

Materia Abierta is a summer school on theory, art, and technology taking place in Mexico City with the intent of mobilizing critical thinking and political will. Each new edition of the program generates new contexts for learning based on principles of collectivity.

*PHREATIC FURY, WATERS UPRISING*

Titled *Phreatic Fury, waters uprising*, the 2024 edition of Materia Abierta is curated by Camila Marambio and takes place in Mexico City July 29 through August 24. The program is developed with the support of Universidad Nacional Autónoma de México (UNAM) in coordination with Cultura UNAM, through Casa del Lago UNAM, Cátedra Extraordinaria Max Aub, and Museo Tamayo.

This year's program gathers a group of artists, lawyers, organizers, sorceresses, and scientists to energize the movements that contemplate, effectively care for, and conserve the freedom of planetary waters. Conjoining imaginaries, the group will denounce water abuse and articulate healing languages for and complicities with the elemental entities and principles of water. Tools generated from hydro-fictions will be used as spells to collectivize the search for environmental hydro-justice. Using spiritual activism and somatic practices, among other methodologies, the program is an immersion in the turbidity of the swamps and the hydro-political realities of the Anáhuac Valley.

TUTORS

Cocina Colaboratorio  
GeoBrujas  
Gesturing Towards Decolonial Futures  
Patricia Gualinga  
Vivien Sansour  
Zara Monrroy + Brenda Cabrera

WATERS UPRISING

slipping from the icy  
to the gaseous,  
i rain  
dark opaline sap.

lifting the ban,  
vaporous winds carry me  
far,  
far away,  
behind the cloud of Great Accumulation.  
there, former aquatic worlds live,  
porous karstic caves  
filter silver surface water,  
streams fall and sing,  
puddling,  
cycling incessantly.

i've lost.

but in the space between night and day,  
bubbling tongues  
utter the future.

do you hear the clamor?  
subterranean uprising, boiling kin.  
ecstatic palettes  
gather in fury,  
*kon, atabey, atargatis, chalchiuhtlicue, oshún, kawsak sachá, tlaloc*  
hark! from the summit of the Aconcagua,  
the depth of Yuyú,  
the siren pools,  
the rainbow serpent,  
the blood,  
the Amazon,  
la Chágara too.

maracas sound, tissue shrieks,  
stitch by stitch, the weave begins,  
the poet,  
the bone setter,  
breast milk,  
occult science,  
melody, seed,  
the infallible trickster,  
and you.

all tongues fork,  
trans-man also makes the city wet.  
every drop of sweat evaporates,  
softening the knotted fascia.  
damnation falls silent,  
the end arrives.

posthumous dialogue:  
murky bog, how is your indigestion?

## PHREATIC FURY

The planet's waters have been incarcerated. Interrupted and subjected to manipulation, damming, channeling, burial, drainage, dredging, bottlenecking, commodification, desalination, and petrochemical poisoning, they can barely continue living and hardly support biodiversity. The abolition of this death sentence requires new interspecies agreements, the recognition of the traditional knowledge practices that maintain and restore the health of all waters, and the articulation of complex cosmo-political fabrics—collectivities that fight ecocide, cultivate food sovereignty, share sacred technologies, and speak in hydro-poetics.

Queer ecology invites us to make love with the world, to distance ourselves from systemic heteronormativity, and to experiment with emancipatory languages—processes that emerge from within bodies co-opted by fascism and the capitalist imagination. These deliberately devious movements (re)habilitate spaces for the resurgence of planetary health systems and cosmic sensitivities. The Rights of Nature movement converges with these struggles, and adds protection and conservation rights to the mix. The invitation to feel the fury of the Earth's mantle is an anti-colonial and anti-patriarchal spell that consists of feverishly associating ourselves as sensual hydro-bodies with the micro- and macropolitics of water. With the desire to strengthen alliances between movements for the rights of nature and queer ecologies, this year's iteration of *Materia Abierta* aims to proliferate escape routes from modernity

and give rise to wild processes of hydro-justice in a geo-choreographic fury that responds to the clamor of the waters of the Anáhuac Valley and beyond, toward the surrounding atmosphere.

*Phreatic Fury, waters uprising* will perform scenarios for abandoning the imprisonment of nature as a “resource,” thereby restoring links to spiral time and voluntarily retiring from the failed “commons” into more complex articulations of the overflowing. We will sow contention; we will sow water.

## PROGRAMA

Guided by the moon, we will practice intellectual aqueousness, physical meandering, and a splurging of linguistic imagination breaking with the chambers that domesticate the waters.

During the week of the waning moon, from July 29 to August 4, Patricia Gualinga, leader and environmental activist of the Sarayaku nation, will introduce us to Kawsak Sacha, a conscious, living entity made up of all the beings of the jungle.

In the two weeks of the crescent moon, Comcaac poet Zara Monrroy and Palestinian artist Vivien Sansour will conjure strategies that resist colonial and binary logics, tracing escape routes from capitalist neocolonialism through the strengthening of songs and soils wounded by extractivism.

At the waxing of the moon, from August 19 to 24, the Gesturing Towards Decolonial Futures collective will round off the program with a series of eco-critical exercises, enabling us to hospice modernity’s death.

During all four weeks, the collectives GeoBrujas and Cocina Colaboratorio will anchor us to the Anáhuac Valley, guiding the group through their critical practices of caring for the territory and waters, with specific attention to how we hydrate ourselves.

## LEARNING AS ORGANIZING

Materia Abierta is a space for the exchange of knowledge through action. Participants will take as a starting point an artistic or research project in its early stages of development in order to expand personal explorations and generate collaborations. Time for feedback and project presentations will be coordinated to share processes and initiate dialogue. The program will not focus on the production of artistic works or concrete results. Rather, it is a space for the construction of critical intimacy, dedicated to people who seek to redirect their practices toward political will through collective listening.

This year Materia Abierta celebrates its fifth anniversary, and so this edition will be a celebration, with all the complexity that this implies in a time of global suffering and mourning. Starting from the recognition of celebrations as spaces of resistance, activities will be thought of collectively, encouraging the distribution of tasks and responsibilities. Can we think about gathering through pulses of mutual care? What are the methodologies to connect communally in our everyday lives without neglecting wider publics? What can water teach us about possible ways to organize among ourselves? Can we think of eating as an act of creation? What can fire, fermentation, and the distillation of plants teach us? Are our bodies not the first territories that must be defended in order to envision principles of reciprocity with the web of life?

## PARTICIPANTS

Materia Abierta welcomes applications from people based anywhere in the world and working within any discipline. An academic degree is not required to participate. Through the open call, a group of approximately 25 candidates will

be selected. The intention is to form a diverse, critical, politically active group that seeks to defy the systems through which dominant culture and knowledge are produced.

The program will be conducted primarily in Spanish, with some activities taking place in English. Collective translation and its challenges will be favored as part of the group's social dynamics. A strong working knowledge of both languages is highly recommended.

Translation is a continuous commitment and a central component of Materia Abierta. Throughout the program, everyone will be encouraged to actively participate in recognizing and reducing our linguistic gaps through collective translation and interpretation, taking time to make sure we understand each other well. Any questions or concerns about language or translation are welcomed.

## FUNDING

The cost of participation in the program is \$2,000 USD. This fee does not include lodging, transportation, or other personal expenses.

Through institutional funding, Materia Abierta will offer a limited number of full or partial scholarships for candidates who cannot cover the full cost. Those who wish to be considered must indicate this in the application form, where relevant financial information will be requested. Materia Abierta can issue letters of support to selected participants who wish to seek external financing to cover their costs.

## CALENDAR

The 2024 edition will be an intensive four-week study program. It will address the proposed topics with the necessary urgency, but there will also be time for digestion, rest, and group socializing. The program includes seminars, public talks, and group discussions as well as anti-cartographic drifts around the city. Activities take place Monday to Thursday at the Museo Tamayo and Casa del Lago. On Thursday afternoons there are public events, and Saturdays are devoted to workshops, field trips, and group meals in the Materia Abierta studio. Fridays and Sundays are days off. The schedule is subject to change based on logistical requirements, and more details will be shared upon acceptance.

## APPLICATION

The call is open from March 5 through April 7, 2024, at 11:59 pm (CDT). To apply, please refer to the online form, where, among other requisites, the following materials are requested:

- Résumé or short bio (1 page)
- Statement of interest (300 words)
- 5–10 work samples
- Description of an artistic or research project in progress

### APPLICATION FORM

Work samples should be recent and may include images and texts as well as links to websites, videos, and/or audio-based works.

Please submit any questions regarding the application process to [info@materiaabierta.com](mailto:info@materiaabierta.com), with the subject line "Application 2024."

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BIOS  
TUTORS

COCINA COLABORATORIO is a transdisciplinary collective that brings communities of people dedicated to agriculture, cooking, art, design, and research together around the kitchen table to exchange knowledge and implement actions for a sustainable food future. A laboratory of collective creation and joint experimentation, it seeks to reconcile the care of territories with food production, recognizing the multiplicity of ways of life. Since 2020, the project has established long- and short-term art-research-practice collaborations in three sites in Mexico: Loma Bonita in Marqués de Comillas, in the Lacandona jungle of Chiapas; Santo Domingo Tomaltepec in the Valles Centrales region of Oaxaca; and the lake area of Xochimilco, south of Mexico City. Located in

these three territories and extended to other forums, this research and advocacy project seeks to bring participatory art, action research, and collective pedagogies outside of institutions and into everyday life.

GEOBRUJAS is a community of seven women seeking to create links between geographers from different latitudes. The project began in September 2014, following a demonstration in Mexico City regarding the forced disappearance of forty-three students from Ayotzinapa. The project arose as a political necessity in the context of state violence, and extreme violence against women, in Mexico, and seeks the construction of a community from self-managed, radical and alternative geographies that does not respond to the rhythms of the system or hierarchical relationships. GeoBrujas takes various approaches to critical cartographies, counter-cartographies, and mappings from multi-scalar methodologies based on the arts, therapeutic techniques, social education, and participatory geography. With shared concerns in communal learning, they organize workshops and talks to work on self-care, strengthening and emotional health of body-territories and land-territories in different contexts of dispossession and structural violence.

GESTURING TOWARDS DECOLONIAL FUTURES is a transdisciplinary, multigenerational collective that develops technologies of inquiry through artistic, pedagogical, cartographic, and relational experiments that aim to identify and deactivate colonial habits of being. It is a practice dedicated to hospicing worlds that are dying within and around us with care and integrity. Their work invites us to face our complicity in violence and unsustainability and its implications, with the courage to connect with collective pain, past, present, and future. As we learn to recognize that we are an extension of the land metabolism that is the planet, not the other way around, GTDF is committed to strengthening our capacities to prepare for the end of the world as we know it, and showing up differently so that “another end of the world” becomes possible.

PATRICIA GUALINGA, from the Kichwa People of Sarayaku in the Amazon region of Ecuador, is a land defender. Throughout her life, Gualinga has dedicated herself to protecting her community from human rights violations caused primarily by oil exploitation and militarization. In 2012 she was a witness before the Inter-American Court of Human Rights in a landmark case filed in 2002 about the impacts of oil exploitation on her community, which concluded with the court ruling in favor of the people of Sarayaku. She has received the Brote al Activismo Medioambiental (2019), the ALNOBA Courage and Leadership Award (2021), the Al Moumin Award (2021), and the Olof Palme Prize (2022) for her leadership in the fight to improve Indigenous living conditions. She currently leads the Mujeres Amazónicas collective, which is dedicated to the protection of the environment and the rights of Indigenous peoples, women, and the land.

VIVIEN SANSOUR is an artist, researcher, and writer whose work has been exhibited internationally. She uses installations, images, sketches, film, soil, and plants to enliven old cultural tales in contemporary presentations and to advocate for seed conservation and the protection of agrobiodiversity as a cultural and political act. Sansour founded the Palestine Heirloom Seed Library in 2014, which works with farmers in Palestine and around the world. She is currently the Distinguished Artistic Fellow in Experimental Humanities at Bard College. Her work has been shown at the Chicago Architecture Biennale, the Victoria and Albert Museum, London; the Berlinale; the Istanbul Biennial; and the Venice Biennale. She has written for *e-flux*, *MOLD Magazine*, and *The Forward*, where she served as a food columnist.

ZARA MONRROY is a singer, activist, poet, composer, environmentalist, fisherwoman, dancer, actress, producer, photographer, and Indigenous Mexican. For fifteen years she has held the position of ambassador of the nation, promoting ancient culture through music and art. Her work seeks to preserve and transmit the Cmiique litom lyrical tradition, fusing the genres of rock, reggae, and rap. She ventures into various musical styles sung in her mother tongue, with the aim of sharing innovative rhythms within the Socaaix community and sharing its culture and customs outside of it. Among her albums are *Viento y vida* and *Cmaam Icaheme* (Woman from the Town). Through singing and ritual performance of her traditions, Monrroy expresses the messages of her ancestors.

BRENDA CABRERA is a psychologist specializing in support for children and adults. She is a poet, entrepreneur, and yoga instructor. She is a resilient woman who is passionate about music, medicine, and nature, and seeks to share and learn with other people.

## CURATOR

CAMILA MARAMBIO is a transdisciplinary curator, researcher, and writer. Her projects focus on the decolonization of nature conservation and span the fields of environmental humanities, rights of nature, contemporary art, and performance studies. In 2010 she started Ensayos, a long-term collective and nomadic ecocultural practice that was born in Karokynká, Tierra del Fuego, in alliance with the Wildlife Conservation Society of Chile. Ensayos has come to include nodes on the island of Minjerribah in Australia, northern Norway, and New York, and has generated results in the form of exhibitions, books, performances, a web series, olfactory interventions, a play, and most recently the Venice Agreement, an instrument of peat wetland conservation signed during the period of the 59th Venice Biennale (2022), within which Marambio curated the Chilean pavilion, dedicated to the Karokynká peatlands. Marambio has a PhD in curatorial practice from Monash University (2019) and master's degrees in experiments in art and politics from Sciences Po (2012) and modern and contemporary art: critical and curatorial studies from Columbia University (2004). She was additionally a postdoctoral fellow at the Royal Art Institute in Stockholm as part of The Seedbox: An Environmental Humanities Collaboratory (2021). As guest curator of the Patricia Phelps de Cisneros Research Institute for the Study of Latin American Art at the Museum of Modern Art, New York, she conceived and moderated the Aconcagua Summit (2020) and edited the booklet *El Agua es La Ley* (2021). Her writing has been published in *Third Text*, *Australian Feminist Studies*, *Discipline*, *The River Rail*, *Art + Australia*, and *Sex Ecologies*, among others. She is a coauthor (with Cecilia Vicuña) of *Slow Down Fast, A Toda Raja* (Errant Bodies Press, 2019) and coauthor (with Nina Lykke) of *Cancer Ecologies: A Queer Femme Proposition* (Bloomsbury Press, forthcoming). She is currently the curator of new perspectives at Para la Naturaleza, Borikén, Puerto Rico.