

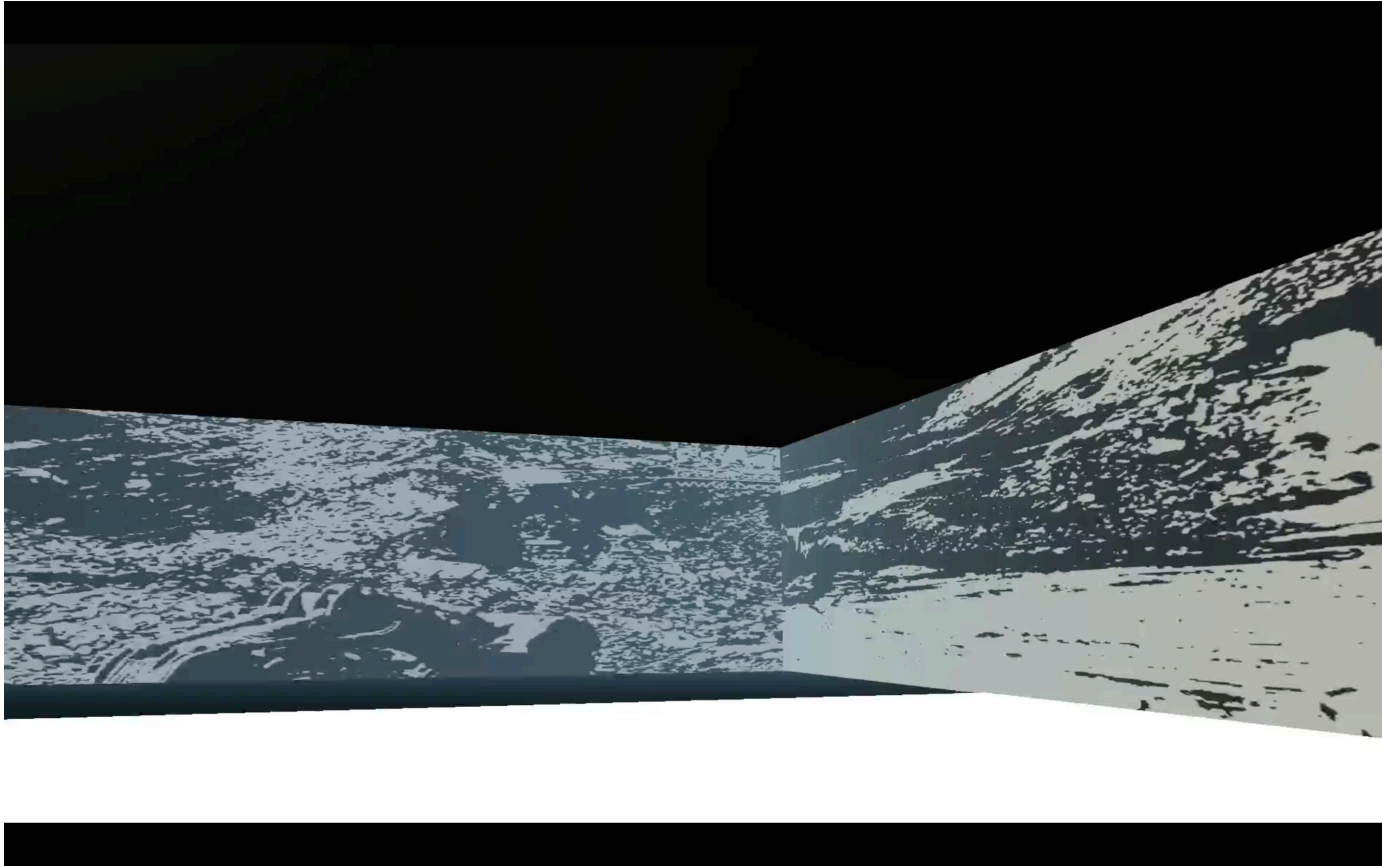
# LA VIOLENCIA

**VIOLENCE**



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VIEW OF THE DIGITAL SKETCH MADE IN UNITY

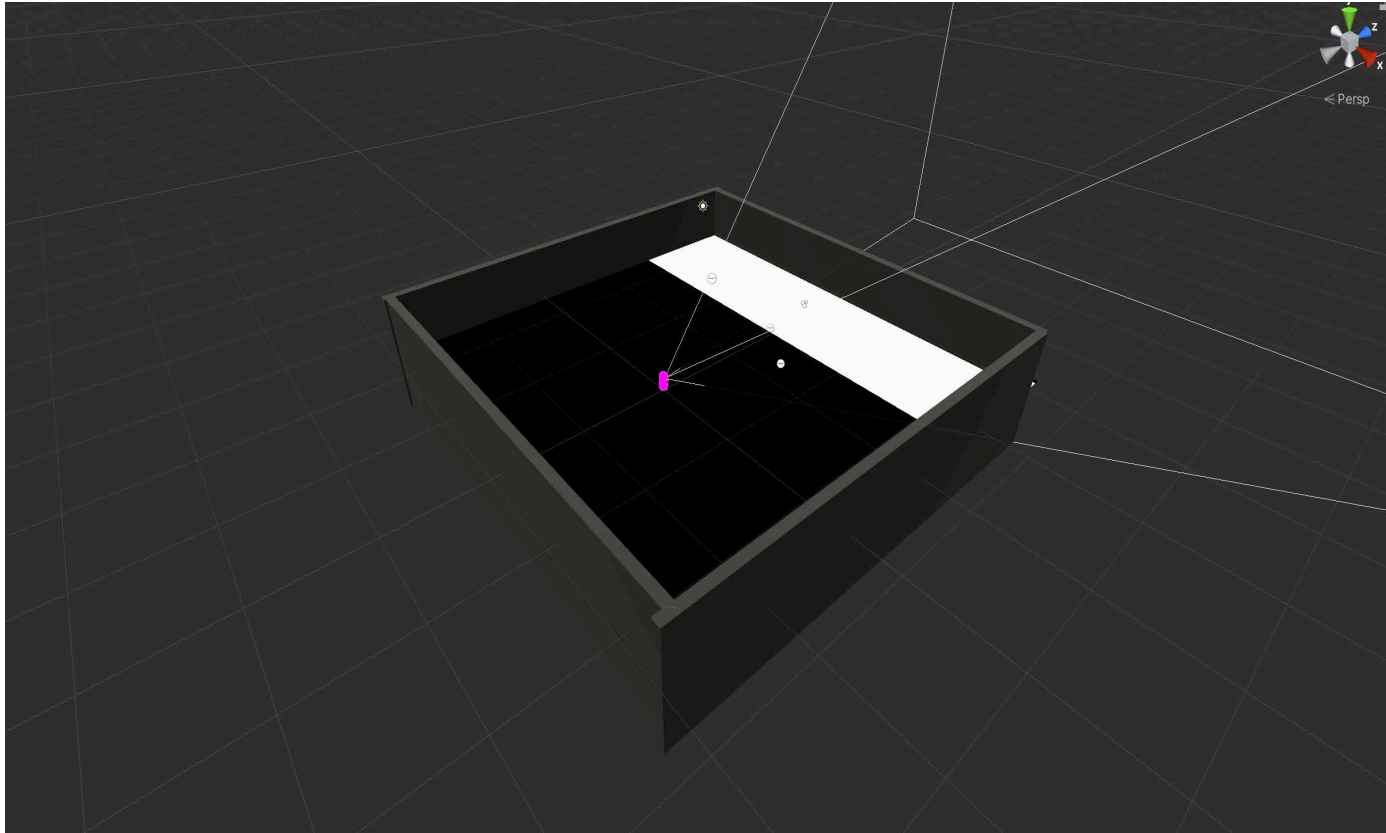
## INTRO

In the previous semester I have developed the basis of my thesis project from a constellation of questions that at first seem dislocated, but that I, as a node, connected together. These questions range from topics such as the role of art in the face of collective trauma, theories of communication and language, epistemology, cybernetics and power structures.

From this theory, I have designed an artistic proposal that I will present below:

This experience made with Unity, is a sketch of what would be the art installation with multiple video projections and immersive sound systems. In this sketch, when the user approaches the white area, videos are activated on the surrounding screens. The videos are of the operations of the Cerrejón mine, located in the Guajira peninsula (Colombia), which is the largest open-pit coal mine in South America, and has historically been denounced by the Wayuu community for environmental and human rights reasons. This sketch is a first approach to the relationship between the machine and the human being, as I seek to design a system that tries to be the master in a relationship of power with the user.

[LINK](#) TO SEE THE INTERACTIVE DRAFT  
OF THE INSTALLATION

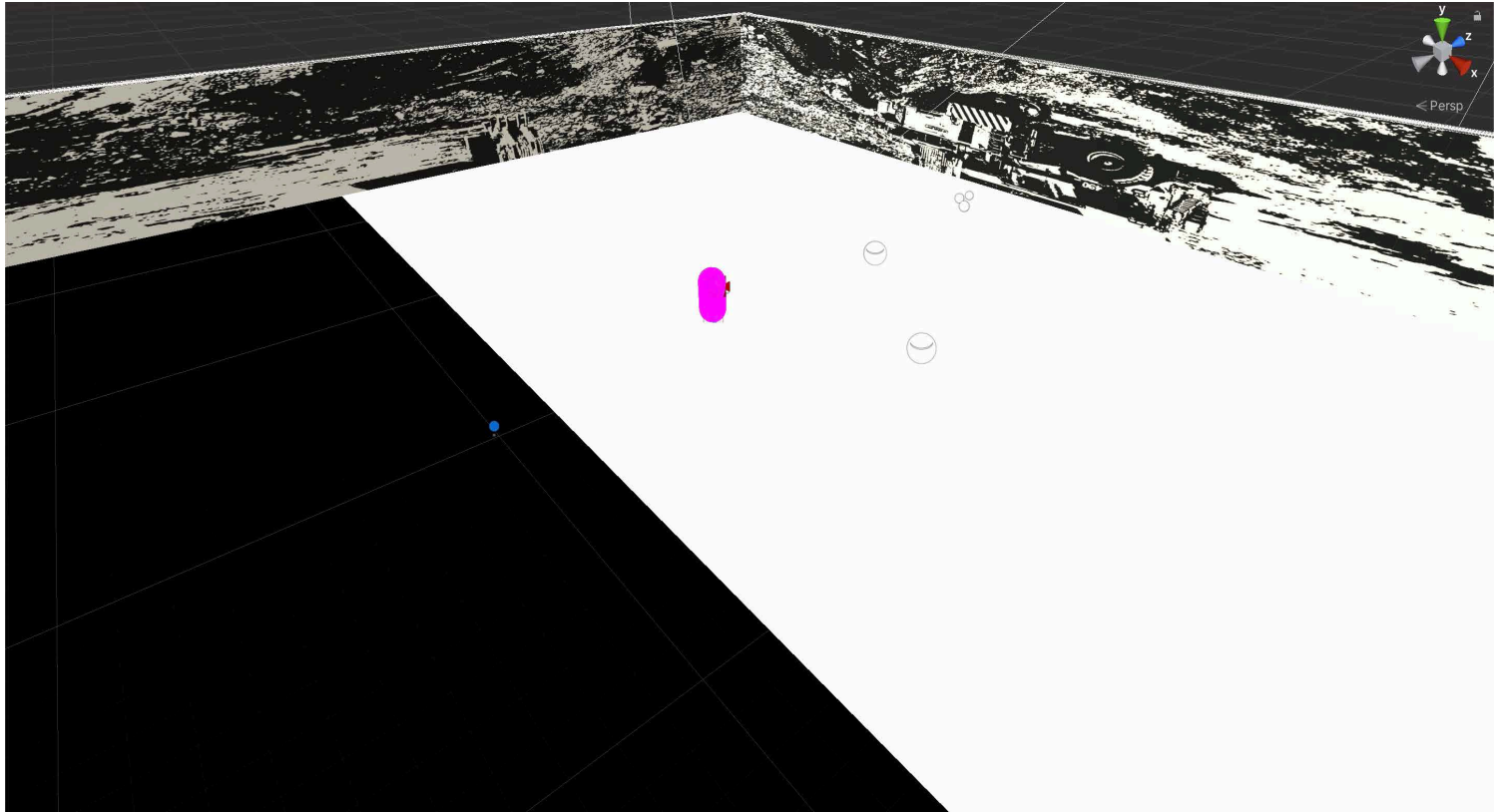


**VIEW OF THE DIGITAL SKETCH MADE IN UNITY**



## THE INSTALLATION

“La Violencia” will be an interactive art installation, in which the viewer walks through a space surrounded by video projections and allows the movement of the viewer’s body to influence the art piece. The main feature of the system will be composed of a video projection on the floor, consisting of a black path surrounded by white areas, which will deliberately change in shape and size. The contrast of black and white is crucial for this system, as the black path serves as an allowed space for the viewer, where they can walk freely and maintain the status quo.

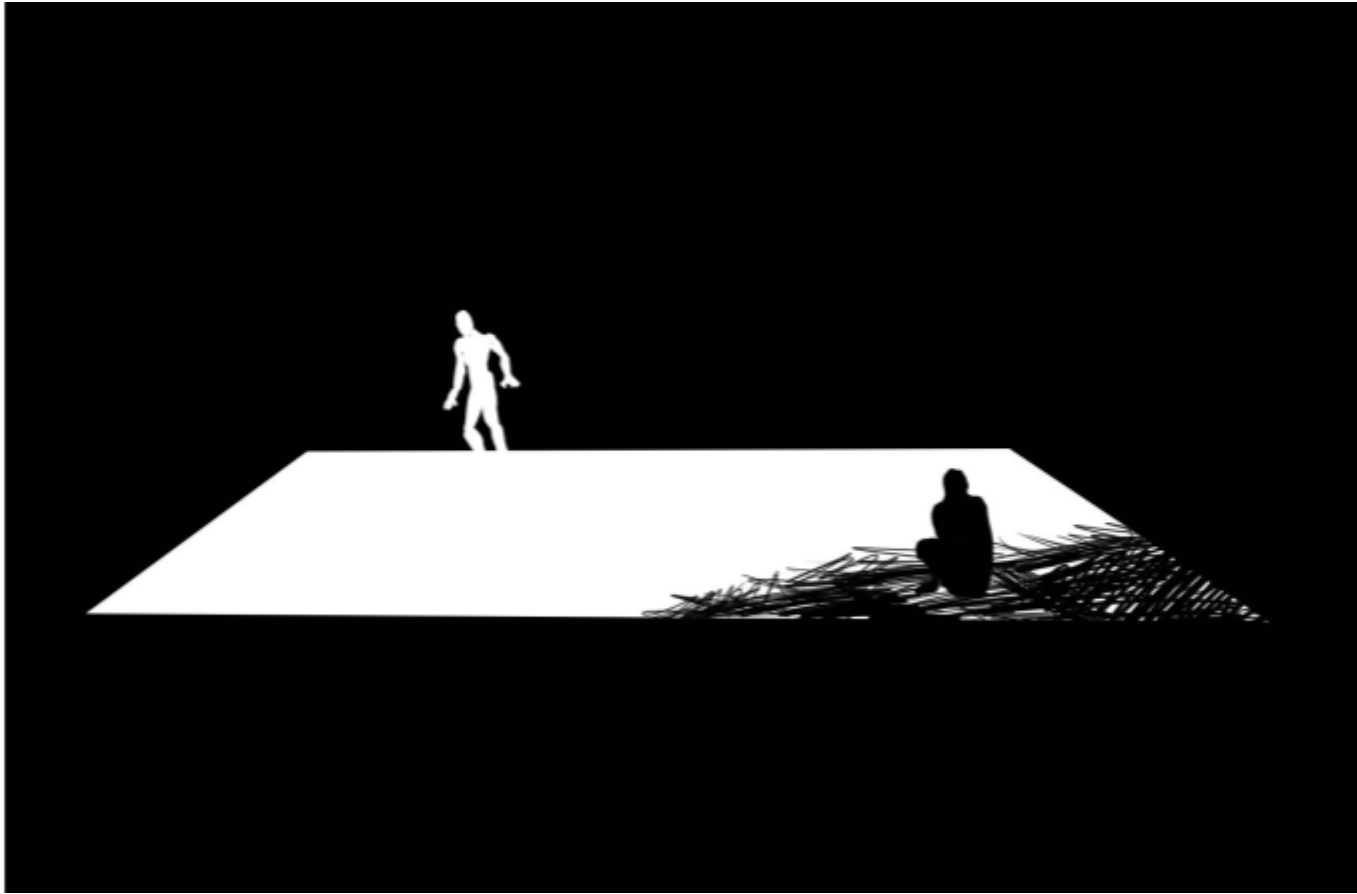


**VIEW OF THE DIGITAL SKETCH MADE IN UNITY**

However, crossing into the white space has consequences that will change the space: if the viewer leaves the black path, the camera recognizes them as a pixel in the white area and triggers the videos that will be projected on the walls. The videos and sound played on the walls will deal with the theme of violence in different interpretations: climatic violence, environmental violence, human conflict, human-animal conflict, etc.

From here, my goal is to reflect on the images and sounds that come from an investigation of different contexts in which I, as a subject and observer, have seen and suffered violence.

**TO VIEW THE SKETCH GO TO  
THE FOLLOWING [LINK](#)**

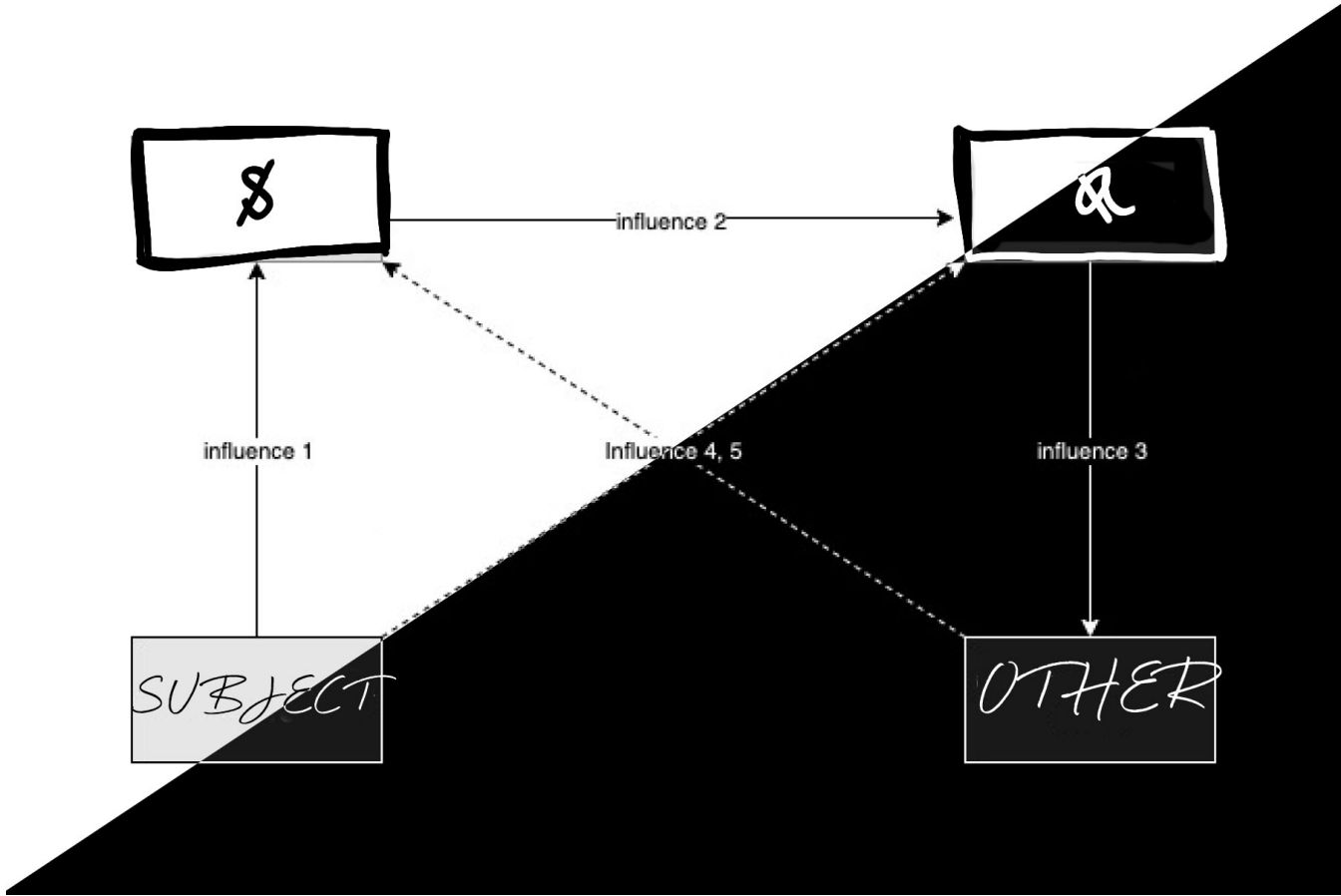


INITIAL DRAFT

## THE CONCEPT

Restricting the space inhabited by the oppressed is one of the ways in which the oppressor seeks to impose power over the body movements of the Other. This artwork attempts to visualize this struggle of space domination; reflecting on how we can understand violence, trauma and the psychology of the oppressed through the act of visibility and recognition.

This thesis will argue that there is a Hegelian master/slave dialectic operating at all levels of society, not only between the government and the individual, but also between humans and non-humans. Thus, in analyzing the environmental crisis it is possible to assume that a power struggle takes place, at least from the human side. Since the development of the human subject is shaped by language, the Other (nature) is perceived as a subject to be dominated.



DRAFT

## THE ROLES

Possibly one of the questions I ask myself in this project is what kind of role the audience would choose (or if they will be allowed to choose) in the system of power I am going to design. I draw a diagram of the agents playing a role in the experience inspired by the diagrams of Lacan, who devised numerous quasi-mathematical diagrams to represent the structure of the unconscious and its points of relation to empirical and mental reality.

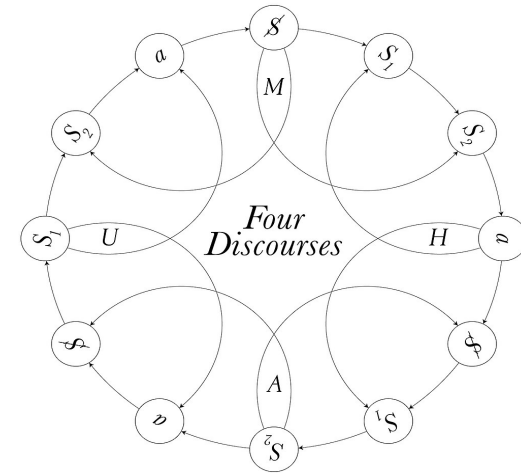
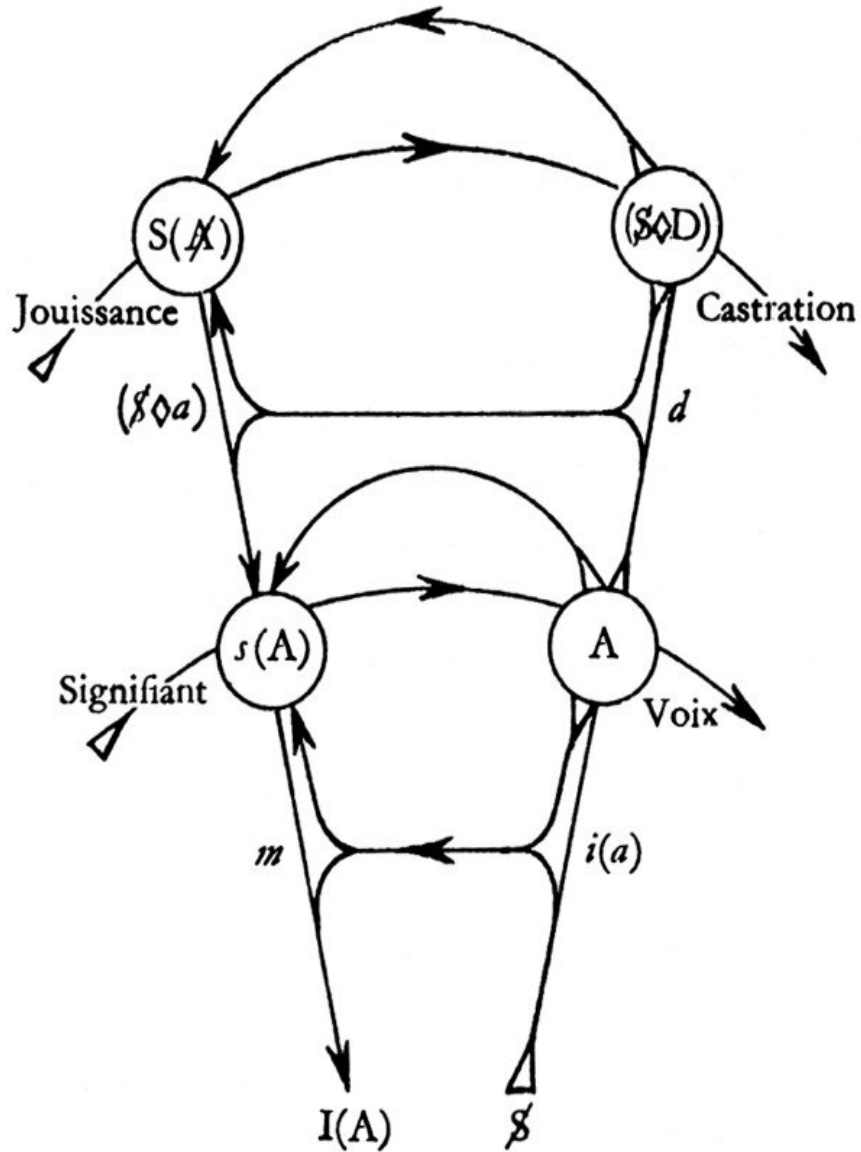
On the basis of the struggle of the agents, the white zone could move backward or forward.

# **REFERENCES**

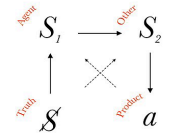
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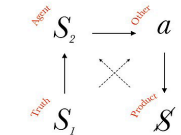
# LACAN DIAGRAMS



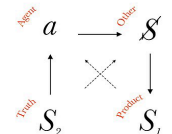
Discourse of the Master



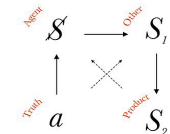
Discourse of the University



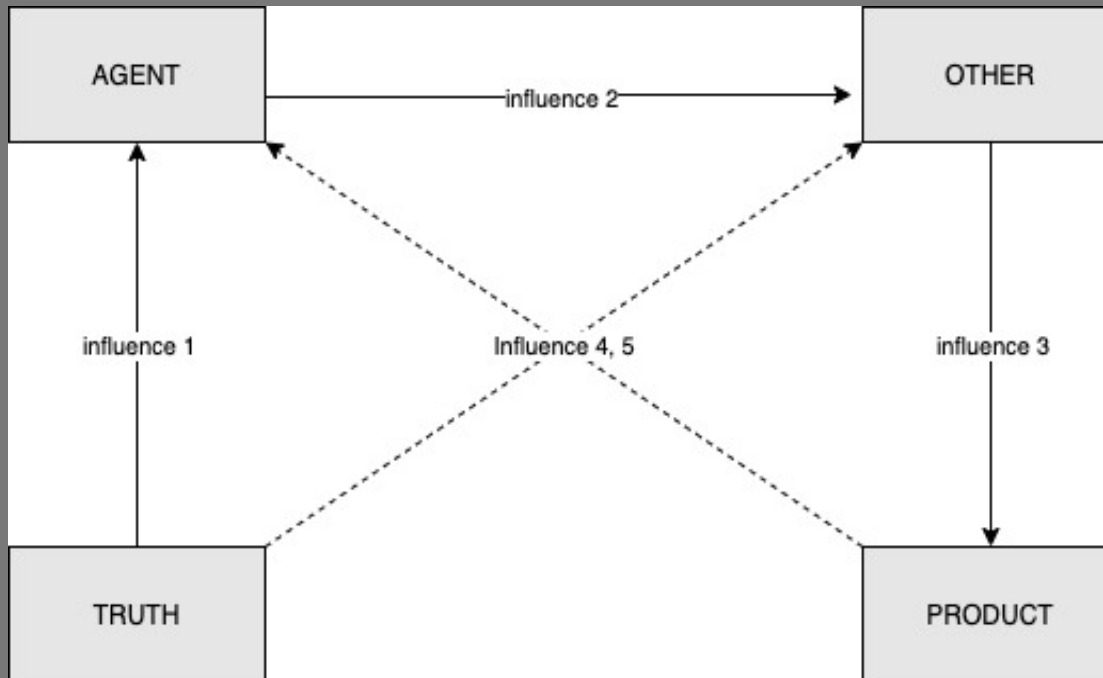
Discourse of the Analyst



Discourse of the Hysteric



# LACAN'S FOUR DISCOURSES



## POSITIONS

Agent (upper left), the speaker of the discourse.

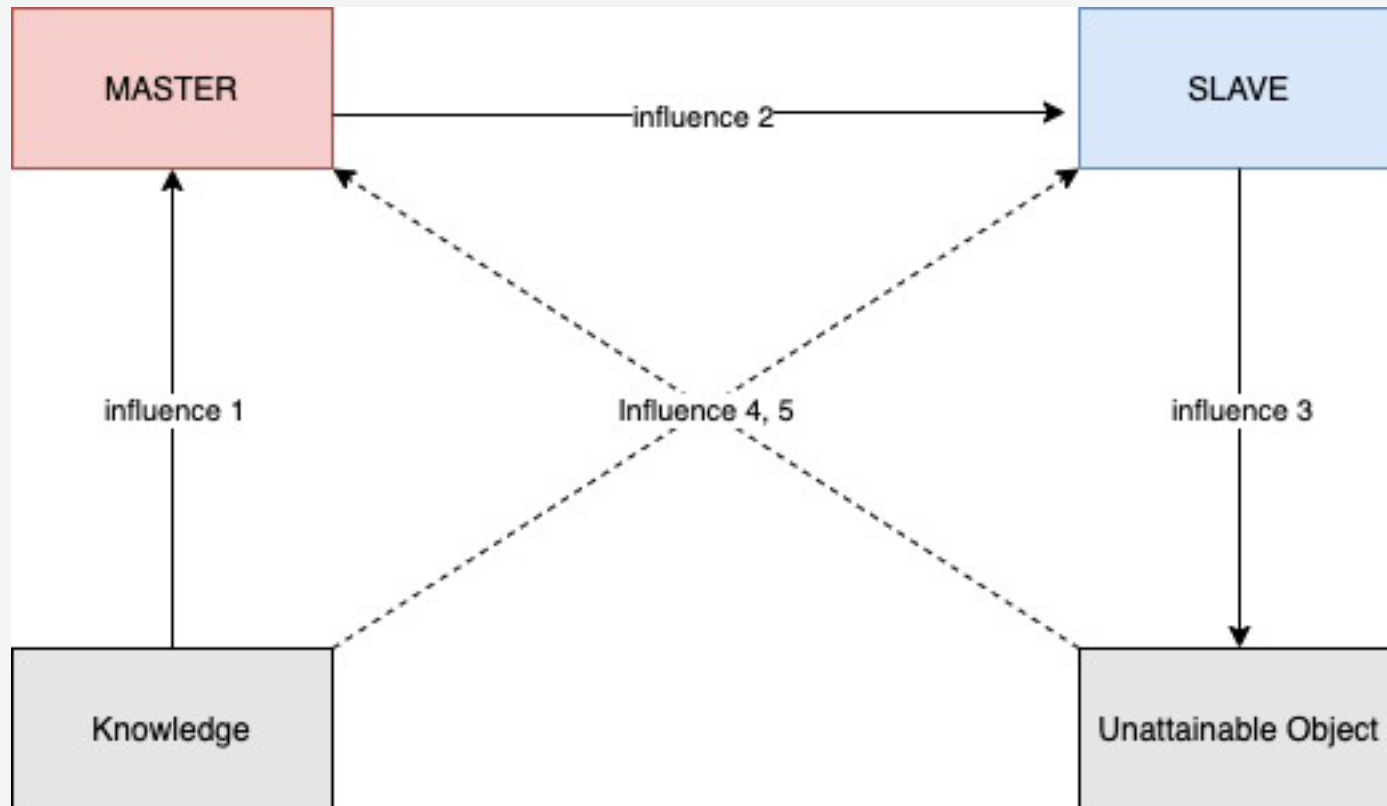
Other (top right), what and to whom the speech is directed.

Product (lower right), what the discourse has created.

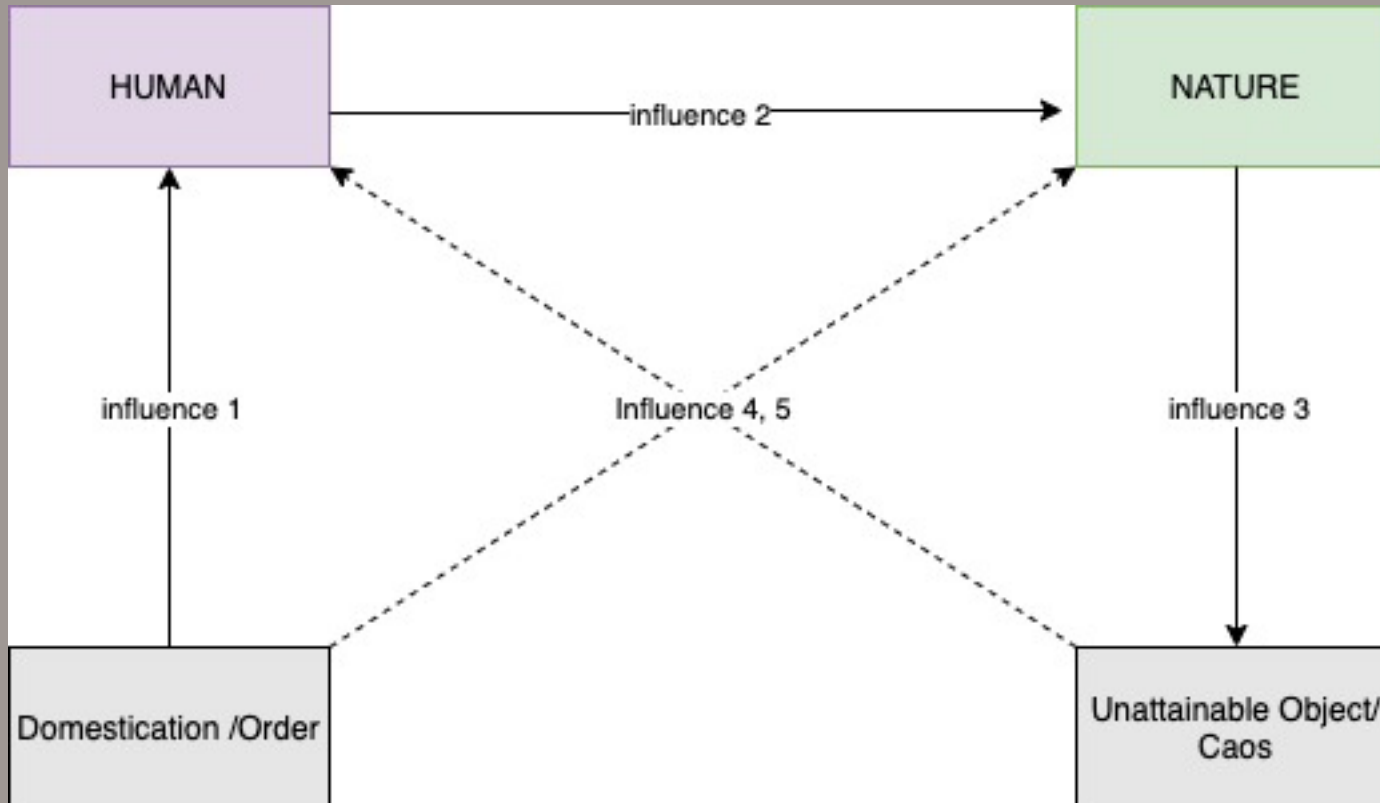
Truth (lower left), what the discourse attempted to express.

LACAN'S DIAGRAM DEMONSTRATES HIS THEORY THAT THE SELF IS SHAPED BY LANGUAGE. IN THIS MAP ONE CAN SEE THE AGENT (THE SPEAKER) BEING INFLUENCED BY THE TRUTH WITH WHICH HE ATTEMPTS THROUGH DISCOURSE TO INFLUENCE THE OTHER, HOWEVER THE OTHER IS ALSO BEING INFLUENCED BY THE TRUTH, AND ULTIMATELY WHAT THE PRODUCT OF THE DISCOURSE BRINGS OUT IS SOMETHING DIFFERENT FROM THE TRUTH OF THE AGENT. THE PRODUCT INFLUENCES THE AGENT.

# DISCOURSE OF THE MASTER



**WHEN THE MASTER IS THE AGENT OF A DISCOURSE, WHAT HE IS TRYING TO DO IS TO OWN THE TRUTH. BUT ALL ATTEMPTS AT TOTALIZATION ARE DOOMED TO FAILURE.**



MY PROPOSAL USING LACAN'S DIAGRAM TO UNDERSTAND THE HUMAN RELATIONSHIP WITH NATURE.

## MY QUESTIONS

From my own diagram comes another key question of this research, which is the following: if there is a power struggle between human beings and nature, there is a violence derived from this struggle, it is implied that there is a trauma that is possible to explore. From my point of view the climate crisis is being reflected in contemporary art as a theme of our collective trauma.

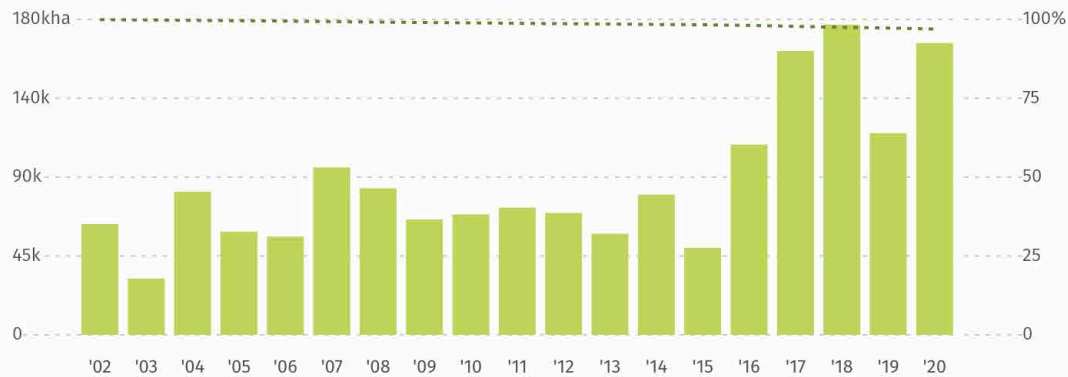
And from my perspective as a Colombian, I am familiar with a similar phenomenon. Colombian art is characterized by its important political discourse, yet one can question the frequency with which the theme of the Colombian conflict appears in the artists' works. This prevalence may derive from many years of violence and an attempt to understand through art what language has struggled to explain.

The Colombian conflict is a perfect example of how social conflict and environmental violence are closely linked. Paramilitary groups dispossess and steal land from farmers and indigenous communities to make way for land exploitation, burning protected forests or forcibly displacing communities. The effect on the human body, on the scars of the victims, and the scorched and exploited land, testify to a violence exercised by a master who dominates both nature and the visible Other.

## PRIMARY FOREST LOSS IN COLOMBIA

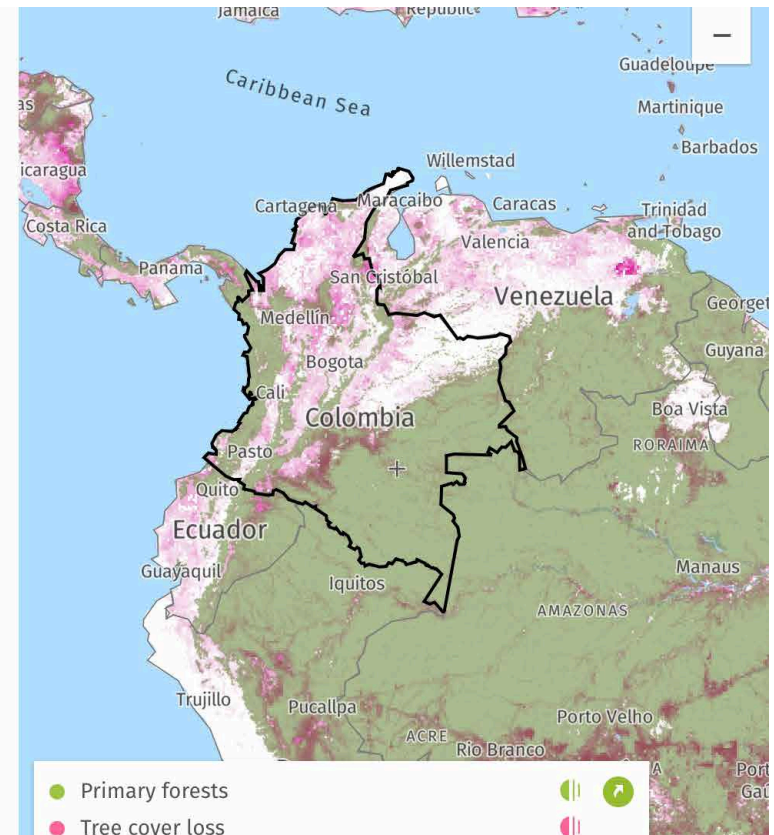


From **2002 to 2020**, Colombia lost **1.66Mha of humid primary forest**, making up **38%** of its total tree cover loss in the same time period. **Total area of humid primary forest in Colombia decreased by 3.0%** in this time period.



The methods behind this data have changed over time. Be cautious comparing old and new data, especially before/after 2015. [Read more here.](#)

2001 primary forest extent remaining | >30% tree canopy



[HTTPS://WWW.GLOBALFORESTWATCH.ORG/MAP/](https://www.globalforestwatch.org/map/)

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