

CONTEMPORARY ART

AFTER

GERMANY  
ARGENTINA  
AUSTRIA  
CANADA  
CHILE  
CROATIA  
ECUADOR  
SCOTIA  
SLOVENIA  
ITALY  
MEXICO  
SWITZERLAND

Angela Pietribiasi  
Borda & Donelly  
Christiane Spatt  
Colectivo “José Covarrubias”  
Daniela Frausin  
Cordua Von Heymann  
Diego Orihuela Ibáñez  
Edgar C. Hernández Robles  
Edvard Ciani  
Eva Maria Schartmuller  
Eva Silberknoll  
Evelin Stermitz  
Giuseppe Anello  
Guillermo Giampietro  
Ikram Arellano  
José Andrade Briones  
Josip Zanki  
Juan Pablo Meneses  
Judith Lorena Barrios  
Karina Zothner 2023  
Luciana Esqueda  
Luz Guerra  
Manolo Cocho  
Max Roth  
Mercedes Aqui  
Naim Barrueta  
Olga Danelone  
Pierre Zufferey  
Robert Reszner  
Romina Dusic  
Santiago Luna 1  
Sissas Micheli  
Sula Zimmerberger  
Thomas Riess:  
Ulla Žibert  
Vanja Mervik

# AFTER

The art as oracle to look the future



C3 Complexity Science Center  
UNAM  
México

2024

## AFTER

By AFTER project artists and researchers from different countries around the world create artworks and concepts to predict the future. AFTER is a project where the participants work and create artworks and concepts as a view of the future of the Global Planetary Scene. The art is used as an oracle viewing the next XXII century and beyond from our contemporary position.

What will be the situation of the society, the ecology, and other aspects of the Earth planet in the XXII century? How can we act before the crisis occurs?

It is necessary to get conscious before catastrophic consequences appear. The most important aspect of the AFTER project is to develop new views and ideas, proposals to create alternatives to build together a better world and better relations inside the society and with nature. We and the planet are the same complex system, the same thing. We need to act as a whole united.

The time is a constant flux like a river that is transforming all things all time. The universe, nature, matter and life are ever transforming.

We are in a specific point of this river, here and now, flowing guided by the stream from the past to the future. The river is a chain of causes and its consequences. If we understand the causes, we can understand the consequences. Like a sense of the river. At the end the river flows down toward the sea. In the same way we can understand the complex system of life like a seed; if we know that seed we know the three that will grow and we can predict the future fruits of that three. Observing the reality we can understand the future as the possibility of the less resistance line across the time.

If we observe the river from the sky, we can observe the spring up the mountain where the water was born, we can look it way, the falls and the lakes, and finally the sea, all the river in one complete view. Our lives and our society are part of the river, the causes and results of our acts are part of the streaming flow. All history is present at the same time, but only if we have a view wide and deep to understand all the river in one complete image. In this way we can mean that all history of the universe from the beginning to the infinite is there complete at the same time.

Obviously this view is not that the time is only one line where we are ever only situated in one specific point. But, for example we know that the light that we look from the stars is not the stars, it is only the light crossing the space- time, but we can observe the stars. The past is written in the present and the future of the stars is inside our eyes. For sure if we can observe all the river of the time history we need a distant and clear view point.

Throughout human history, from the prehistoric times to the contemporary global society, we try to predict and plan what will happen, we want to get the control and the power over the future events. We build the future inside our minds all the time and project it to the world transforming it. Science tries to predict the behavior of phenomena. Art is an instrument to penetrate into the time. As memory, heritage from the past, as present contemporary expression, and as insight for view the future. Many times art can predict the future. Art is an antenna and it can receive signals from the future and understand it. Leonardo da Vinci thought about the fly machines like the helicopter, Julio Verne meant the submarine centuries before they were invented. Today we can fly and the submarines exist.

The capacity of prediction is one of the main scopes of the science, but, else, along the history the human being was developing in all cultures different techniques to predict the future. By oracles, trances, rituals and other practices. Art is one of those tools to see and understand the future. 30,000 years ago, the primitive pictures on the walls of Altamira caves, were premonitory and propitiatory acts to get control over the future and take help from the supernatural divine forces before the hunting activity.

The complex ritual calendar framework of the mesoamerican Maya culture was a sophisticated instrument for understanding the time and predicting the future driving to the control of the farming and the work with the earth to grow plants, vegetables, grains and fruits.

Now from the art we will predict the future.

Manolo Cocho

**Future can be considered as extension of present. Rather than phantasm of “time projected into the future”.**

0. De-colonization has never happened. That should be immediately declared. In opposite, there will be no true difference between the recent time and future.

1. Parliamentary and governing system, in all contemporary countries, are the main sources that generating all social conflicts. Corruption in every level of so called democratic institutions are not tolerable any more. The system of political parties, should be discontinued and abandoned. Elections should be direct.

2. Economic system is obsolete. With the corruption and indoctrination in the social open space, economy is creating infinite debt. Inflation of everything is permanent and exponential. There are no more any recognizable social system.

3. The mass media system is the main traumatic point in contemporary world. And it will create in the future probably even bigger issue. There are absolute absence of integrity in the public information flow in the world today. As the absence of individual integrity and responsibility. Indoctrination is the main process mass media conducting constantly. Propaganda and corrupted mass of information are surrogates for critical opinion and truth. Without any legal consequences.

4. Educational and science systems has to be changed and restored. Because educational systems in all countries are devastated in the past. In the near future, the world will be faced with a huge group of young people who do not know how to do any work.

5. Agriculture production in all countries are destroyed by own governments policies in the past. Lack of food with wrong management of food resources, are already present and it will be bigger in the future. Now, food can be consider as energy. In the future this relation will be more clear. Food production starting in the free energy domain. Solar energy is main non-human input, without direct political control.

6. Healthcare system in all countries are ruined. All that was functional, proven for centuries, is deleted trough the privatizations and corrupted cynical parliamentary reasoning.

7. Energy in all forms will be huge factor. The question of energy could be of use in process of final de-colonization. Main difference in energy domain will be that humans will be considered as energy source, not as working force or military force.

8. Nuclear weapon will be used in “controlled” environment in the future. In fact nuclear weapon already used in near past 1999. and 2023. in the form of “depleted uranium”. Next step will be abuse of “small” nuclear bombs in the urban areas, but calculated, without risk of third world war.

9. Holocaust by industrialization will continue. In the near future, systems will abuse robotics and artificial intelligence, to set the stage for next circle of holocaust and de-humanization.



Our planet is a perfect combination of matter also present in the rest of the universe.

A surprising new scientific theory claims that icy rocks from comets brought life to Earth as we know it.

CELESTIAL BODY



AFTER

Angela Pietribiasi



# THE KEY TO THE FUTURE IS

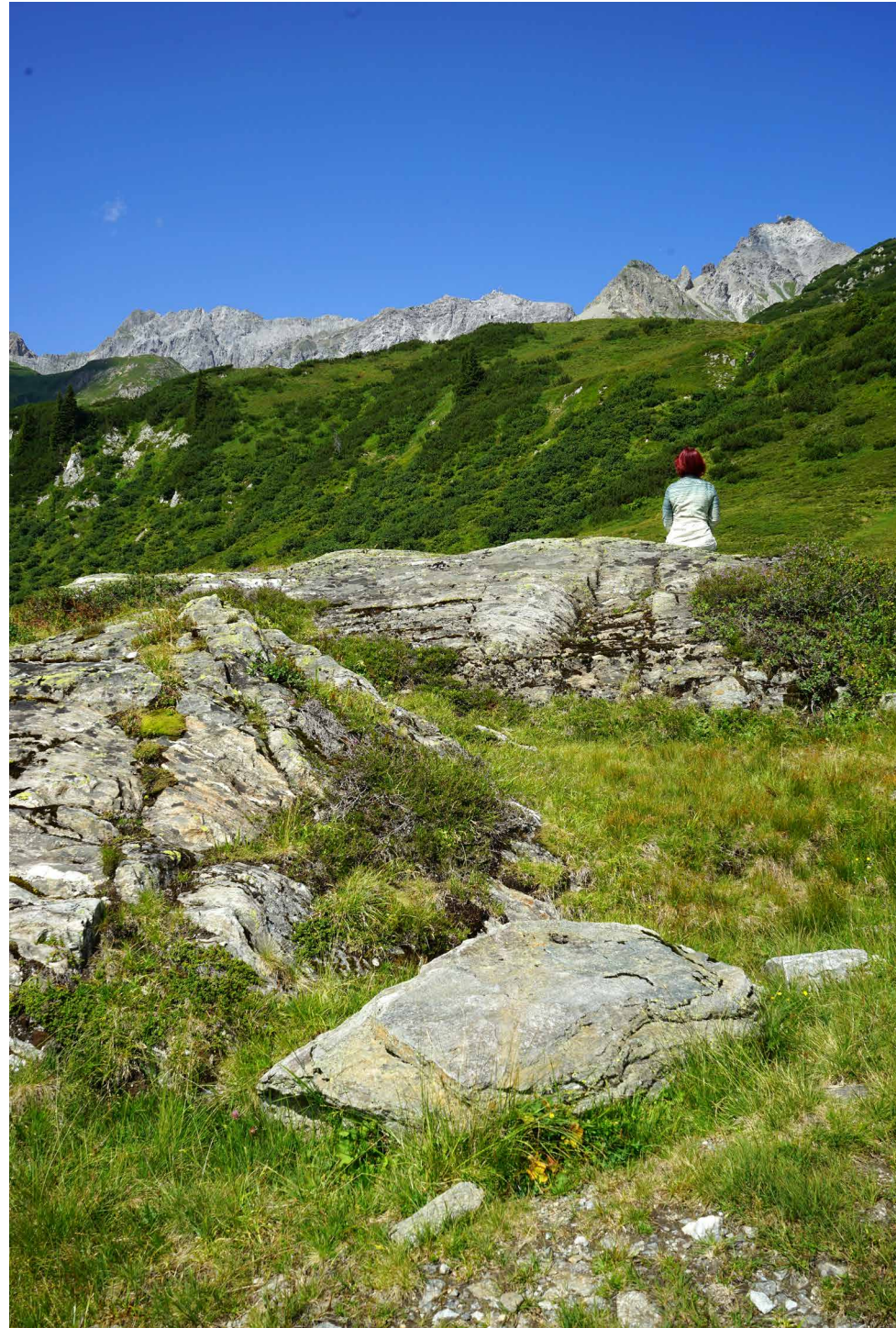
# FRUGALITY

## THE KEY TO THE FUTURE IS FRUGALITY

Borda and Donnelly (B+D) designed several models of low tech housing for the future. Their design ideas are about reducing or avoiding climate stresses and ‘after-effects’ from disasters whether this be drought to floods. All of their ideas for the ‘After’ project examined how to transition towards climate sustainability by incorporating nature as part of design. B+D considered house roofs as a place to increase water conservation and as a location to become and support a living membrane providing food corridors for insects, birds and small mammals. They further created house

structures to sit tall on stilts to avoid changing river ebbs and flows, protect from heavy rainfalls and to, critically, enable animals to migrate freely across the land. While these wild and wonderful ideas outline the importance of humans, animals and flora – to create interconnected systems designs that are about increasing our relationship to Nature, reducing waste and consumption in our human systems, and ultimately increasing biodiversity based systems to enable all living systems to be part of a resilient future.





Based on my personal perceptions, experiences, memories and influences, I am concerned with the relationship between mankind and nature. This seems to be out of balance and oscillates between alienation, separation, control, destruction, longing, idealization, and the desire to be one, , to become one with nature.

and yet





Between times...  
a day after...



From the scenario of the overwhelming  
and unstoppable

global crisis,

we propose a **reflexión**  
acerca de la permanencia  
entre tiempos simultáneos  
y la existencias humanas  
en transformación.

From analog to digital, the piece  
approaches the issues of space – time  
and the construction of **meanings**  
that humanity  
refers to the universe.

Colectivo “José Covarrubias”



book- simulacrum

book- treasure chest of thought

book- keeper of memory

book- body inhabited by words

book- extension of matter

book- witness to the themes of  
existence

book- cradle of imagination

The nails, planted in my clay books, are a metaphor for the wounds inflicted on culture, on knowledge, a metaphor for the systematic destruction of their fundamental function in the formation of the individual, wounds inflicted by an increasingly cynical world, shocked by a rampant and progressive cultural impoverishment that plunges him into an abyss of no return.



## HURTED BOOKS



Thinking about the choice of art work that can express my position concerning the future in the XXII. century, I had a lot of doubts: Firstly, I do not believe in Art as the „salvator mundi“. And concerning all this troubles nowadays made only by species human,

# I am not so positive thinking about, if we, the humans, can solve all the problems we caused.

At the end, it is 70:30 , that we will remove ourselves as species from the globe. But hopefully , after thousands of years, when the plants and animals which have survived, install a new system who does not allow one species to decide above all the others, mankind will be born again as a totally modest, equal and integrated being among all the others, what we failed to protect before.

Art is a kind of comment to all what happens, an artist who best lives 100 years, is not able to be a visionary, perhaps a kind of chronicler. I was very close to decide not being able to take part at this exhibition, but yesterday in one sleepless night I realised, that my newest art work, what I created last month in a little village in the alps, has a point of future vision in it.

Such a surprise, because I painted a landscape , a large lake (inspired of the Chiemsee) and in the background some surrealistic mountains. The whole painting ( 125 cm x 145 cm) has no single human being inside, only four animals are on/ in the water. They are amphibians, could be from very past ages of earth. I realized that I painted one version of future of the globe !!

This is the reason, why I decided although all my doubts to send you the picture of this artwork.

## ALPENGLUEHEN





The next five minutes

April 14, 2020. 8:14 a.m.  
Awake. For more than a month I have been locked up at home  
with two cats, since the threat of this damn virus appeared I have  
lost track of days:



Edgar C. Hernández Robles





Potem- prej  
Potem- nekoč  
Bodočnost-preteklost  
Jutri-včeraj  
22 stoletje-21 stoletje  
Pésimizem-optimiizem

# after before

Then - before  
Then - someday  
Future past  
Tomorrow yesterday  
22nd century-21st century  
Pessimism-optimism

something ´s wrong/the healing

AFTER



The vulnerability of our physical body manifests as a fragile structure within the framework of a larger order



The creativity of the artistic process acts as the engine to drive the inherent spiritual potential within humans in a positive way.

However, the innate ability for constructionprovidestheprecondition for them to react and break through this sense of powerlessness.





“What are you dreaming of?”

Nature is our oracle  
and can help us  
make the right  
decisions - if we let  
it do so.

The forest absorbs chemical messengers, also known as terpenes. These terpenes have positive effects on the human body, especially on the nervous system, the psyche and the immune system.

Connect with the forest  
and open yourself up to your  
dreams.





# WRONG PHOTOGRAPHY

AFTER  
overexposure



people floating in an undefined, paradisiacal space

Giuseppe Anello





From the flowers that remained, and will remain. To move forward to make a return turn.  
To show us our hands and what was left [...]

## After

It will be later.  
be; nothing will be that has not been. It is this uncertainty that remains, it  
is this clinging to the dead flowers that they left us, and it is that gesture of  
letting go of them to take that deep gesture that is the other.



Over time memory plays and becomes more beautiful, how much we must  
be what remains, it seems like an impulse now but maybe I just needed to  
let go, to train my hands





How can we  
glimpse the past  
in the future?

What will be the  
legacy we will  
leave?

Will future  
generations  
remember a  
society mired in  
its own violence  
or a society  
that sought the  
transcendence  
of life?





Spatial interventions *In Absentia Lucis* (Josip Zanki, Laura Stojkoski, Nikolina Durut and Dorian Pacak, 2023), and *Kulaf* (Josip Zanki, 2023) was created in the frame of the residential project *Staring at the Sea*. This residency at the Cill Rialaig Artist Village in Ireland West Coast was one section of a multi-part project which began as *Stone Walls* led by Josip Zanki, exploring dry wall stone techniques as a tool for artistic expression and site-specific practice in Croatia in 2021; and continued as *Wood and Stone*, led by Luise Kloos, in Austria, 2022. This spatial interventions was created using natural material send and texture of stones in Irish West Coast. Both interventions included

experience of participative practice, and drive on Tim Ingold's concept of landscape as culturalised nature. Artists states that **Earth Art experience is only effective tools against commodification of culture, destruction of natural environment and dominant hegemonic apparatus.** This type of work created to be quickly destroyed by nature convert artistic methodology, develop ecological consciousness and it is completely invisible and uncatchable by biopolitics power.





# VINCULUM

It is through performance and strong energetic connection that different people can and will be able to communicate deeply in the near future.

Ciudad de México, RENO Reclusorio Varonil, zona norte.

Ciudad de México, Santa Martha Acatitla. Cárcel de hombres



In the punishment zone of a prison in Mexico,  
through play and performance,  
Build another place of **non-violent** communication  
with emotional ties through  
the energetic connection.

After a performance, the artist detonates a series of acts  
of emotional contact between men in a prison, causing  
a joyful communication between the prisoners.



climate change has come to dominate much of society, old 'certainties' are being called into question. Adding war, inflation and a continuous threat to cultural identity on top of a **suffering planet**, the paradigm shift goes beyond our relationship to nature.



# The future does not exist.

It is simply an idea, the projection of life onto something that does not exist. You can make your way by shaping life in one direction but the passage of time can make unexpected changes. We are changing beings and our destiny plays a very important part in life, transforming us into stages and ways of seeing or perceiving our life.

The future is merely a mirage of everything that **cannot be predicted**. In art it is something more crude or common since it goes hand in hand with the human being and being a creation or action it depends on the mind. The artistic work is the reflection of human life and its contemporaneity, you can see where it goes along the line of creative evolution and society, innovative tools and materials will be developed where art plays the game of the new, perhaps in a non-existent future art develops without the human mind.

“Conscious art” so we can talk about the future of art when art is a conscious entity.”







## MY NAME MY FUTURE

ADHYA

ADHYA (first power, unparalleled, great, beyond perception)  
lives on the street, was also born there. She must look after her younger sister - here she is fetching water from the container, which is filtered through a cloth. Her eyes are incomparable, her smile touching. Beyond the perceptible, we know that she has survived all difficulties so far, that she is strong and will shape her future

NAVITA (new, a youngest and freshest girl)  
17 years old, lives in a very simple farmhouse in a small village in the Himalayas. Every day she takes a cow to the pasture and back home again. She can keep in touch with the world via her cell phone. She communicates her world, she dances, she sings, and she educates herself. The small digital part in her hand is her future.

Names have meaning and guidance. They point people in a positive direction







## Life Beyond

reflect on the pain and wounds of the past, which have created the present and will conceive the future

Luz Guerra





entropy

race against time



when glaciers  
become raging  
rivers ...





## Pathphysic artifacts

This is a proposal of metaphorical solutions to fix a broken world, as well as absurd or meaningless solutions that provide an action of transmutation of the use we give to matter.

Mercedes Aquí



the **transmutation** of matter that  
gives us an idea of the future.

understand **collapse**  
as a systematic problem that happens to  
societies, ecosystems and complex system

There is crying without tears and rivers without water.



Naim Barrueta



The future  
is  
uncertain,  
we live in an  
unstable  
world  
and science  
today  
has become  
**non**  
deterministic



Octavio Moctezuma





Amaranth and Honey *las Islas de Ciudad Universitaria, México*

Knead to meet or meet to knead, was the occasion to address counter-monumental artistic processes based on various actions with a group of students from the Faculty of Urban Planning and Architecture: talking, wondering, doing, getting together, in *las islas, Ciudad Universitaria*, building, undoing, laughing, sitting on the floor and eating sculptures.

How can we question, intervene and propose artistic processes in public spaces - that are nourished by diverse ways of doing things?

What happens when artistic processes move in order to relate to the environment?

The artistic practices in public spaces that we could call counter-monumental constitute a critical dimension of observation, listening, travel, contact of surfaces, questioning, exchange, waiting, change of place, change of materials, adaptation, counter-future, among others. other things. Given this perspective, we propose a change of outlook towards a city that also reveals itself to us in the depths. As well as the amaranth sculpture of the Mexico City Metro that became a mouse, made by one of the students and presented as a process of failure and transformation.

“In Aymara the past is called nayrapacha and nayra are also the eyes, that is, the past is ahead, it is the only thing we know because we can look at it, feel it and remember it. The future is instead a kind of q’ipi, a burden of worries, which it is better to have on your back (qhipha), because if it is put in front of you it will not allow you to live, it will not allow you to walk.”

It will be necessary to dig into the images from a change of direction. An underground perspective in which images are a path to make reimagination appear and open up other spaces of possibility. Finally, attend to the critical dimension of artistic processes due to their diversification of states of experience, matter and time.





## « NO SLAVE »

This work is my vision of the cultural oppression of which certain women are victims throughout the world.

In the nets of modernity,

**slavery** disguises itself in a thousand faces.

Women are too often captive to violence and enslaved in the name of dogma.

We must resist these disguised injustices and defend their rights by granting them the grace of free will, particularly in the choice of their adornment, so that they can flourish in the light of their individuality





As an inseparable link  
in a complex chain of evolved structures,  
humanity is in the process  
of detaching itself from this system,  
resulting in the

uneversible  
destruction  
of biodiverse habitats.



BEYOND LIFE



view of an universal language





The coronavirus pandemic has made humanity aware of the fatal consequences of an **incorrect relationship between humans and nature.**

Humans are not above nature, but are only part of this self-organizing system.

Let's make sure that future generations get to know animals not just in pictures and not as the unique and wonderful beings they are.



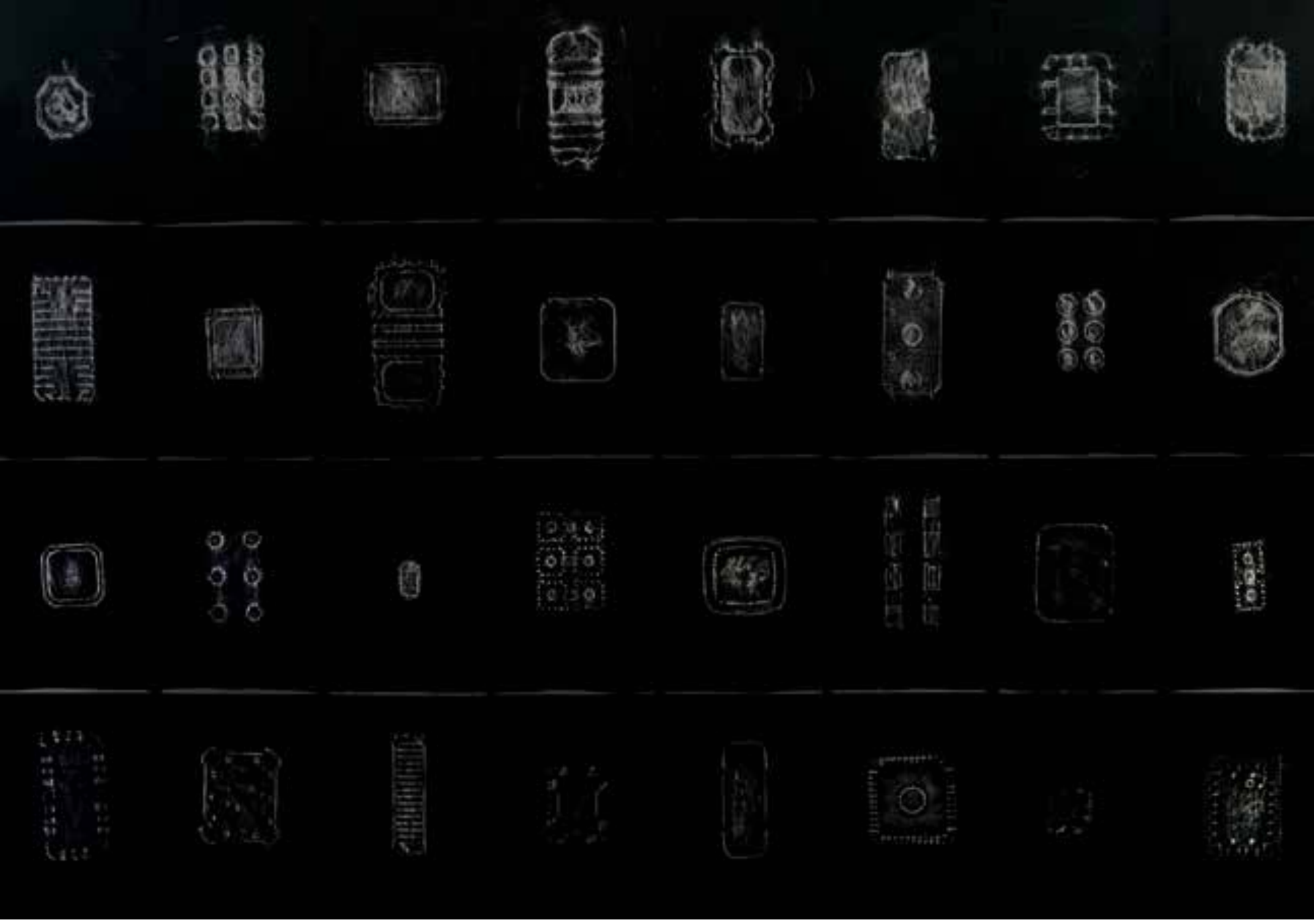
Planet Earth is ever evolving self-sustainable entity

where **every thing**  
**is connected.**

It is becoming ever more evident that our existence on Planet Earth or on any other planet should become interconnected and balanced. It is a wisdom that is rooted and can be observed in nature. Perception of the future is challenging due to the complexity and interdependence of many factors. Moreover, unforeseen events and societal responses to these changes can significantly alter the projected trajectory. It's crucial for humanity to focus on sustainable practices, responsible technological development, and global cooperation to address the challenges that lie ahead.







he critically considers  
material hyper-production  
of the contemporary consumerist  
**society**

Topography of the quotidian



VIDEO



The pangolin is one of the two species suspected of having harbored the Covid19 **mutation** (the other being the bat). This animal is a starting point for a reflection on the stories behind the most trafficked mammal in the world. The pangolin manages to tell its story: a story of extractivism, pain and mystification. In parallel to the animal's vision, the virus expands, easily jumping human borders and red appears as a marker of this global expansion.

Diego Orihuela Ibáñez

The video was produced during the strict quarantine in Peru in the months of March, April and May







Disconnected from  
any intelligible object  
or  
recognizable words

Here but **no** there

experimental





**FINE DEL PENSIERO CLASSICO**

fin del pensamiento clásico

Toward,  
robotic consumering.

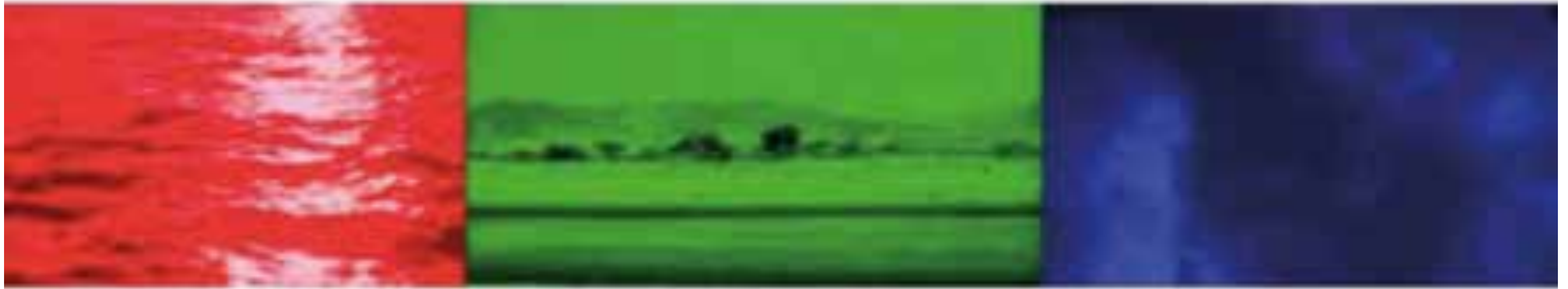


**NON PIU' ATTEGGIAMENTI  
PROPOSIZIONALI**

no más actitudes proposicionales



RGB + píxel muerto



## Photography is dead

What has become of this as a technical image and how do new technologies affect the ways of seeing photography?  
Technique is not only the foundation of photographic syntax.

the concept of the death of the pixel, thinking about the reproducibility of the digitized image and the social and ethical implications that this entails.

pixelated images and videos with glitch and white noise

The death of images  
in the context of the agony of the world.



MATRIA is the manifesto of a future that no longer exists, diluted in numbers, models and theories.

A transformed future

in a continuous present.

Noise. Disorder. Lack of control. Individualism.

Barbarism.

MATRIA

A place of understanding.

A place to be united.

Collected in him self

Silent.

We need to be aware,  
we need more than ever to be united.

There is only one way.

Gratitude.

That being grateful means;  
go down a step, connect, merge,  
BE in others and BE in yourself.







Impact Ground

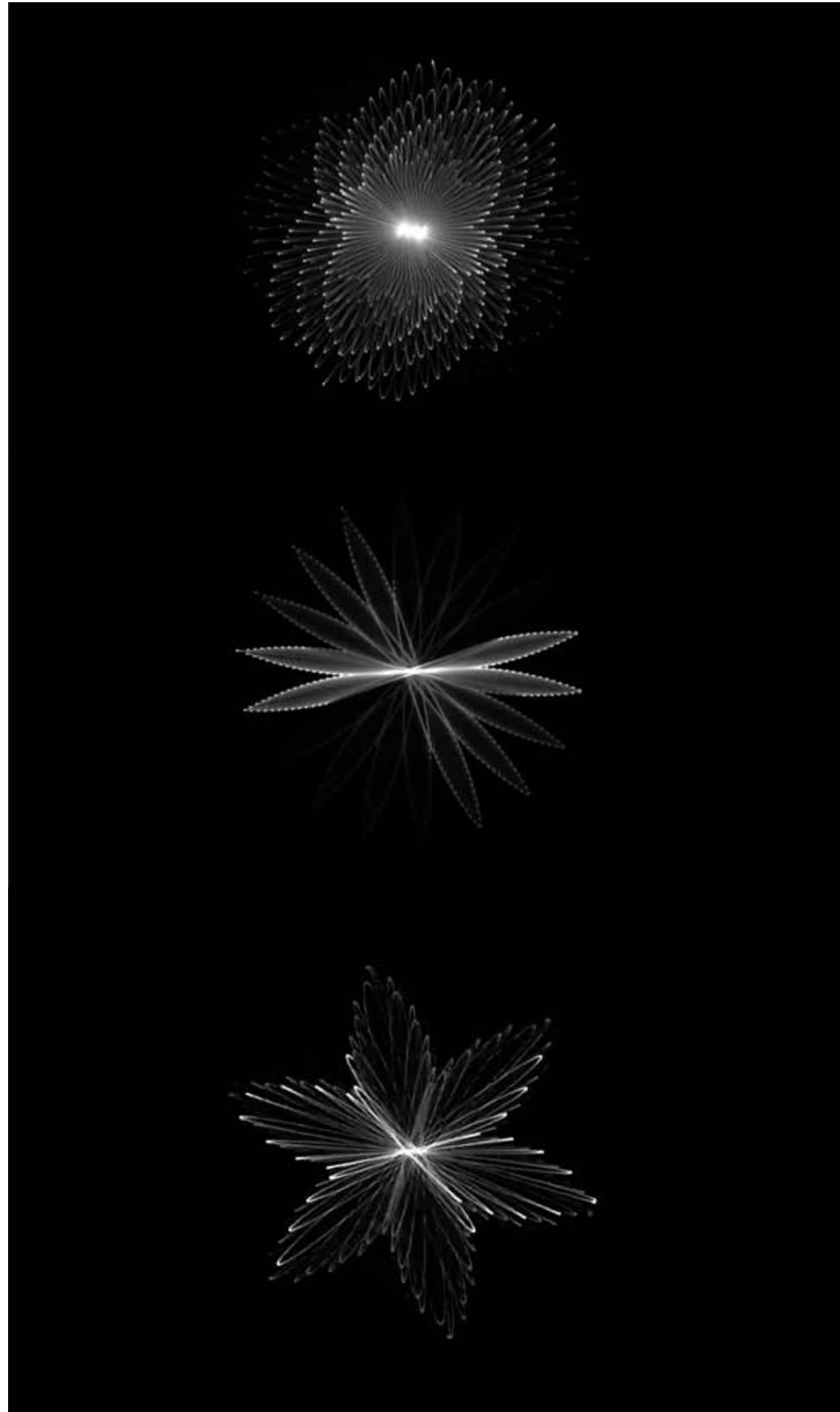


Olga Danelone

<<...indivisible from the surface of planet Earth, the human population has multiplied in less than 50 years. Realizing the imbalance, long before today, was a duty, an act of responsibility, not grasped by religious, political and economic institutions, to renew the mental, tactile and visual concepts of Existence. The automatism of the population in the daily routine has a chemical formation that must return to contact with the earthly Humus, the smells of the real earth, no longer seeking the mystical in things but in a tangible relationship with scientific knowledge, to be, not one less, once again in tune with the Universe >>



## Vectors, Pixels



The works represent a selection of cross-conversion experiments from sound, analog vector graphics to the digital equivalent. The sound is translated into a moving image through an oscilloscope, sound and light sensors and software that convert it into new forms. The results are visualizations bridging analog and digital records and relating the aspects of continuity and sameness of sound and image.





## ON SHAMANIC RITUALS

In her new video work *On Shamanic Rituals*, the artist shows volcanic landscapes of an exploited neoliberal world. In the video, the artist performs a shamanic ritual to heal, predict and **change a world** in a **post-apocalyptic** state from human impact on nature, climate change and global warming.

Micheli's works are directly related to relevant issues of our time. She translates her observations of reality into

a metaphorical form in order to point **out the limits of our functioning system** and enable a critical analysis of our society



# I am I am not



A prediction of the future is difficult to make out in a constantly changing process of human thought and action and can only be understood as a speculative but important approximation of what may come.

In my video "I am I am not", which I made in 2013 for a group exhibition at the Palazzo Bembo as part of the 55th Venice Biennale, playful reference is made to the time factor. Photos of one's own likeness collected over several years were used and placed in an abstract narrative context.





AFTER  
2024





**MUS  
LAB**

electroacoustic **MUSIC**  
International  
EXHIBITION  
**MUSLAB**

AFTER arte contemporáneo  
**2024**