation is an action arising from the occupation of space for vehicular traffic, as a reflection about humans as carriers and noise generators, but also, about the loss of sovereignty of human body in times of consumption society and exacerbated urban growth.

The main idea is to walk, taking into advantage of traffic congestion in cities. To perform the action was developed a portable kit with a choice of 7 different car horns, and therefore different automotive sounds. A control on the arm is used to activate the devices while walking, in order to stablish communication with the rest of isolated individuals driving their cars. The result is an unexpected situation: drivers who use the horn of their car to express their bewilderment, while others use it to participate in a dissonant but playful collective concert.

This action has been executed in the streets of Mexico City and Porto Alegre Brazil.



Neumático, 2007

Neumático is a site-specific project developed with a tractor tire wheel, air pressure, a motion detector device and the physical dimensions of the space.

The project is a sound action related with the dimensions of the space. The tire wheel is showed in the space without air using an electronic device to activate an air pressure system to inflate the tire slowly. The limits are the resistance of the material and the physical dimensions of the exhibition space. The inflation process obstructs the space and generates a level of psychological tension for the visitors. The action finishes with an explosion when the material overloads its capacity.



Cenit, 2007

Plastic hose, car used oil, hydraulic pump.

Soaking the gallery wall in burnt motor oil, *Cenit* (Zenith) is a temporal work tracing the brief history drawn by the course of 20th century fossil fuel consumption. Slowly pumping a black viscous liquid through a network of plastic piping shaped as a city skyline, the piece highlights waste and extraction as structural supports of contemporary civilization. Unfolding over a period of approximately five days, the tension in this work builds a story of excess. Much like the timeline in a film, the work starts with a place and basic premise which drives plot forward until reaching its climactic moment of release.



Circuito Interior, 2008

Circuito Interior (Internal circuit) raises the sonic experience of displacement from the perspective of the urban landscape and the analysis of the city as a structure that privileges and preponds the functionality and mobility to the welfare of individuals. The work explores sound in motion, and reflects on the sound dimension in the context of large urban centers in Latin America.

The work is formed by a stainless steel track over the which it moves a motor with a pair of car horns. A presence sensor activates the piece when the audience enters the space. The device is moving through the path on the perimeter of space at a speed of about 15 to 20 km / hr. The place that houses the installation becomes a kind of racetrack. Both horns are mounted on the motor, whose axes rotate in direct contact with the track, exploring the sonic possibilities related to the architecture.



I-Machinarius, 2008

Industrial chain and gears, 1/2 HP motor AC, lubricating system, crude oil, steel tank.

I-machinarius is an overflowing machine, symbolically injured, which articulates a question about sovereignty and energy dependence in the global context. The meaning of this machine arises from the idea that defines it as a conduit for intensifying energy flow, involving the extraction and waste of resources. Its functionality is a stark contrast with the field of the social imaginary, seriously disrupted by the entrenched idea of incapacity and failure. The work has been shown at the Laboratorio de Arte Alameda in Mexico City as part of an art workshop about energy resources related to the last law reforms to the national politics. Also, the piece was shown at the University of Texas in the middle of bicentennial celebration of the Independence movement in Mexico.

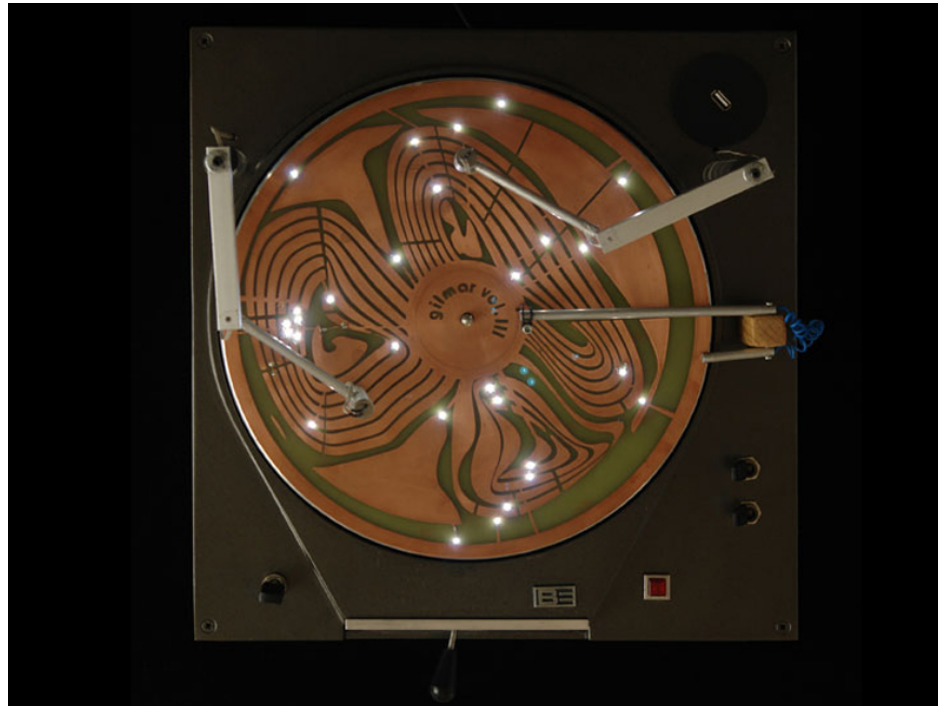
Other exhibitions are:

2017. Mexibility, we are in the city, we cannot leave. Curated by Friedrich von Borries, Moritz Ahlert y Víctor Palacios

2014. What would be of the world without the things that do not exist?. Frestas Trienal de Artes. Curated by Josué Mattos. Sorocaba, Brazil

2012. Resisting the present-Mexico 2000-2012. Curated by Angeles Alonso and Angeline Scherf. Musée d'Art moderne de la Ville de Paris.

2011. Resisting the present-Mexico 2000-2012. Curated by Angeles Alonso and Angeline Scherf. Museo Amparo, Puebla, Mx.



Girotronic, 2008. Marcela Armas + Gilberto Esparza

Girotronic is a sound live act performed with four turntables modified with analog electronics: switches, light sensors, audio oscillators, voltage variations, radios, contact microphones. The play is based on the design and construction of electronic records such as copper and acrylic unique pieces that are performed under a principle of free improvisation within a temporal structure of 33 rpm. Each disk has specific qualities that define its sound nature, from drawings, maps, texts that function as voltage transmission lines.

This is a sound experience that corresponds to the immediate physical action: the electric power manipulated by light, vibration and disruption.



Girotronic. Gilberto Esparza and Marcela Armas. Museo Universitario del Chopo.



Obstrucción a dos tiempos / Obstruction with two-stroke engine, 2009

2 motorcycles, gasoline, plastic container, gas combustion.



Exhaust, 2009

6 cars, gasoline, plastic container, gas combustion, bridge.

Exhaust and Obstruction with two-stroke engine are part of a project intended to examine the relationship of using energetics of fossil origin to conform urban space from the presence of combustion residuals in the environment, and which are left as a disperse memory of the urban activity.

The project is based on a variety of plastic wrappings with various forms and capacities. Such wraps act as containers of gaseous residuals expelled through the exhaust of several internal combustion vehicles that are running. The work outstands the close and reciprocal relationship between those machines and the city from their potential to visualize contaminants that occupy a place on the space.



Resistencia, 2009

Heating resistance, insulators, steel cord, sensors, electricity.

Resistance is a representation of the United States-Mexico border executed with a metal incandescent filament called resistance heating. The resistance used in the work establishes a metaphorical relationship to the socio-political reality that is lived on both sides of the border, by representing it as an overwhelming line filled with tension and incandescence. Resistance heating demands and consumes large amounts of energy from the electrical grid that feeds it.

The work reflects the border as a dangerous edge, as well as the rupture and distortion of relations between two neighboring nations.



Vortex, 2013

Vortex explores the material nature of formal education book in Mexico. By a tradition of over 50 years, the state has produced this mexican public instruction book, controlling the transmission of memory and knowledge, in one version of the story.

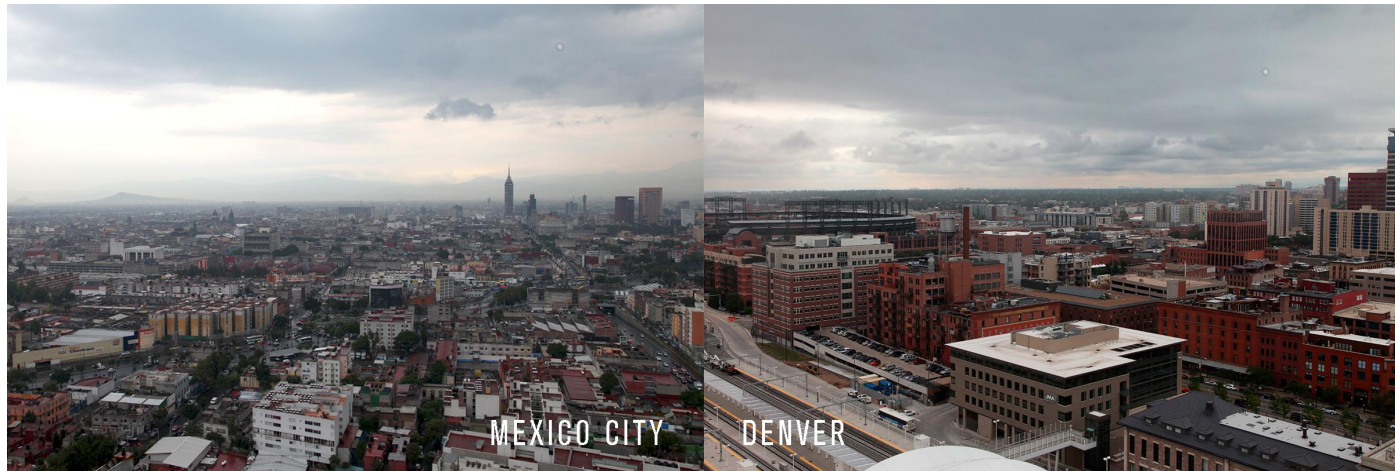
Historically the book has been updated and immersed in the middle of disputes and confrontations between various actors of society. For decades, the private sector, the Catholic Church and conservative groups fought over control of the production and the ideological content of the books. Currently there are more than 200 million books given out for free nationwide. This project is a revision of the industrial order that defines the nature of the free official book. It is based on the transformation of the books on mechanical parts to build a mechanism as a metaphor of the machinery of the public educational system of State. Likewise, a video documentary shows the book production process. The video identify the stages and the source of 100% recycled paper, whose origins are obsolete files from the secretaries and departments of the government. Thus the book is a receptacle of bureaucracy on the one hand, but also of social life contained in the records destroyed.



Vortex was commissioned by the University Museum of Contemporary Art at UNAM in Mexico



Vortex. Documentary stills.



Implant, 2015.

Implant is a project of a geological intervention located in Denver and Mexico City. Through a land exchange between both cities, this is a work process that raises questions about the relationship of humans with the Earth. The sense of belonging and identity linked to the place of origin, the notion of territory and migratory phenomena. The relationship of utility and exploitation of the land and its resources, the dimension of history and time from the geological and social point of view.

This soil exchange is based on the language of geological exploration, involving the extraction of mineral samples known as cores. These samples, obtained by means of drilling techniques, are archives of time, small fragments of a great writing of the Earth, result from events happened for thousands or millions of years. Cores are language themselves. A means for the study and interpretation of geological time and the classification of matter.

Implant consisted in the realization of two perforations 100 feet deep, one in Denver and another in Mexico City. A working process configured through several stages defined by techniques, methods and knowledge that address the relationship of human societies with life on Earth. These stages are extraction process, description of cores, legal procedures for export and import of soil between the two countries. The last stage is the process of Implant in which the land of Mexico City was implanted in US territory and vice versa.



Implant. Single channel HD video



Implant. Five channel HD video



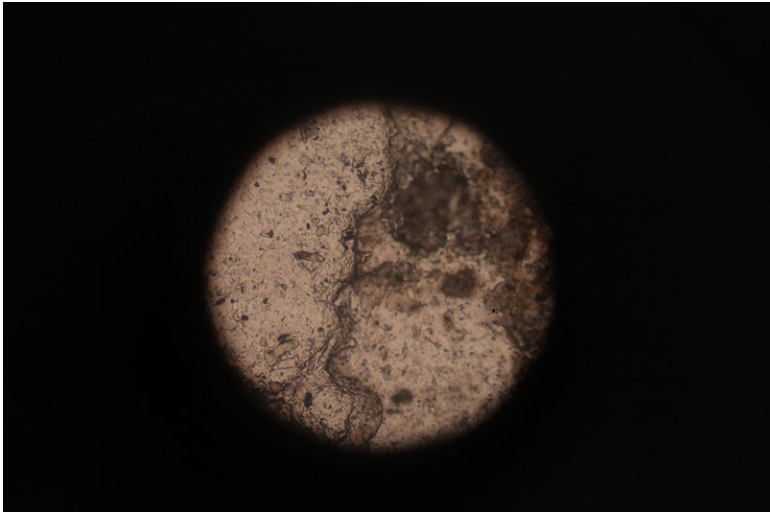
Implant. Core section of Mexico and Denver. Digital printing 130 x 53.8 cm.



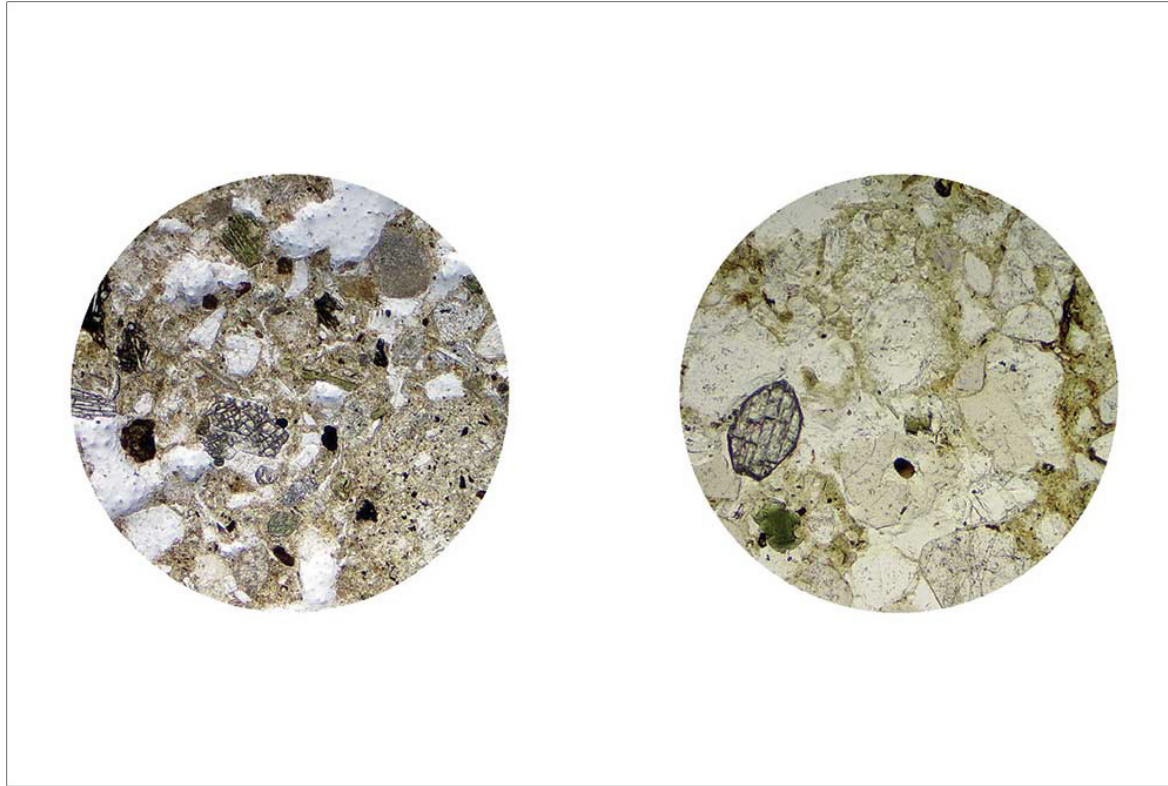
Implant. Permanent plaques in the sites where the implant was done. Casa del Lago, Mexico City and Commons Park, Denver



Topographic sections of the Basins of Mexico and Denver. Teak and Walnut / 50 x 50 cm each. Scale 1:280000



Soil thin sections of Mexico and Denver for microscopic observation. 30 μm thick / Wooden box with soil samples used for geological studies



Implant. Microscopic landscapes: Mexico City and Denver. Lithography. 120 x 70 cm / 1/15



MEDITATIO SONUS

Meditatio sonus is a curatorial collaborative project with Arcangelo Constantini (arc-data.net). This is a series of live sound actions under the premise of developing devices or programs in order to produce sound as a guide for group meditation sessions.

The project seeks to provide to a broad audience, a space for meditation guided by sound. Meditation is an ancient practice not only associated with religious traditions, but also secular that seeks concentrated attention and states of full consciousness. Among many of the variants of these practices, sound has played a fundamental role in the exercise of contemplation, going back to prehistoric times, in which civilizations used songs and rhythms that provoked altered states of consciousness or attended the search for fullness and The sense of well-being. Science and technology have opened new possibilities for research, from the exploration of energy flows, electromagnetic oscillations, audible and inaudible frequencies.

Six years since the beginning of this project, with five cycles completed, five of them in Mexico City, the first in the Chapultepec Forest and the rest supported by Fundación Alumnos47; The last cycle took place in Oaxaca with the support of the Contemporary Art Museum of Oaxaca MACO. Almost 40 artists have performed live-Sunday acoustic actions using hybrid languages between acoustic instruments, sound objects, analogue and digital technologies such as electronic synthesizers, hardware and free software, DIY devices, performative actions and endless resources seeking to create environments conducive to experiencing deep listening and mindfulness. Sound as a means to focus the mind. Meditatio Sonus, has an audience and a conformed community that grows with each cycle, bringing together people of all ages in the confluence of sound art, technology and meditation practice.
<http://meditatioonus.info/c03>

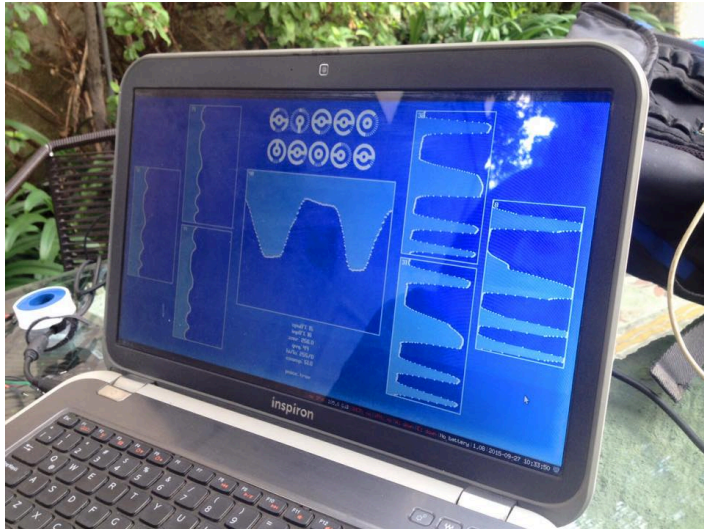


Meditatio Sonus by artist Arthur Henry Fork.

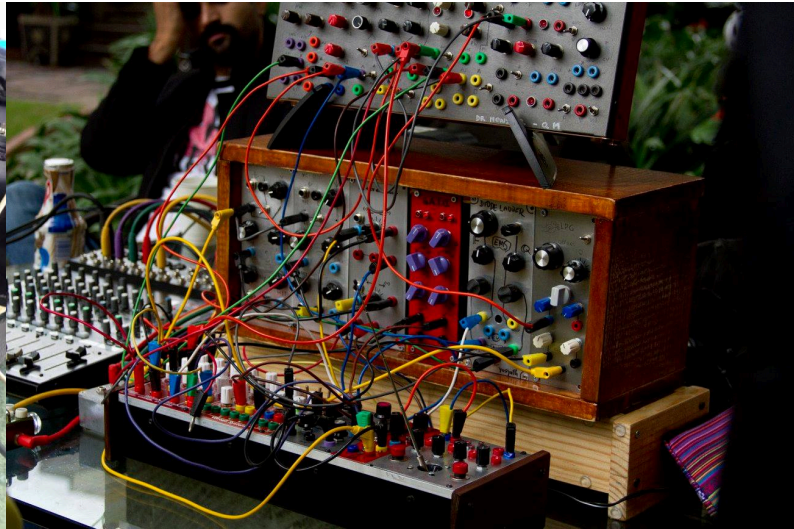
Alumnos47 Foundation



Meditatio Sonus – cycle 02. Alumnos47 Foundation



Meditatio Sonus by artist Eddie Castañeda



Meditatio Sonus by artist Quincas Moreira .



Sideral, 2016 / Marcela Armas and Gilberto Esparza in collaboration with Daniel Llermaly, Diego Liedo, and Institute of Astronomy of UNAM.

Sideral is a project based on the development of instruments that generate sound from the detection of magnetic fields of meteorites which have fallen on Earth. A kind of memory written on its surface, conditioned by its mineral composition and possibly during extreme events experimented by these heavenly bodies.

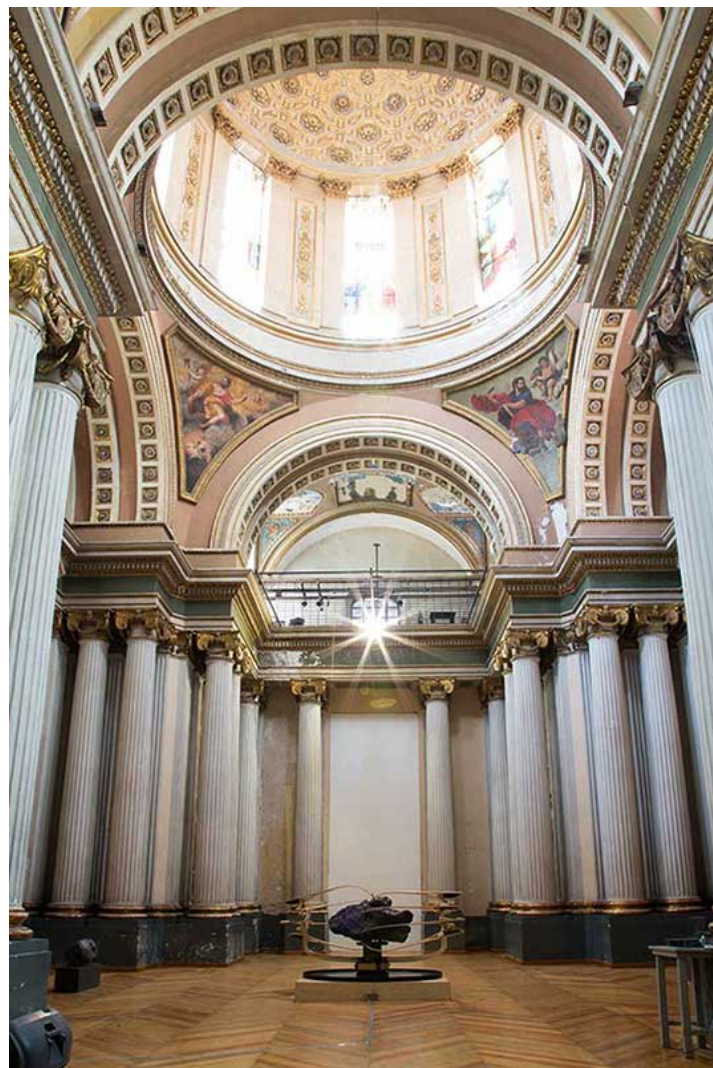
Sideral looks for traces of the history of the Universe using sound as a media of interpretation. A set of sensors in real time throws data of magnetic intensities in different directions to be interpreted as sound. These signals interact with different sound parameters, such as spatialization, the height (pitch) of the sound, rhythm, and frequency. The different sounds are inspired by the sites where each meteorite has impacted. This defines the structure of the instrument and thus the possibilities of sound, creating an open composition to be executed by meteorites through their magnetic fields.

This artwork takes a tour of Astronomy Institutes, Natural History Museums, and Planetariums, fostering encounters that allow us to expand the approaches and the way in which the scientific world has studied meteorites. Sideral is a collaborative project that unites artists, musicians, engineers and astronomers. Currently, research is being developed in collaboration with the Institute of Astronomy of the National Autonomous University of Mexico (known by its acronym UNAM) using these instruments to have other types of approaches.

The first reading in 2016, was carried out with the 3.3 tons of meteorite known as La Concepción-Adargas, that impacted in the mountain range of Chihuahua in Mexico, and is currently housed in the Institute of Astronomy at UNAM. The sounds that give voice to the instrument, hint at the rituals of the Taramara people, and the landscape of the mountain range.

The second stage of the same year was with a 283.5 kilograms meteorite, currently housed in the Archenhold Observatory in Berlin. The resulting sound atmosphere evokes the aridity of the Arizona desert, where this meteorite was found.

The third meteorite (2017) was BOXHOLE of 82.3 kg., found in Australia and hosted by the Lunar and Planetary Institute and the Natural History Museum in London. The sound experience of this meteorite alludes to the music of the communities of central Australia.



Sideral. Capilla de Santa Teresa. Ex Teresa Arte Actual Museum. Photograph by Guddinni Cortina



Sideral. Capilla de Santa Teresa. Ex Teresa Arte Actual Museum. Photograph by Guddinni Cortina



Sideral. Archenhold Observatory in Berlin –Treptow, 2016 and Glasgow Science Center, 2017

WORK IN PROGRESS ..

TSINAMEKUTA is a work developed around a ceremonial act, which begins with the discovery of a mineral called pyrrhotite inside a mine that since 150 years ago, produces copper, gold and silver. Pyrrhotite is a ferrous sulfide that is distinguished by its magnetic properties. It is susceptible to magnetic induction under certain processes. Under natural conditions, its particles align with the earth's magnetic field when experiencing temperature changes or abrupt events.

The experience of this project is the result of a dialogue with inhabitants of the region where the Tsinamekuta mountain is located, in the Potosí highlands. The first approach with the administration of the Exploration and Geology Center of the Mine that operates there, allowed me to enter the interior to temporarily extract a fragment of pyrrhotite. By means of an instrument that detects the magnetic fields of certain materials, it is possible to obtain a sound interpretation of the magnetic memory of this rock.

A second moment of this project, happens when I established contact with a member of the Wixárika community, an indigenous group that conserves its worldview, held every year, a pilgrimage to the sacred area where Tsinamekuta rises. The reason for our meeting, is to offer together a ceremonial act to the rock, before it is taken back to the mountain.

During the ceremony, it will take place a process based on the phenomenon of hysteresis. Hysteresis is the tendency of a material to retain one of its properties. Thus, by means of an instrument, the sound of the ceremony, will be converted into magnetic field in order to be induced on the surface of the pyrrhotite. Finally, the rock will carry its modified magnetic memory, as an offering in its return to the heart of the mountain.

TSINAMEKUTA rises 2,500 meters above sea level in the State of San Luis Potosí, in the central-northern region of Mexico. Sacred site for the Huicholes or Wixárikas (pronounced wirrárikas and means *people*). Inside this mountain operates a mining company that is distinguished as one of the largest copper producers in the country. At the foot of the mountain better known as Cerro del Fraile, extends the town Villa de la Paz, a mining enclave that was founded 100 years ago.



Sample of pyrrhotite. Tsinamekuta Project. Work in progress



First prototype of Instrument to detect magnetic field of minerals and converting it into sound. Tsinamekuta Project.