



# CHILE's TECHNO— CREATIVE LAND— SCAPE

IDB ArtLAC  
Gallery

MARCH 14—JULY 31, 2025



## CHILE'S TECHNO-CREATIVE LANDSCAPE

IDB ArtLAC Gallery

*Chile's Techno-Creative Landscape* is an exhibition celebrating Chilean innovation and art, showcasing the country's contribution to the nexus of creativity, technology and sustainability. Presented in conjunction with the 2025 Annual Meetings of the Inter-American Development Bank (IDB) and IDB Invest, to be held in Chile, this exhibition proposes new ways of seeing landscapes and intangible heritage as technological and cultural constructs, rather than merely physical environments. Through this perspective, it prompts us to explore the potential of emerging technologies to shape our societies and invites us to reimagine our relationship with both the natural and digital worlds.

In exploring Chile's multiple landscapes, the exhibition symbolically connects the country's unique ecosystems with the artists' creative and technological narratives. In this way, *Chile's Techno-Creative Landscape* aligns with priorities of the [IDB's Institutional Strategy](#), showing how innovation can inspire new approaches and solutions to today's challenges. Made possible with the support and co-curation of the Center for the Technological

Revolution in Creative Industries of Chile (CRTIC), the exhibition is a reaffirmation of the IDB's commitment to creativity as a driving force for holistic development.

Inspired by Chile's avant-garde spirit, the exhibition explores themes including technological development, the blurred boundaries between the physical and virtual worlds, and the dialogue between digital art and scientific advancements. Through immersive installations and audiovisual narratives, the project invites visitors on a journey that joins the wonder of the country's landscapes and intangible heritage to the awe of technological possibilities, challenging traditional perceptions.

It brings together multidisciplinary digital artists, creative technologists, and visionary storytellers from Chile who, through emerging technologies, interact with different natural landscapes. Their works evoke botanical wonders, landforms, cosmic landscapes, and digital environments, reflecting both Chile's biodiversity and its commitment to innovation and conserving its heritage. Interactive experiences transform the IDB ArtLAC Gallery into a living canvas, where creativity and technology converge in Chile's seas, mountains, deserts, forests, and skies.

Presented by the

**IDB & THE CENTER FOR TECHNOLOGICAL REVOLUTION IN CREATIVE INDUSTRIES (CRTIC)**

Curated by

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Exhibition design by

**CRTIC**

Graphic design by

**CINTIA ERRE**



# ROSA ANGELINI

## ***Inmersión en la Mapu / Koneltu ti mapu mu*** (2023 – 2024)

Immersive audiovisual / video installation with Dolby Atmos sound

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***Inmersión en la Mapu / Koneltu ti mapu mu*** is an immersive audiovisual saga by Rosa Angelini. Ancestral spirits from the Mapuche cosmovision are invoked in this journey through the prehistoric and untamed landscapes of Wallmapu (Andean Araucanía, Chile's IX Region), aiming to raise awareness about the protection of sacred spaces – native forests, rivers, the volcano, and the glacier – threatened by climate risks and extractive practices.

This exhibition presents Episodes II and III:

**Episode II: *The Universe of the River*** (2023) explores the significance of the Triful Triful River, endangered by the construction of a hydroelectric plant. The work recalls our aquatic origins and ancestral narratives such as Sumpall, the water guardian spirit, portrayed by Rallén Montenegro.

**Episode III: *Glaciers, Guardians of Earth's Balance*** (2024) transports viewers to the Pichillancahue and

Voipir Glaciers, located on Rukapillan or Villarrica Volcano, the most active volcano in South America. This piece highlights the crucial role of glaciers in maintaining climate balance and serving as the planet's primary freshwater reserve. The work features Mapuche musician Joel Maripil, who embodies an ancestral spirit invoking the protection of these territories.

This multisensory experience merges film, new media, 3D animation, visual effects, and immersive Dolby Atmos sound, accompanied by an original soundtrack composed by Rosa Angelini in collaboration with Fran Straube (Rubio).

Produced by Imitelab, the project is a convergence of art, technology, and nature – and an urgent call for the preservation of the environment and native territories.



**Rosa Angelini** is a filmmaker and interdisciplinary artist, musician, and immersive-sound designer with experience in new media, performance, artistic direction, and production. Her work explores the intersection of art, technology, and nature. In recent years, Angelini has specialized in creating immersive experiences, video installations, and immersive and ritualistic audiovisual and musical works, designed to craft sensitive and meaningful experiences that encourage viewers to reflect on the balance between humanity and nature.



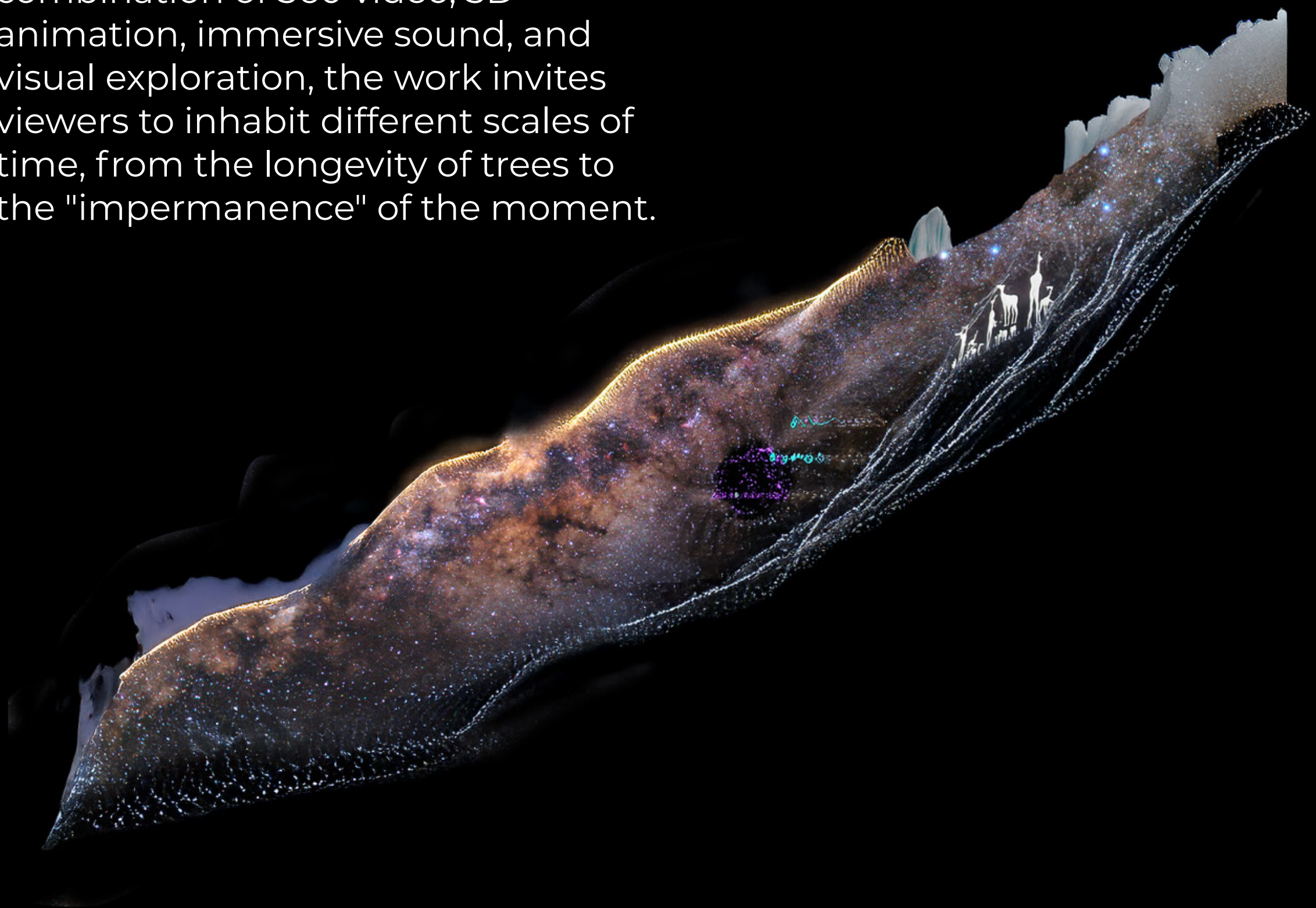
# MIGUEL BOLT KALFON

***Tiempo Pewén*** (2024)

Installation + VR Experience

***Tiempo Pewén*** is an installation and virtual reality experience that explores the deep connection between humans and the cycles of nature, through the figure of the Araucaria tree and its symbiotic relationship with the ecosystem. Using a combination of 360 video, 3D animation, immersive sound, and visual exploration, the work invites viewers to inhabit different scales of time, from the longevity of trees to the "impermanence" of the moment.

***Tiempo Pewén*** offers a reflection on temporal perception, biocultural memory, and the regeneration of landscapes, challenging the anthropocentric view of time and knowledge.



**Miguel Bolt** is a multidisciplinary artist and founder of Magmalab, a project that intersects art, science, and technology to examine the relationships between humans, ecosystems, and cultural identity. His practice engages with the Araucaria tree as a conceptual framework, exploring interspecies networks and temporalities. Through a synthesis of traditional and experimental artistic methodologies, Bolt develops works that address the intersections of ecological systems, philosophical inquiry, and local practices. His approach considers the preservation of cultural and ecological knowledge, while proposing new forms of interaction between disciplines and territories.





# ALMA DIGITAL

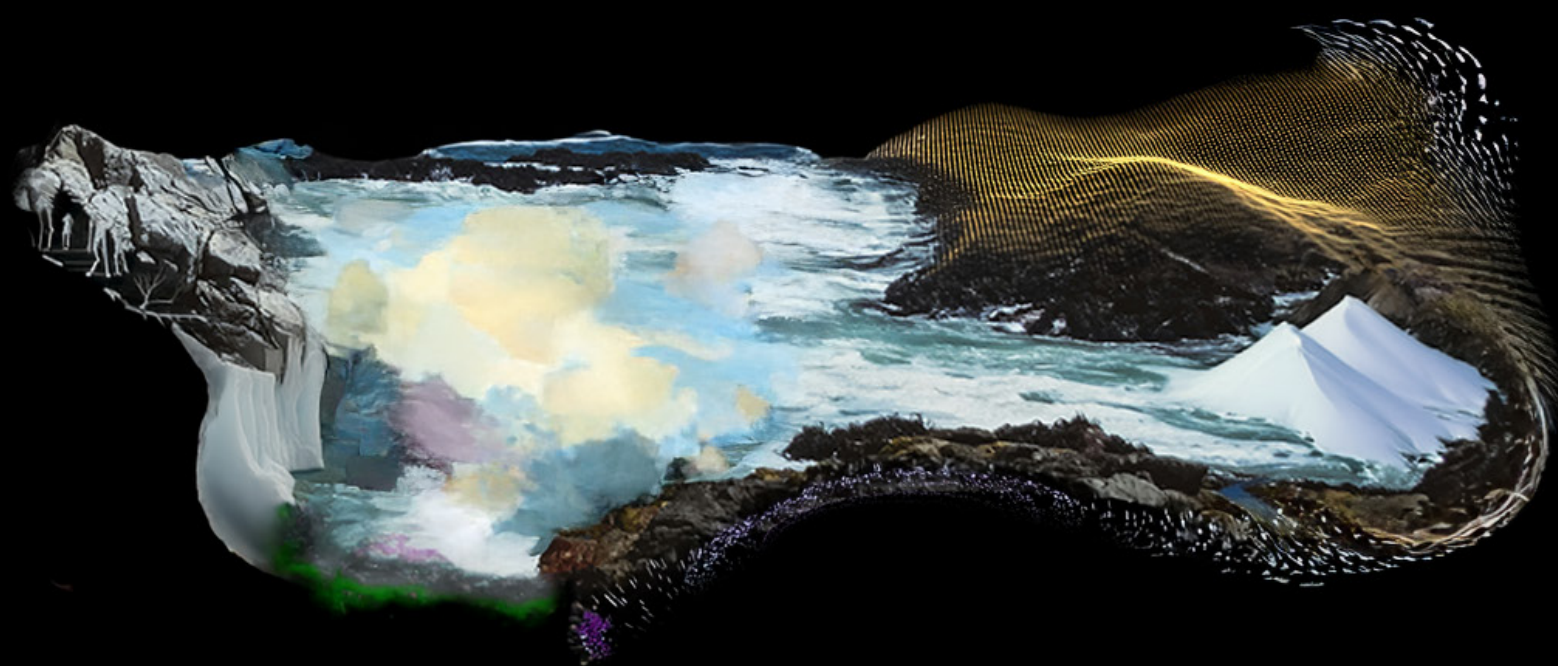
## **Neurocosm** (2025)

Interactive bio-feedback installation

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**Neurocosm** is an interactive art installation that merges art, science, and technology to visualize brain activity during meditative practices. Using bio-feedback, music, and generative art, **Neurocosm** offers an introspective journey into the human mind. Through an EEG sensor, we capture neuronal activity and heart rate to control the music and generative art in real-time. Using artificial-intelligence algorithms, we process the information to induce an audiovisual journey, offering a techno-creative way to understand mental health.

Based on the principles and structure of mindfulness meditation, **Neurocosm** originates from a deep desire to blend art and science, providing scientific knowledge in an innovative and accessible manner, while acknowledging the importance of raising awareness about mental health and well-being. The work was created by the new-media art studio Alma Digital, directed by artists Vicente Manzano and Beltrán Lihn.



**Alma Digital** is a new-media art studio that merges art, technology, and science to create immersive and interactive experiences that promote inner traveling and well-being. Their work includes audiovisual shows, interactive installations, immersive experience design, XR, and music.

The studio is led by two creative directors who bring a unique blend of artistry and innovation. Vicente Manzano, a multidisciplinary artist with a filmmaking and storytelling background, and Beltrán Lihn, an architect turned digital artist, combine their expertise to push the boundaries of immersive and interactive art.



# SERGIO MORA—DIAZ

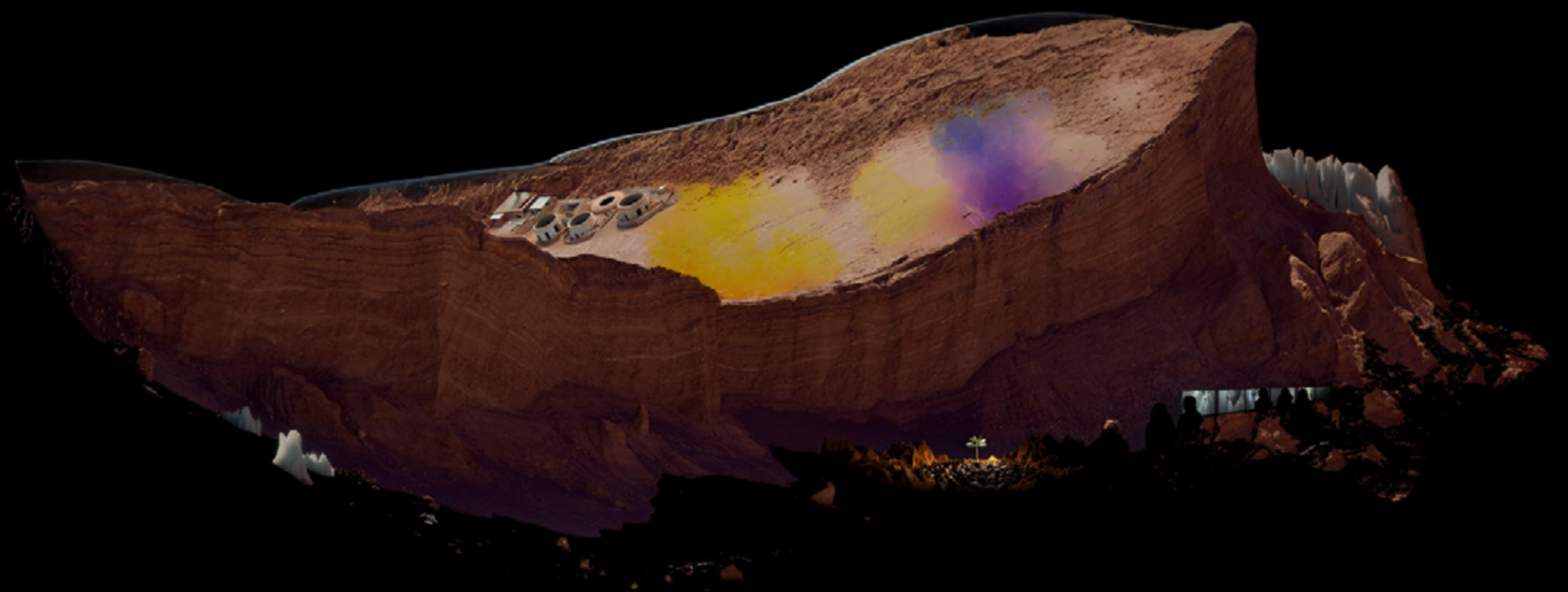
## ***Rastros Minerales*** (2021)

Multi-channel generative video installation

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***Rastros Minerales*** (“Mineral Traces”) is a four-channel, generative video installation that visualizes key data on the extraction, transportation, and export of Chile’s primary raw minerals – copper and lithium – that are essential for energy transmission and the production of electronic devices. The video pieces in this series translate data into visual form, depicting processes such as mineral deposits and their topography, annual copper and lithium production, land transportation and international export flows.

The work invites reflection on the scale and impact of these productive and technological processes, both locally and globally. Through dynamic compositions of geometry, color, and movement, it transcribes that which, due to its magnitude, often remains beyond direct human perception.



**Sergio Mora-Diaz** is a Chilean media artist whose work delves into the relationships between digital technologies, light, and the dynamic interplay of physical spaces, nature, and the human body. His practice investigates how these elements act as mediators, inviting audiences to rethink their connection to the environments they inhabit. Through innovative approaches, his art bridges the tangible and the digital, creating immersive experiences that challenge traditional boundaries and transport viewers to reimagined dimensions.





# ALEJANDRO MORENO

## ***Salón de Actos*** (2025)

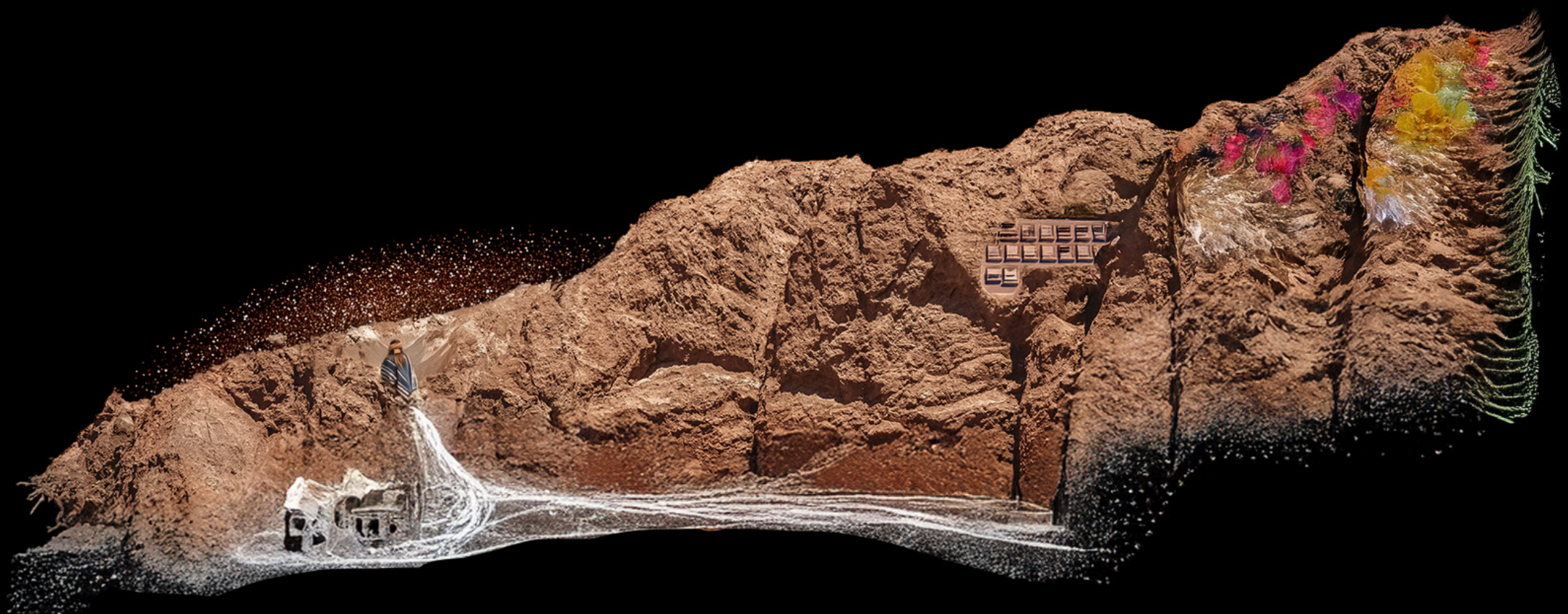
Video art

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The Atacama Desert, with its vastness and memory, becomes the setting for ***Salón de Actos***, an artistic project that revitalizes the abandoned and disused theaters built during the era of large mining deposits. These spaces, now in ruins or on the brink of collapse, are revived through interventions that blend art and new technologies.

Through detailed scanning, the theaters are represented both physically and digitally, creating a

dialogue between the real and the virtual. In these desolate spaces, both virtual and real characters interact in narratives that rescue cultural memory. The narrators are actors and actresses who have passed away, whose voices and stories are reconstructed from historical sound archives, preserved and re-signified without the use of artificial intelligence. Each scene of ***Salón de Actos*** is an autonomous video-art piece.



**Alejandro Moreno** is a self-taught videographer and visual artist dedicated to preserving and revitalizing cultural heritage. Recently honored with Chile's National Performing Award 2024, his work focuses on digitizing abandoned theaters and historic sites, blending traditional artistic techniques with advanced technologies such as photogrammetry and Point Cloud animation in Unreal Engine. Through these innovations, Moreno crafts immersive experiences that engage audiences, particularly young virtual-reality users, with theatrical performances inspired by video game narratives.



# PAO OLEA

## ***Danza botánica*** (2025)

Generative art / Video installation with sound

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***Danza botánica*** (“Botanical Dance”) unveils the hidden choreography of flowers and plants that, though often overlooked, play a crucial role in our ecosystems. By observing microprocesses and movements so subtle they often escape our everyday perception, the piece elevates the delicate and nearly imperceptible gestures of flowers and plants. Each leaf, petal, and stem become a dynamic element, organically interacting with air currents, changes in light, and the circadian rhythms that govern nature.

The creative process begins with slow-motion capture of these flowers, whose dynamics and colors are analyzed as independent elements. The movement of the flowers inspires the structure and fluidity of the digital painting, while their color palette conveys the emotional essence of each species.

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This fusion of nature and technology offers a visual interpretation that invites reflection on the vital role of these plants in ecosystem sustainability. The work reveals the poetry of movement within nature’s apparent stillness, highlighting the essential connections between all living beings.



**Paola Olea** is an interdisciplinary artist whose work explores the interplay of movement and form to create immersive, harmonious experiences. Using generative and procedural techniques, she crafts visuals that invite viewers to embrace simplicity and imagination, bridging the digital and emotional realms. Her creations challenge conventional perceptions of art, highlighting the beauty of the minimal and the transformative power of digital innovation.





# CARLA REDLICH

## ***No se van los que se aman*** (2024)

Performing arts installation

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Awarded with an honorary mention in the Prix Ars Electronica 2024, ***No se van los que se aman*** (“Those Who Love Don’t Leave”) is both a dance work and an installation that cites the collective experience of more than 1,200 detainees who passed through the Chacabuco concentration camp between 1973 and 1975, the first years of the military dictatorship in Chile. Located among the ruins of an old nitrate mine in the heart of the Atacama Desert, Chacabuco exhibits the fake normality imposed by the dictatorial regime, as well as the stigmatizing wound it inflicted on the collective body of a large part of the country.

In the present environmental context, the world’s driest desert is announced to us as the likely landscape of a forthcoming scenario. This reframes the events in Chacabuco not merely as a passage of time, but rather,

draws our attention to humanity’s resilience and adaptation amid profoundly hostile conditions. We feel compelled to ponder our capacity for adaptation and persistence, not merely as survival imperatives, but as a force that evolves into a necessity and a love for others.

Through a design that skillfully intertwines pre-recorded performance projections and site-specific documentation, this piece offers a poignant narrative on Chacabuco’s memory as a living and present experience, challenging the linear perspective of time. It thus stands as an act of defiance against the desert’s erasure, the relentless march of time, and the dictatorship’s attempt to make that memory disappear.



**Carla Redlich** is a creator and researcher in performing arts and new media. Her multidisciplinary work merges dance, sound composition, dramaturgy, text, audiovisuals, and media art installations. As a director and creator, Redlich specializes in exploring the interplay between the body and technology, crafting projects that integrate performative and multimedia elements in the theatrical space. In 2022, together with sound and media artist Jean Didier, she founded the collective *Matar a un Panda*, with whom she created the installation *No se van los que se aman*.



# ABOUT THE IDB

The Inter-American Development Bank (IDB) is devoted to improving lives across Latin America and the Caribbean. Founded in 1959, the IDB works with the region's public sector to design and enable impactful, innovative solutions for sustainable and inclusive development. Leveraging financing, technical expertise and knowledge, it promotes growth and well-being in 26 countries.

# ABOUT CRTIC

The Center for Technological Revolution in Creative Industries (CRTIC) is a project shaped by a partnership between the Chilean public and private sectors. It is spearheaded by Corfo, a government agency under the Ministry of Economy that supports entrepreneurship, innovation, and competitiveness, and works to bolster Chile's human capital and technological capabilities. CRTIC's mission is to strengthen technology-based, creative industries to make Chile a hub of innovation, enhancing the strands of its economy and helping to internationalize the local ecosystem.





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