intro

For many years Colombia has been permeated and preceded by discredit, distrust, loss, hopelessness. Today there is no oxygen. The conditions that our current circumstances impose confine us. *There is no trip, there is no landscape*, the roadway, the drive, the return are suspended. Nowadays regions in Colombia feel saturated by an inhabitant who is unable to breath. The country is in vigil, in a state of confinement, of limit and displacement.

Communication media have become one of the few information instruments that cover most of the territory. They orient from their actions and strategies to a captive, motionless and confined public, generating an unbalance between the image of the media and the symbolic image, which is obstructed.

Quiasma is a project by three artists who, based on a series of trips through different zones of Colombia, start their own access map, where it was necessary to rethink our geography according to its very dissimilar characteristics and its atomized risk zones. The Quiasma project is initiated in view of the sensation and progressive condition of seclusion imposed by the Colombian conflict and its excessive mediatization.

To propose oneself to *go through a territory in tension*, has implied to understand the conflict more than that which is under a "shadow line" than as

that which is exhibited by mass media. Beyond territorial limits or events, the conflict becomes evident on the surface of or day-to-day motivated by a complex relationship of additions and subtractions of our geographic, political and social condition.

Quiasma finds an entrance door to these territories through parties and carnivals, recognizes them as an anchor, a strength that encourages preservation and notion of belonging, and a vehicle to get closer to the cultural traces and marks that have taken place throughout time.

> *Referring to the region of the Colombian Pacific Arturo Escobar, Colombian anthropologist, says "we are entering a phase, where culture resistance and the search for socioeconomic alternatives, culturally and ecologically appropriate and sustainable, appear as instances that articulate importance. ....we are before an expression of the policy of cultures as a socially innovating event".*

Quiasma is based on an experimental work in search for a strategic system for recording and treating images and sounds, which will allow to examine the image of a social reality in constant formation. It is an entity which proposal is to facilitate, open and direct our sight towards the territory where we live and places itself as an instrument of detection, listening and enticement.

Through the audiovisual material we enter as someone who steps on an unknown territory, we have classified it in an effective and intuitive manner, according to a valuation of its internal strengths of the image and the hidden

voice. The work that has been performed up to now is a lever, an attempt to discover, observe and collect, that which is ours, vigorous and our own, as translation of voices, bodies and languages. An exercise where it has been necessary to take and return that which is inscribed and foundered.

The work method implied restructuring the way to approach the region and its own activity allowing the sound and visual recording devices to fill with day to day acts, gestures, routines, explosions, tension, palate, scarcity, stories, leisure, attempting to overlap relations, faces and places.   Work methods were expended to gather a diversified, fragmented material, full of interrogations.

This system requires that every user that faces this result, will provide his own imaginative and personal location limits as refers to what he sees and travels, not only from the perspective of what it implies for the Quiasma group, but for every user inviting to the creation of new forms of interrelation of stories.

Application:

Quiasma has been making an interactive DVD based on the creation of an experimental space, building on various graphic, audiovisual [AV], and text resources. The information contained in the DVD is related to spatial and time elements (places, dates) and at the same time to subjective categories that have been present throughout the material's preparation.

Its nature as spatial experience is developed from the results of the project and the research by the mathematician Santiago Ortiz where the intention is to

create a cartography of territorial and emotional tension, based on a subjective organization of relational structure of information.

The postproduction treatment of the audiovisual material has been the result of travels to the regions, going through the territory and filters of interest that each one of the artists has inquired based on the emotional loan that inhabits in the celebration and use of technology.

The interface for navigation has its structural foundation in a series of audiovisual segments that last approximately from 30 to 120 seconds. These files, aside from their contents specificity in themselves, are active segments to form a mapping where relations and multiple accesses to information allow to rethink the crossing of temporalities, faces, events, places, etc., and at the same time retrieve our geographic coordinates to expand their limits.

The AV contents are the result of the travels to celebrations, of navigation relations based on categories, of image exploration and of sound and video interrelations based on the interface. These contents are made up, among others, by: the particular and specific image of the local celebration, sound and visual segments which in themselves already contain relevant information, and others that to the contrary need other AV fragments to suggest a sense. The visualization [explain the way it will be visualized?] permits whoever navigates the DVD ... [explain navigation levels + request Santiago information]. Whoever interacts with this experiential space may have to access categories that propose other ways of narrating the AV segments, producing sequences

that have multiple links available for the production of a new result and so on, finding again other links.

The AV files tied to a place, dates and relations, leave open the possibility of a visualization for multiple geographic display screens. The linear contents of each segments, is added to the multiplicity of narrations in real time. This process of crossing and interpreting the experience of the image permits us to establish a contrast with the way the image to which we have access through the mass media limits the possibility of knowing the territory , due to the barrier generated by the support itself and its uses. At the same time, making impossible the arising of any coincidences or random defaces that may be found within the same AV material.

This reading system based on the relational navigation re-interprets ambiguities and points out to us the contradictions. A binary number as potential coordinate permits an image to lose its location in time or space or to the contrary it may convert a local image into something completely foreign to our territory, or at the same time that the interaction with the images attempt to go into a subjective environment for whoever is navigating.

To make a narrative relational map based on a reflection of information in space, permit to *model* a informative space of data that are there as a net in the subsoil to be visually exposed by whoever interacts with the DVD.

A *model* open to ideas, to crossing of information, to multiplicity of visualizations, to connections and the tension of a territory. The interface

permits us to access, through an underlying information model, the results of a visualization proper of whoever is navigating, space where the priority will be the access based on enjoyment and difficulty.

> Proposal of Night Map, research included in the book *From the media to the mediations* by Jesus Martin Barbero :
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> " A map to inquire about the domination, production and work but from the other side: that of gaps, consumption and pleasure. A map not for escaping but for recognizing the situation from the mediations and the subjects, to change the place from where questions are raised, to assume margins not as a subject but as enzyme. Because these times are not for synthesis and there are many zones of the day to day reality that are still to be explored, and in the exploration of which we cannot progress but groping blindly or only with a night map."

Audiovisual Models: [live experience Isea2004]

It is important for the planet today to think about the use of technology with an affectionate head, of multiple sights, where high definition retreats in the face of broadcasts of unbelievable resources.

The arrival of mobile Internet as the growth of movement recognition technologies, permits to think an urban and regional space that is conceived as a place to carry out the potential and scarcity of the uses of digital media in our hemisphere and the world.