

Ignacio Acosta

[Website](#)

[Traces of Nitrate](#)

Installation view *Tales from the Crust*.

Forest of eucalyptus trees planted to absorb contaminated water from Los Pelambres mine. Los Vilos commune, Chile, 2012.

Arts Catalyst, London, 2019.

I am Chilean-born, London-based artist and researcher working with photography and film, in places made vulnerable through the exploitation of ecologies by colonial intervention and intensive capitalisation. I work with interconnected research projects that involve extensive fieldwork, investigative analysis, audio-visual documentation and critical writing on sites and materials of symbolic significance. I focus upon resistance to extractivist industrial impact on valuable natural environments and, through technologies of seeing, I develop work towards the generation of meaningful visual narratives. My work as an artist is situated within the urgent need for artistic approaches to address critically the depleted landscapes created by mining.

Over the last ten years, I have devoted to the understanding of sites and landscapes that, although often neglected, are of global significance: places of environmental degradation

in South America and northern Europe. I work in and with documentary photography, using new “seeing machines”, such as drones and video cameras, alongside the art practice of shooting analogue film. I create visually complex and aesthetically compelling finished pieces. Yet it is the research practice that underpins my artistic work. Through thorough, investigative and ethical practices, my individual research contributes to vibrant collaborations with other artists and photographers, historians and geographers, political activists, scientists and Indigenous Peoples.

Collaboration is a particularly important, indeed essential, part of his investigation and the representation of sites in which I work. My research is distributed through exhibitions, public events, publications and online platforms. It can be used as source for education, activism and visual culture.

Archaeology of Sacrifice

2019

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Through the discovery of a Celtic sacrificial site at Mormont Hill – a limestone and marl quarry located in the Swiss canton of Vaud – the two-channel video installation with surround sound design *Archaeology of Sacrifice* unveils how the notion of sacrifice has transitioned from ancient sacred rituals to its contemporary meaning within extractive capitalism. Evidence suggests the Celts living there during the second century BCE were experiencing a moment of crisis, perhaps linked to Germanic invasion. Thus, they buried offerings in the form of several human and animal bodies, tools and bronze vessels to the Earth in exchange for guidance through the catastrophe.

Today, sacrifice is mediated by market exchange – the well-being of humans, nonhumans and the environment has been betrayed in favour of economic growth. Sacrifice zones are proliferating in areas deemed most extractable, most exploitable – usually regions under pressure from neoliberal policies. Here, humanity and nature are believed to be expendable and replaceable.

Mormont Hill's excavated objects help archaeologists fiction a past, though almost certainly, the Celts did not intend for these remains to be uncovered. In archaeology, formulating past beliefs involves a delicate navigation between fiction and reality in which the lines are always blurred; the reconstruction will always be a representation. The project builds on this grey area in our own moment of current crisis, pushing for a more earthly understanding of prospective cohabitation whilst offering a reflective space for an unknown future.

In a continuous interplay between fact, fiction and scale, meditative landscapes of typically inaccessible areas are juxtaposed with archival footage, drone views, investigative close-ups and photogrammetry-based 3D modelling. Whilst acknowledging the Anthropocene is built on an erasure of its racial origins, *Archaeology of Sacrifice* reflects on the precariousness of our planet and its unsolicited submission to humanity.

Text by Ellen Lapper and Ignacio Acosta.

Archaeology of Sacrifice was created in collaboration with film editor Lara Garcia Reyne, artists Valle Medina and Benjamin Reynolds (Pa. LaC.E), writer Carlos Fonseca, sound designer and composer Udit Duseja, and colourist Paul Wills. The film includes archival footage from the documentary *Crépuscule des Celtes* (2007) by Stéphane Goël, Climage. It was produced as result of the Scholarship 2020 of the ZF Kunststiftung, Friedrichshafen, Germany, filmed during Principal Residency Program, La Becque Résidence d'artistes, La-Tour-de-Peilz, Switzerland and with the collaboration of the Musée cantonal d'archéologie et d'histoire/Lausanne, Switzerland. It is presented first by [ZF Art Foundation](#) at the [Zeppelin Museum Friedrichshafen](#), 18.9.–6.12.2020.



Arcaeology of Sacrifice

2020

ZF Art Foundation Guest
Zeppelin Museum Friedrichshafen
Germany

Curated by Regina Michel

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[Link to ZF Art Foundation](#)

[Link to Zeppelin Museum Friedrichshafen](#)

Installation view *Arcaeology of Sacrifice*

ZF Art Foundation Guest
Zeppelin Museum Friedrichshafen
Germany, 2020.



Installation view *Archaeology of Sacrifice*
ZF Art Foundation Guest
Zeppelin Museum Friedrichshafen
Germany, 2020.



Installation view *Archaeology of Sacrifice*
ZF Art Foundation Guest
Zeppelin Museum Friedrichshafen
Germany, 2020.

Pedimento Minero [Mining Monument]

2019

Borders, fences and walls are constructions that mediate the relationship between humans and the natural environment. They are boundary markers that give form to rationalising logics, to appropriation and exploitation; demarcation is the action that transforms the landscape into a territory. Survey monuments of concrete and stones mark the sites of mining exploration and exploitation concessions at Parque Andino Juncal, located in the Valparaíso Region of Chile, where the Aconcagua River is born. These monoliths have transformed a protected area into a territory in dispute, torn between conservation and exploitation, wild nature and extractivism.

Pedimento Minero (2019) is a site-specific installation composed of a video piece, two sculptural objects and a table display of documents and photographs.

In the video piece *Bitacora Mineros*, a vertical and divided territory symbolises the legal framework imposed in Chile through the Código Minero (Mining Code), a law written during the dictatorship that separates land ownership from

the mineral resources below ground level. The flora and fauna of Juncal, which has adapted to survive the extreme conditions of the high Andes, is now at threat from the exploitation of copper and gold deposits. The Juncal Mountain, which to our eyes appears an integral part of the scenery, is re-framed by the socioeconomic system as a container of exploitable resources, separate and unconnected to the surrounding ecosystem. Seen through the watchful eye of a drone, the artist builds a tale of vertical views, which is brought together with entries collected from the logbooks *Avistamientos de Flora y Fauna* and *Bitacora Mineros*, in which the park rangers recorded all movements of both animals and miners over January and February of 2019 on this protected portion of the mountain.

Proyecto Caliente presents a collection of archival materials put together in collaboration with activist Tomás Dinges. The display is composed of images and documents that evidence the threat of mining exploitation, revealing the violent division of the expanse of the mountain range.

Two monoliths complete the installation, placed one inside and one outside the museum, replicating to scale the stone markers set up in Juncal in January 2019.

Erected in the high mountains these survey monuments modify nature, marking the point of submission of a landscape to its eventual exploitation. In the museum each is, instead, a ritual body that seeks to restore the connection between the above and below of ground level.

Co-produced by Arts Catalyst, Bienal de Artes Mediales de Santiago, Museo de la Solidaridad de Salvador Allende (MSSA) and Parque Andino Juncal.

Supported by Arts Council England and the British Council.



Pedimento Minero

2019

Bienal de Artes Mediales de Santiago
The limits of the Earth

Museo de Arte Contemporáneo (MAC)
Parque Forestal, Santiago, Chile

Curated by Catalina Valdes and
Jean-Paul Felley

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[Link to *The Limits of the Earth*](#)

...

Works

[Download *Proyecto Caliente*](#)

[Download *Mining Lookbook and other things*](#)

Installation view *Pedimento Minero*.
The limits of the Earth. Museo de Arte
Contemporáneo (MAC). Parque Forestal,
Santiago, Chile, 2019.



Installation view *Bitacora Mineros*
[Mining Logbook].
The limits of the Earth. Museo de Arte
Contemporáneo (MAC). Parque Forestal,
Santiago, Chile, 2019.



Installation view *Projecto Caliente* [Hot project].
The limits of the Earth. Museo de Arte
Contemporáneo (MAC). Parque Forestal,
Santiago, Chile, 2019.

Installation view *Pedimento de Mesura*
[Survey Monument].
The limits of the Earth. Museo de Arte
Contemporáneo (MAC). Parque Forestal,
Santiago, Chile, 2019.

Tales from the Crust

2019

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The ecology of extractive practices is a poisonous one. In Chile as in Sámi areas in northern Sweden, mining activities by multinational corporations are both visibly and invisibly shaping the landscape, intoxicating water, soil and air while displacing agricultural and indigenous communities. The excavation, extraction and exploitation of minerals – justified by the promise of immediate accelerated economic growth – means that spaces inhabited by communities become ravaged by desertification, contamination and expropriation, and sites of political and environmental dispute

Building on ongoing research into extractive activities in Chile and Swedish Sápmi, *Tales from the Crust* presents existing and new work by Chilean artist Ignacio Acosta, comprising documents, films, photographs, maps and objects. The programme will hone in on ways in which local and transnational acts of resistance are making use of technologies (such as drones) in order to monitor the impacts of extractive industries and develop micropolitical strategies. Resistance Labs is a series of discursive events, workshops and broadcasts that will bring to the fore existing forms of solidarity between various

anti-mining movements, and address the role that counter-actions can play on a planetary scale.

Through an in-depth visual and spatial exploration, the works presented in the exhibition are articulated as a series of overlapping case studies of extractive violence. These include Parque Andino Juncal, an Andean conservation park currently fighting against mining exploration; and Caimanes, an agricultural town heavily affected by water contamination and scarcity by Latin America's largest toxic dam El Mauro from Los Pelambres copper mine.

This multifaceted spatial narrative is populated by the overlapping voices of activists, indigenous people and archaeo-astronomers – bringing together a constellation of stances rooted in the distant to recent and present geographies of extraction, exploitation and trauma. Here, filmed interviews, close-ups of resilient landscapes and cartographies of global power expose forms of human and non-human resistance.

As part of the exhibition, Nexus, an environmental project exploring global challenges connected to water, food and energy based at Imperial College, have contributed a series of

digital resources mapping sites of extraction.

Tales from the Crust forms part of *Extractable Matters*, Arts Catalyst's new thematic strand exploring extractive capitalism and the politics that underlie its spatial infrastructure and logistics. Starting with an exhibition in autumn 2019 by artist Ignacio Acosta the programme reflects on ways in which capitalism extracts and exploits both material and immaterial resources, such as minerals, labour, data, affects, cultures and resistance. Through exhibitions, artist residencies and public programmes, over six months *Extractable Matters* provides a polyfunctional context for discussions inquiring how extractive infrastructures – as well as borders, conflicts and trades attached to them – impose uneven maps of power. Other participants in the programme include FRAUD (artist-researchers Audrey Samson and Francisco Gallardo) and the Alternative School of Economics, a collaboration between artists Ruth Beale and Amy Feneck.

Tales from the Crust is supported by funding from Arts Council England, Pluriversal Radio and the CREAM (University of Westminster).



Tales from the Crust
2019

Arts Catalyst, London

Curated by Anna Santomauro

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[Link to *Tales from the Crust*](#)

[Link *Extractable Matters Assembly*](#)

[Link to Artist talk](#)

[Link o list of works](#)

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Reviews

[Art Agenda](#)

[Burlinton Contemporaries](#)

[We make money not art](#)

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Works

[Forest & Fires](#)

[Zone of Sacrifice](#)

[Europa: Nueva Geografía de Expeculación Minera](#)

Installation view *Tales from the Crust*.
Arts Catalyst, London, 2019.



Installation view *Tales from the Crust*.

Forest&Fires. Interview with Palle Erixon Turberget, Jåhkåmåhkke, Swedish, 2018.

In collaboration with Liz-Marie Nilsen, 2019, 05:23 min.

Sábme, September 2018 In the summer of 1959 there was a large forest fire at Turberget, Jåhkåmåhkke. Palle Erixon from Kilkok, 14 years old at the time, was one of the fire fighters.

In the summer of 2018, Ignacio Acosta and Liz-Marie Nilsen interviewed him at the same site. He shared his memories of how they fought the wildfire, reflecting on the loss of knowledge in combating forest fires.

Arts Catalyst, London, 2019.



Installation view *Tales from the Crust*.

Slag heap from Panulcillo mine, now closed. Ovalle commune, Chile, 2014.

This is a slag heap from nineteenth century copper extraction in the area of Ovalle in the north of Chile. Chile's high point as the world's most important exporter of copper was in 1860; however, as a result of the overexploitation of copper resources, the majority of the sulphide mines in Coquimbo had become exhausted by the end of 1880. The ore extracted from Coquimbo was shipped mainly to Wales and smelted in the Lower Swansea Valley between 1840 and 1880. As Tehmina Goskar states, the Lower Swansea Valley was a 'truly transoceanic phenomenon, involving mining/processing complexes on different continents and mobilisation of capital, labour and technology across immense distances.

Arts Catalyst, London, 2019.



Installation view *Tales from the Crust*.

Forest of eucalyptus trees planted to absorb contaminated water from Los Pelambres mine. Los Vilos commune, Chile, 2012.

Arts Catalyst, London, 2019.



Installation view *Tales from the Crust*.

Parque Andino Juncal. Andes Mountains, Chile, 2019.

Photographs, maps and documents relating to the Parque Andino Juncal, Aconcagua Valley site. These materials form part of a current investigation into the 26 'hitos mineros' structures that mark out the mining concessions in the area and highlights the separation of the ownership of land and ownership of mineral resources as well as the conflicting interests of conservationists and mining development.

Arts Catalyst, London, 2019.

Litte ja Goabddá

[Drones and Drums]

2017-2018

Litte ja Goabddá (2018) investigates the use of drone technologies in the protests against the Gállak mining project in Jåhkåmåhkke [Jokkmokk], Norrbotten County, Sweden.

Drones have, for the most part, been associated with notions of vertical control, surveillance and warfare, and perceived as a technology that extends capitalist and military control. This project subverts such an account by exploring the use of drones as counter-surveillance and resistance tool in the protests against the Gállak mining venture and to map the negative impact of extractive industries in their ancestral land.

Based on research visits and close collaboration with activists and Sámi families living and working in the area threatened by the mines, the project explores the link between drums and drones as navigation and communication tools. Drones “map” the land, combatting and resisting the powerful dominance of industrial colonisation. Drums are used by indigenous peoples to travel between material and spirit worlds and are seen as having a

strong connection to Mother Earth. Both turn into resistance tools in the fight against the exploitation of resources by multinational corporations.

The project was commissioned as part *Drone Vision: Surveillance, Warfare, Protest*, a research project led by Dr Sarah Tuck based at Hasselblad Foundation / Valand Academy Gothenburg University, Sweden. It first exhibited at the Hasselblad Centre, Gothenburg (May-Sept 2018), then at an individual exhibition at Ájtte Museum, the principal museum for Sámi culture in Sweden in Jåhkåmåhkke (Mar-May 2019). The complete work and series of interviews conducted during the research has been donated to the Ájtte Museum archive, as a way of returning the work back to the community where it originates from. During 2019 it was further shown at the Zeppelin Museum, Friedrichshafen, Germany, on the occasion of the *Game of Drones* exhibition (Jun-Nov 2019), then in a solo exhibition *Drones y Tambores* at Museo de la Solidaridad Salvador Allende, Santiago, Chile (Aug 2019-Feb 2020) accompanied by a symposium titled

Rito de Tambores that analyses links between Mapuche and Sámi indigenous communities. It was also shown as part of *Tales from the Crust*, Arts Catalysts, London, England (Sep-Nov 2019) and *Människans natur*, Västerbottens Museum, Umeå, Sweden (Feb-August 2020). The research has been presented in several international conferences and symposia, including *Mutating Ecologies In Contemporary Art symposium*, MACBA, Barcelona, Spain (2018); *Drone Vision Seminar and Symposium*, Gothenburg City Library, Gothenburg (2018); the *Native American Indigenous Studies Association Annual Conference* (NAISA), University of Waikato, New Zealand (2019); Metropolitan University, London (2019); *Decolonising the Nuclear*, University of Goldsmiths, London (2019); *Extractable Matters Assembly*, University of Westminster (2019); *Cumbre Social por el Clima*, Beyond COP25, Universidad Complutense, Madrid (2019); *Violence, Aesthetics, Anthropocenes*, LSE European Institute (2020).



Human Nature

2020

Västerbottens museum
Umeå, Sweden

Curated by Alexandra A. Ellis

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[Link to *Human Nature*](#)

Installation view *Human Nature*.

Västerbottens museum
Umeå, Sweden, 2020.

Two-channel video installation and
immersive sound design, 18'18".



Drones y Tambores
[Drones and Drums]
2019

Museo de la Solidaridad Salvador Allende,
Santiago, Chile

Curated by Daniela Berger

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[Link to *Drones y Tambores*](#)

[Link Symposium *Rito de Tambores*](#)

[Link to catalogue](#)

Installation view *Drones y Tambores*.

Museo de la Solidaridad Salvador
Allende, Santiago, Chile, 2019.

Two-channel video installation and
immersive sound design, 18'18".



Installation view *Geisse and Dálvve* [Summer and Winter].
Museo de la Solidaridad Salvador Allende,
Santiago, Chile, 2019.
32 pigments prints.



Norrbotten av skilda författare, Wezäta,
Göteborg 1921.
Museo de la Solidaridad Salvador
Allende, Santiago, Chile, 2019.



Game of Drones

2019

Zeppelin Museum, Friedrichshafer, Germany

Curated by Ina Neddermeyer

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[Link to *Game of Drones*](#)

Installation view *Game of Drones*.

Zeppelin Museum, Friedrichshafer,
Germany, 2019.

Two-channel video installation and
immersive sound design, 18'18"



Litte ja Goabddá
[Drones and Drums]

Ájtte Museum, Jáhkámákke, Sweden

Curated by Anna Westman

2019

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[Link to Ajtte Museum](#)

[Link to exhibition text \[Luleå Sámi and Swedish\]](#)

[Link to guide \[Swedish\]](#)

Installation view *Litte ja Goabddá*.

Ájtte Museum, Jáhkámákke, Sweden, 2019.

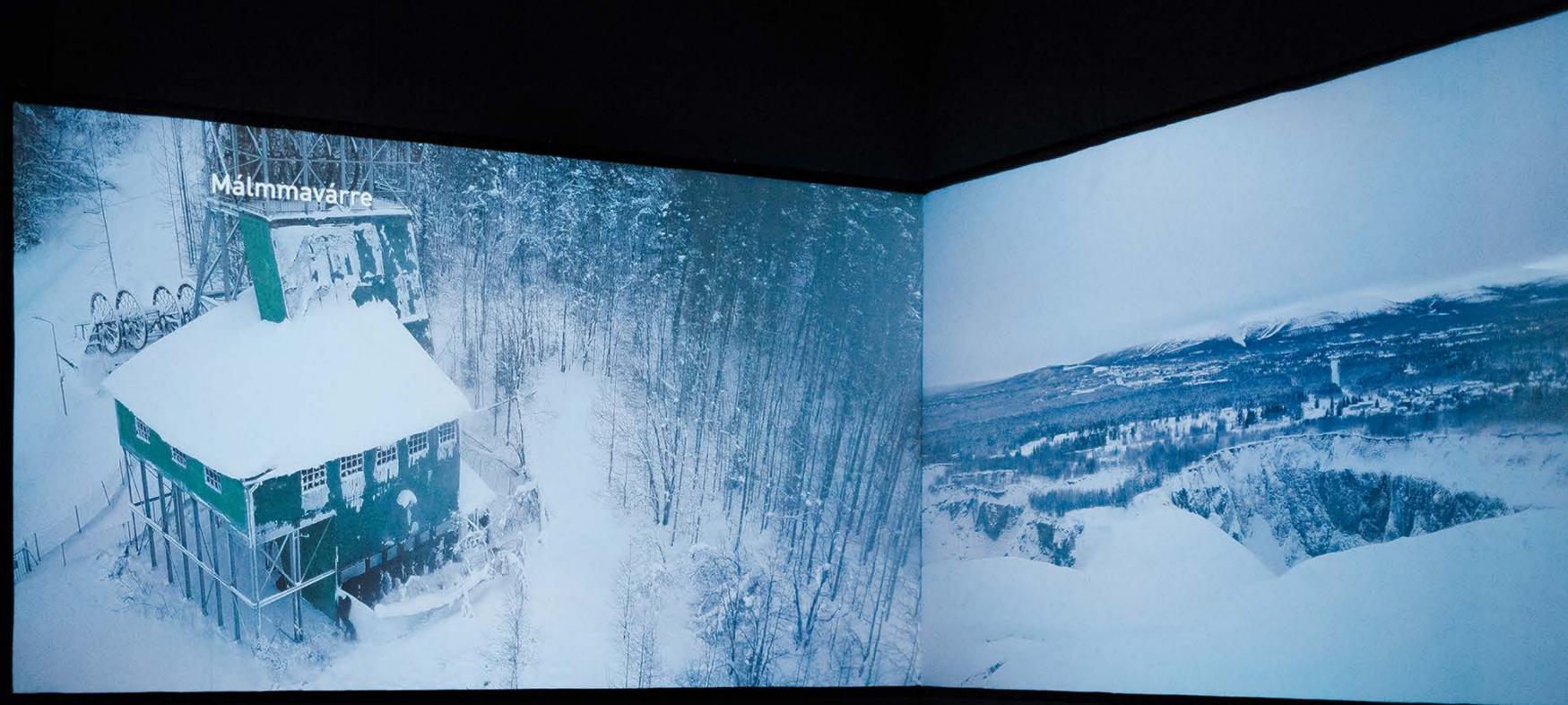
Two-channel video installation and immersive
sound design, 18'18"



Installation view *Litte ja Goabddá*.
Ájtte Museum, Jáhkámákke, Sweden, 2019.
Two-channel video installation and
immersive sound design, 18'18"



Installation view *Geisse*.
Ájtte Museum, Jáhkámákke,
Sweden, 2019.
16 pigment prints.



Drone Vision: Surveillance, Warfare, Protest
Ignacio Acosta, Mhairi Sutherland and
Behjat Omer Abdulla

Hasselblad Centre, Gothenburg, Sweden

Curated by Sarah Tuck and Louise Wolthers

2018

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Drone Vision: Warfare, Surveillance, Protest addresses questions of visibility and verticality are intrinsic to drone technology and its meanings for artistic and political praxis.

The exhibition is based on the two-year research project *Drone Vision. Surveillance, Warfare, Protest* – a collaborative initiative of Valand Academy, Gothenburg University and the Hasselblad Foundation. Led by Dr. Sarah Tuck the research project explores the affective meanings of drone technologies on photography and human rights.

For the exhibition at the Hasselblad Center the commissioned artists Ignacio Acosta, Mhairi Sutherland and Behjat Omer Abdulla have produced new works that respond to the visual and material consequences of drone technologies in the context of Sweden.

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[Link to *Drone Vision*](#)

[Link to exhibition guide](#)

[Link to Apple Store audio guide](#)

Installation view *Litte ja Goabddá*.
Drone Vision: Surveillance, Warfare, Protest
Hasselblad Centre, Gothenburg, Sweden, 2018
Two-channel video installation and immersive
sound design, 18'18"



Installation view *Drone Vision: Surveillance, Warfare, Protest*
Hasselblad Centre, Gothenburg, Sweden, 2018



Installation view *Geisse*.
Drone Vision: Surveillance, Warfare, Protest
Hasselblad Centre, Gothenburg, Sweden, 2018
16 pigment prints.

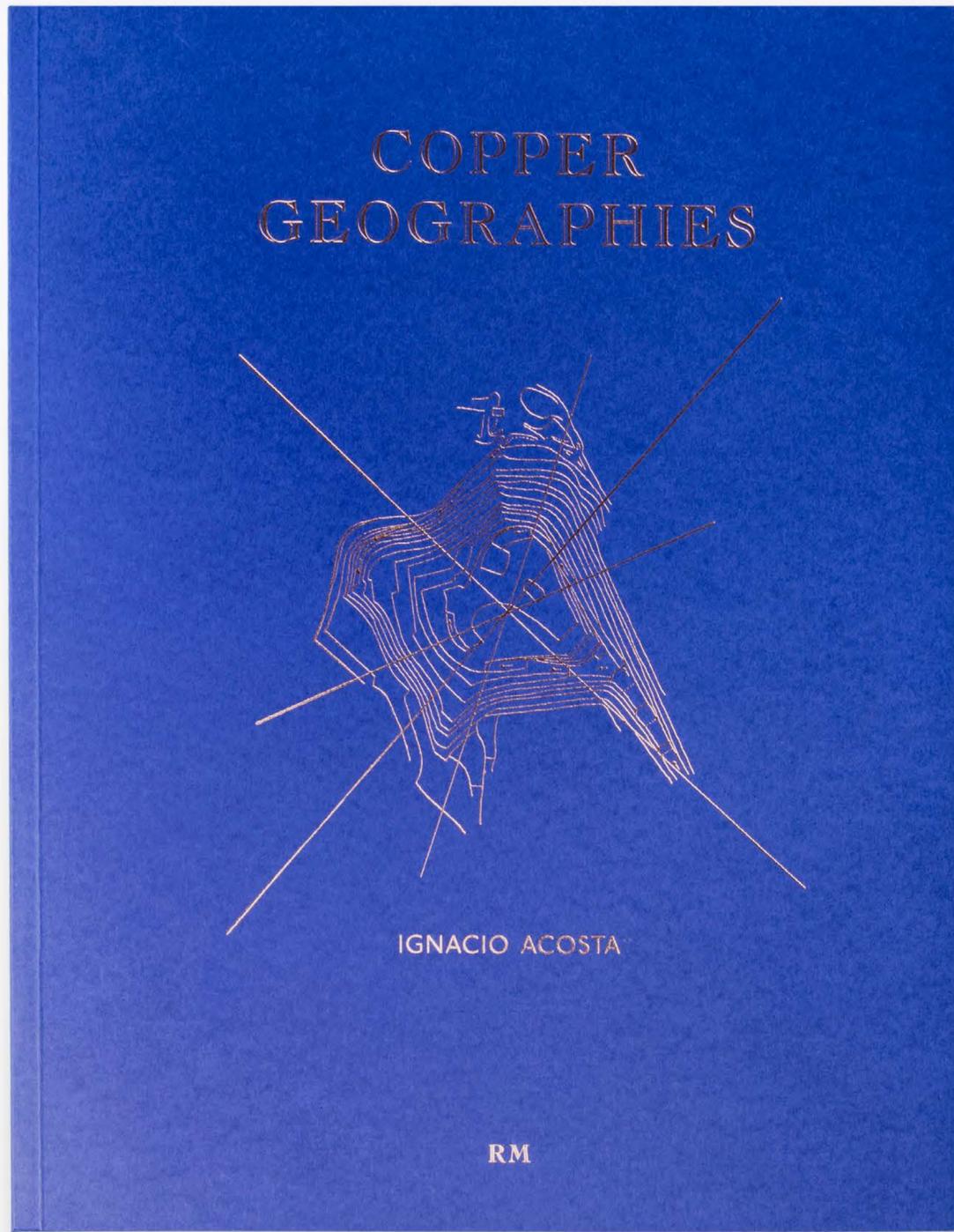
Copper Geographies

2010-2016

Copper is a miraculous and paradoxical metal characterised by high electrical and thermal conductivity. It is an essential element for nearly every human enterprise. Hidden in plastic, behind walls, bound into cables, carried as loose change; copper is everywhere yet rarely seen. Twenty kilograms of copper are needed in the average car's wiring, and over 70 million passenger cars are produced in a single year. Each computer uses around 680 grams of copper, and more than two billion personal computers are in use throughout the world. Millions of copper tubes are used for plumbing each year. Copper is used extensively inside planes, mobile phones, air conditioners and green-energy generators. Although the metal plays a key role in worldwide information and communication technologies, very little attention has been paid to how the industry impacts on the ecologies in which it operates.

Copper Geographies invites the viewer on a journey of copper from raw material through stock market exchange value, smelted commodity, capital wealth and recycled material. From the transformed landscapes of the Atacama Desert through a re-imagined voyage to Wales and the City of London, the project documents spaces of circulation, environmental disruption, protest and trade, and makes visible the return of the copper hidden within technological devices to its geographical origins.

Copper Geographies stems from the practice-based PhD thesis *The Copper Geographies of Chile and Britain: A photographic study of mining*, carried out as part of *Traces of Nitrate*, a research project developed in collaboration with Art and Design historian Louise Purbrick and photographer Xavier Ribas, based at the University of Brighton and funded by the Arts and Humanities Research Council (AHRC).



Copper Geographies

Ignacio Acosta

Editorial RM (Barcelona / México)

2018

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Format: Softcover

Size: 30 x 24 cm, 192 pages

ISBN: 9788417047566

The publication presents documentary research in the form of maps, photographs and texts, and offers a critical spatial imaginary for re-thinking the geographies of copper. It includes six written contributions by curators, historians and poets; Andrés Anwandter, Marta Dahó, Tehmina Goskar, Tony Lopez, Louise Purbrick and Frank Vicencio López.

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[Purchase the publication](#)



Trafficking the Earth

Ignacio Acosta, Louise Purbrick and Xavier Ribas

Museo de Arte Contemporáneo (MAC),
Santiago, Chile

2017

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Trafficking the Earth is a collaboration between photographers Xavier Ribas, Ignacio Acosta and an art historian, Louise Purbrick. Their collective research has documented the movement of mineral wealth of Chile into global markets and European landscapes. Nitrate and copper is their focus. The transformation of these natural resources into industrial materials draw desert and city, slag heap and country house, ruin and regeneration, landscape and archive, Chile and Britain, into the same circuit of capital.

Over the last eight years Acosta, Purbrick and Ribas have encountered other artists, photographers, curators, translators and activists and worked alongside them sharing a concern with politics of documenting the inequalities of extractive industries.

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[Link to exhibition](#)

[Link to publication](#)

Installation view *Trafficking the Earth*.

Museo de Arte Contemporáneo (MAC),
Santiago, Chile, 2017

336 images and texts, 30x24cm each. Collection Museo
de la Solidaridad de Salvador Allende, Santiago, Chile



Installation view *Antofagasta PIC, Stop Abuses! Trafficking the Earth*.

Museo de Arte Contemporáneo (MAC),
Santiago, Chile, 2017.

Through documents and photographs, this work explores the symbolic case of Pupio, a valley in the north of Chile that has been heavily impacted by Los Pelambres, a copper mine located in the Andes Mountains.

Four prints. Variable dimensions.



Installation view *London Metal Exchange Invisible Corporate Network*.

Trafficking the Earth Museo de Arte Contemporáneo (MAC), Santiago, Chile, 2017

The London Metal Exchange is the premier non-ferrous metal market, a 'meeting place of buyers and sellers of metal futures' providing 'producers and consumers of metal around the world with the best way to manage their exposure to the risk created by metal price volatility'.

Texts, Maps, Poster with Google Earth Views and Google Street Views, and two photographs. Variable dimensions.



Coquimbo & Swansea

National Waterfront Museum, Wales

Curated by Robert Protheroe-Jones

2017

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[Link to exhibition](#)

[Link to exhibition guide](#)

Installation view *Coquimbo and Swansea*.

National Waterfront Museum, Wales, 2017.

Text, three large photographs. Variable dimensions.



Arena

Noorderlicht Photofestival. Museum Belvédère
Heerenveen, The Netherlands

Curated by Wim Melis

2016

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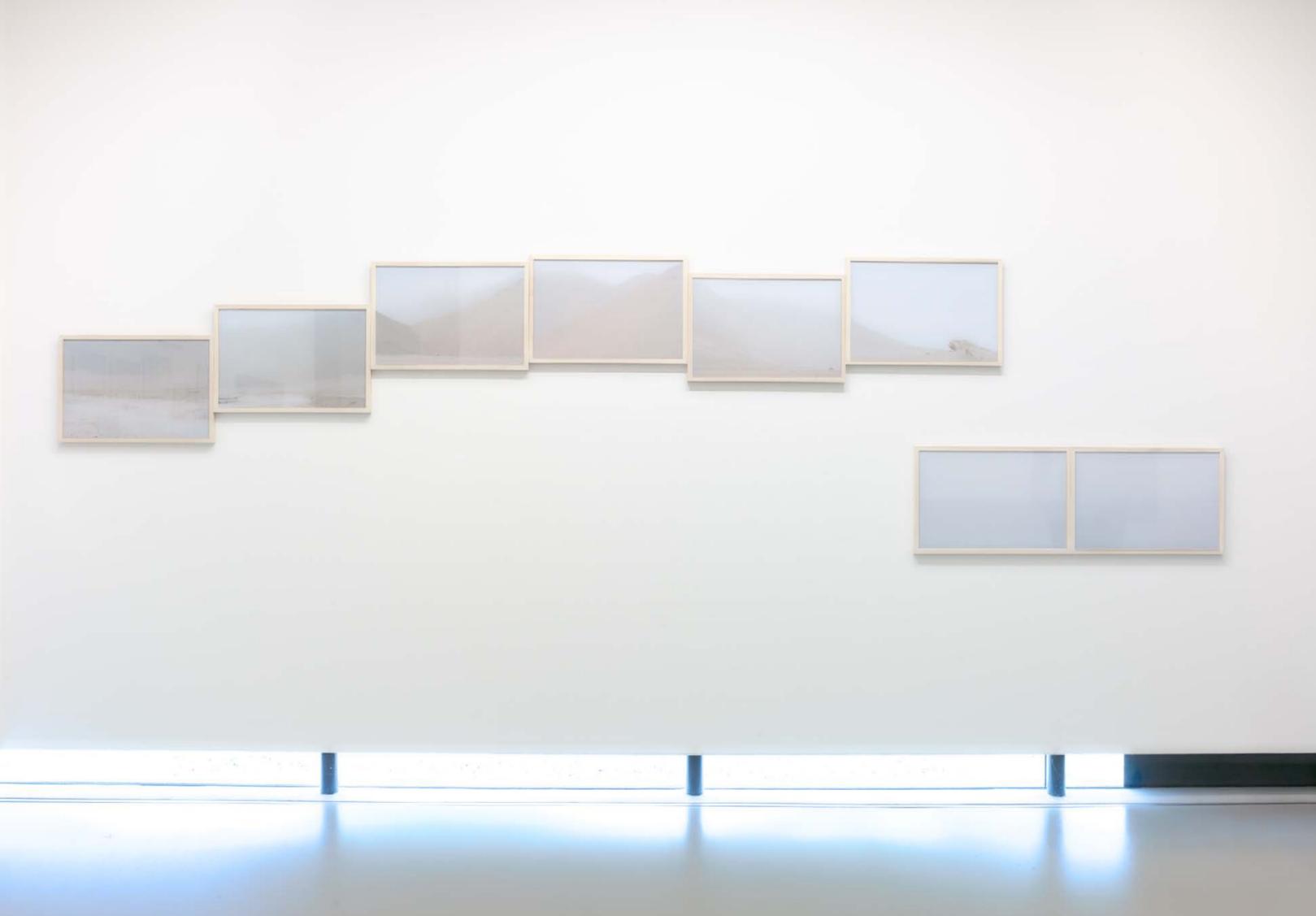
[Link to exhibition](#)

[Link to catalogue](#)

Installation view *Copper Geographies*.

Noorderlicht Photofestival, Museum Belvédère
Heerenveen, The Netherlands, 2016.

Variable dimensions.



Installation view *Sulphuric Acid Route*.

Noorderlicht Photofestival. Museum Belvédère
Heerenveen The Netherlands, 2016.

A series of landscape photographs exploring the 'camanchaca' in the Atacama Desert. The 'camanchaca' describes a unique meteorological condition consisting of a dense morning fog that makes it very difficult to see and never drops rain. This phenomenon takes place along the coasts of the Atacama Desert, the driest place on earth.

Eight prints, 40x50cm each.



Installation view *Mis Chuquicamata, The Slag*

Noorderlicht Photofestival. Museum Belvédère Heerenveen
The Netherlands, 2016.

Chuquicamata is a former mining town in the Desert of Atacama purposely designed by Guggenheim brothers for mining workers in early twenty century.

The photographic work is in relation to a satellite view of the mining town of Chuquicamata, captured by the Photogrammetry Services of the Chilen Air Force (SAF). It is also accompanied by an X-Ray Ray examination of a copper specimen collected during the photographic expedition, conducted by Dr Norman Moles at the Geology Department of the University of Brighton.

12 prints, variable dimension.

Mapping Domeyko

2014-2017

Developed in collaboration with Jakub Bojczuk.

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This research project is an attempt to reconstruct the adventures and endeavours of Polish mineralogist, Ignacy Domeyko (1802-1889). Based on his diaries "My Travels: Memoirs of an Exile", the body of work builds a visual archive that speaks about the relationship between history, mineralogy and migration.

A citizen of the world, Domeyko was born within the Russian partition of the former Polish-Lithuanian Commonwealth in 1802. He moved to Chile in 1838, invited by the Chilean government, to establish a mineralogical school and ended up being a fundamental part in the educational and scientific development of the country.





Mapping Domeyko

Ignacio Acosta and Jakub Bojczuk

Łaźnia Centre for Contemporary Art,
Gdansk, Poland

Curated by Agnieszka Kulazińska

2017

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This site-specific installation is composed of nine artworks presented in the form of drawings, found images, new photographs, texts, objects and video pieces.

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[Link to Łaźnia](#)

[Link to guide](#)

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[Link to review \[English\]](#)

[Link to review \[Spanish\]](#)

Installation view *Mapping Domeyko*.

Łaźnia Centre for Contemporary Art, Gdansk, Poland, 2017.

The Journey of Five Rocks from Chile to Poland and of Five Other Ones from Poland to Chile.

Inspired by the donations of mineral collections made by Domeyko to Polish and French institutions, the artists facilitated a new exchange of mineral specimens between Uniwersytet Jagielloński and Universidad de La Serena in the years of 2015 and 2016. The universities contributed five minerals each. The minerals sparked a series of artistic works, including studio photographs, drawings on paper and sculptural pieces made in plaster used at bus stops or train stations.

8 tables with drawings, sculptures, photographs and found images developed in collaboration with Livia Marin.

Installation view *Mapping Domeyko*.

Łaźnia Centre for Contemporary Art, Gdansk, Poland, 2017.

My Travels.

Starting from 2014, based on Domeyko's *My Travels: Memoirs of an Exile*, Ignacio Acosta and Jakub Bojczuk engaged in a series of journeys in Ignacy Domeyko's footsteps which took them to Argentina, Belarus, Chile, France, Lithuania and Poland. Above the installation, a LED board is placed, displaying the names of places visited by Domeyko during his travels. The board is reminiscent of public transport information boards used at bus stops or train stations.

73 photographs, 9 texts, LED board.



Installation view *Mapping Domeyko*.

Łaźnia Centre for Contemporary Art,
Gdansk, Poland, 2017.

The Border Moment, 2017

Inspired by the vagueness of political borders, the video, using poetic narration, depicts the moment of crossing a border as seen from a train compartment. In the same forest Ignacy Domeyko crossed the Russian-Prussian border in 1831 following the collapse of the November Uprising. It was one of many borders recalled in his memoirs from his travels and life in exile.

Video, 4'03"



Installation view *Mapping Domeyko*.

Łaźnia Centre for Contemporary Art,
Gdansk, Poland, 2017.

From Paris to Buenos Aires in 1838.

Jakub Bojczuk's performance consisting in reading fragments of Domeyko's memoirs (Volume II), filmed at the Emigration Museum in Gdynia. The fragments from the travel diaries regard Domeyko's first meeting with the ocean, impressions of exotic islands and reflections on political and social landscape of the New World.

Video performance, 13'08"

Installation view *Mapping Domeyko*.

Łaźnia Centre for Contemporary Art,
Gdansk, Poland, 2017

Iron Ore as Provided by Mother Nature
Found press photograph.

Photograph by Hamilton Wright, (1951).

A found photograph from Newspaper Feature News, New York. It contains the author's note at the back: "This huge chunk of raw (iron) has yet to be crushed before being shipped from the mine to the smelting".