

November 13th, 2019

Poetic whole emerges under heavy turmoil in Santiago de Chile: Mille Kalsmose's participation in the 14th Biennale of Media Arts

For over three weeks, Santiago de Chile has been in upheaval. Thousands of Chileans have taken to the streets of the city, clashing with military and police. For the 14th Biennale of Media Arts sited in Santiago de Chile, Kalsmose has created a site-specific work, where remains, metals and found objects from demonstrations, demolished busses and destroyed vehicles have been poetically incorporated. The exhibition "Mundo Situado" is set to open November 13th at Museo de Artes Visuales for the public, whilst the rest of the city's cultural institutions remain closed.



From November 13th, Mille Kalsmose's site-specific sound installation "Liquid Relations, Listening Back in Time" can be experienced at Museo de Artes Visuales (MAVI) in Santiago de Chile as part of the 14th Biennale of Media Arts. Alongside artists Juan Pablo Langlois, Lea Porsager, and Uffe Isootto among others, Kalsmose has been invited to participate in the exhibition "Situating World" under the biennale-theme "The Fourth World"; a subject that refers to the current unstable global political climate and the necessity to embrace a liquid reality. "Liquid Relations, Listening Back in Time" stands as site-specific piece, created during the socio-political upheaval in Chile, relates to Kalsmose's overall fascination with the constitution of the human situation in relation to the world and happenings surrounding us. Kalsmose has integrated physical remains, found objects, and metals from the demonstrations, demolished busses and destroyed vehicles.

November 13th, 2019



“Liquid Relations, Listening Back in Time” conveys themes of personal identity and the connections between the self and others, in particularly family members. The anthropomorphic forms– iron figures or family members of different heights and shapes, arranged concentrically above curved metal and wooden floor pieces- imitate the course of our planets, or Saturn’s rings. The idea of a cosmos built upon harmony and proportions is literalized at the focal point of the work with a small speaker emitting sounds from radio and plasma waves recorded by NASA’s Cassini spacecraft near Saturn's rings. Meteor stones underpin the cosmic connection while prolonging some of the metal curves like dots, alluding to infinity. “Liquid Relations, Listening Back in Time” is a symbol of a cosmic unity encouraging the viewer to see things from other perspectives and within a larger context and timeframe where everything is interconnected.

This work is the result of years of investigations into fields of materiality, identity formation, and the relational interconnectedness of everything that lives. Kalsmose is interested in how we understand our own complex mind, our relationship to ‘the other’ whether that be other objects or other human beings, or in a broader sense, cosmos. The incorporated components evoke a circular form – and thus becomes an emblem of cosmic ‘unity’. In relation to the current situation in Chile, the work encourages the viewer to see things from other perspectives–in a larger context and timeframe in a circular cosmos, where everything is interconnected.

November 13th, 2019

Continuously working in an interdisciplinary field of art and science and driven by intuitive sensations, Kalsmose seeks to confirm her art scientifically, thus exquisitely intertwining into her work perception of the self with the science of our universe. Kalsmose's works are a contribution to a broad theoretical research field where anthropocentrism and human essentialism are reevaluated. The immanent quality of every single material is underlined in her installations as she creates a space for her theories of circularity and connectedness through the language of art. Kalsmose's artworks provoke a dialogue and encourage the viewers to analyze what is outside and inside ourselves. The artist invites the viewer to partake in that consideration by allowing what is not physical to occupy a physical space; the installation's concepts exist just as much as the viewer experiencing them.