



CROSSING THE CARTOGRAPHY OF EXILE

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A Thesis Support Paper submitted in partial fulfillment of the requirements for the degree of MFA

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ABSTRACT

Crossing the Cartography of Exile explores ideas of territoriality, hybrid identity and transculturation. The thesis and exhibition is the result of two years of Practice-Led Research, which is the performative research methodology, carried in the La Chapelle Woodshop of the 100 Laurier Avenue East Building of the Department of Visual Arts. The building was the former *Juniorat du Sacré-Coeur* of the Oblates of Mary Immaculate built in 1893-94. The Woodshop is the former chapel of the seminary therefore has references to a place of prayer and worship and for my praxis became a place to re-enact the ancient trade of Joseph the Carpenter. The *La Chapelle Shipyard* inside the woodshop as mnemonic site became a performative site-specific platform specialized in creating small-scale sculptures with recycled and repurposed shipping pallets and a place in which to connect memory with the ancient trade of a *shipwright or shipbuilder*. Small-scale sculpture then became a symbolic marker for the intimacy of a personal and free territory made of repurposed shipping pallets. Therefore, by working with recycled changeable materials I fashioned a poetic visual language to enchant the wound of exile.

KEYWORDS: Practice-Led Research, Mnemonic Site, Exile, Recycled Materials, Small-Scale Sculpture, Shipping Pallets

LA CHAPELLE SHIPYARD

J & W

ACKNOWLEDGEMENTS

Foremost, I would like to express my gratitude to my advisor, Professor Celina Jeffery, for the continuous support of my MFA theoretical research. Her knowledge on contemporary culture and art helped me to re-examine my art production. Besides my advisor, I would like to thank my thesis committee: Professor Andrea Fitzpatrick, Professor Lorraine Gilbert and Artist Juan Ortiz Apuy for their insightful comments and constructive criticism. Professor Penny Cousineau-Levine, for her encourage-ment during the program and Professor Jennifer Macklem for her support on my internship at the Ottawa Hospital Research Institute.

I express my warm thanks to Dr. Duncan Stewart, CEO, Ottawa Hospital Research Institute and Executive Vice-President, Research (TOH), for offering me the internship opportunity at the Laboratory of Regenerative Medicine.

I thank my fellow classmates: Jessica Bell, Sharon Katz, Julia Martin, Stanzie Tooth and Florence Vallières, for the stimulating discussions and for enlightening my way in the last two years, and the technicians: Justin Hanley, Davis McDougall, Sasha Phipps and Michel Vallières for the constructive remarks into my projects at the La Chapelle Woodshop.

Finally, I would like to express my warm thanks to my dear friends Zuzana Pick and Leuten Rojas for their unconditional support to my projects and my life, Nathalie Lavoie for allowing me to discover the cartography of the Saguenay River and my sincere gratitude to Jennifer Strachan for encouraging my personal development and education in the last two years.

Thank you,

José Mansilla-Miranda

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Two important features characterize *Terra Extrema*: first is the use of MARPAT (short for MARine PATtern) camouflage as a support – a digital pattern in use since 2002 by the United States Marine Corps – and second is the fact that the work was conceived as a Nautical Chart. Over this cartography symbols of spirituality and popular culture inhabit pixelated islands devoid of human life.² In the artwork statement I wrote:

I am from an island culture. I am a world citizen who deep in his heart tunes the pulses of his identity. This artwork is a “refined” autobiographical map, which allows me to denounce the global militarist invasion over the Island of my Innocence.

Since 2014, my outlook on life has been strongly informed by my internship at the Ottawa Hospital Research Institute – OHRI, Regenerative Medicine Laboratory. Before I started the internship, I was pondering about our times of technological biomedical engineering to regenerate the body and how to find a philosophical sense in this new paradigm in cellular research, the OHRI and its connection with the University of Ottawa came to mind. As an artist and former medical student, my personal interest in an internship at the OHRI had one aim: to explore the intersection between Visual Arts and Science, focusing primarily on experiential and theoretical heart and stem cell imaging research, using cutting-edge imaging technology available on the field. My exposure to this research inspired me to pursue the development of a new type of connective map. Building on the concept of heterogeneous connectivity, I began constructing personal mythopoeic mindscapes. I saw the potentiality in this communion with art and science to heal the conditions of loneliness, sickness and exile in the heart (organ associated with the rhythm of life and universal harmony). In the process, there was one fundamental question to be answered: how and where do art and science meet?

I found references to answer these questions in chapter two of *Gaia: Cosmology Regained-Imagination and Science*; author William Irwin Thomson argues that:

If one observes the play of myth in the work of science it does not mean that science does not work and that one should simply surrender to the irrational. Just as aesthetic has its role to play in mathematical elegance but still cannot replace the demands of verification, so the mythopoeic

² *Terra Extrema* is currently part of the collection of the Canada Council Art Bank.

has its role to play in sensitizing us to the complexity of narratives and the multidimensionality of existence, but it cannot take the place of scientific research.³

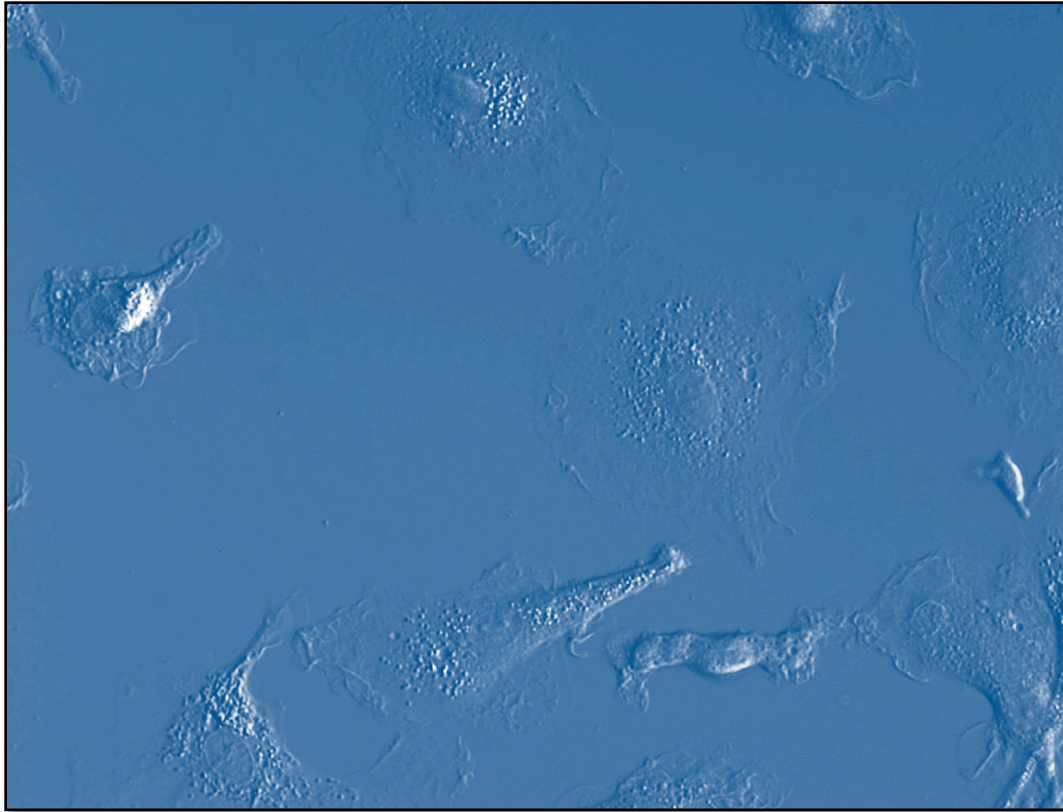


Image 2: 1-Wavelength image of fibroblasts. Image credit: OHRI-Regenerative Medicine Lab.

To further my research goal, I sat from many hours in front of the Olympus LCV110U Incubator Fluorescence Microscope monitor screen to observe adult human fibroblasts⁴ direct cell-to-cell communication signals via contraction of their body and extension of their lamellipodium to touch other cells in the culture (see image 2). Through the process of observing, researching and pondering about the genesis of life and our times of technological biomedical engineering to regenerate the body, I was awoken to new “sensations” in an inexplicable creative leap that moves internal forces of the body.

³ William Irwin Thompson, *Gaia: Cosmology Regained-Imagination and Science*, 1990. Page 75.

⁴ Fibroblasts are the main connective tissue cells present in the body. (iPS cell) induced pluripotent stem cells to be used in the future to regenerate organs tissues.

The emergent information influenced by *environmental signals*⁵ and mind in the body has the potential, like a pluripotent stem cell, to be transformed into self-conscious positive visual thoughts grounded in healing emotions. Recent scientific discoveries reveal that the body's cells share the same information-processing receptors of nerve cell membranes. Neuroscientist Candace Pert's experiment on neurons established that the mind was distributed via signal molecules to the whole body and, "through self consciousness, the mind can use the brain to *generate* molecules of emotion and override the system."⁶ Then, introducing positive thoughts to body/mind through the artistic performative process may bring redemption to the wounded body via "secular healing" -as something demystified, touchable, and practical reflecting the signs of the time I live in.

My research into the regenerative systems of the body/mind helped me to define, the goals of my MFA have thus followed a series of ideas: How then to re-imagine the wounded self (myself) that has been anchored in the cartography of exile and transform into a transcultural navigator? And how distill the power of the mnemonic site ignition of mind and body healing potentials for the creation of true sculptural structures, which would harness this potential? Based on the knowledge and reference coordinates acquired at the OHRI, I set a course to re-imagine my cartography. I do so first by creating a mythopoeic around Deleuzian line of flight consisting of connections between body organs, childhood memories, exile and Homer's *Odyssey*,⁷ Pre-contact myths of Cape Horn and West Coast of Canada, and secondly by researching contemporary art themes and cultural theory and using found materials that influence my visual realm. Moreover, on the course of the second semester of 2014, I set up *La Chapelle Shipyard* in the La Chapelle Woodshop of the 100 Laurier Avenue East Building of the Department of Visual Arts.

⁵ "The cell engages in behavior when its brain, the membrane, respond to environmental signals, In fact, every functional protein in our body is made as a complementary "image" of an environmental signals...Because we are machines made out of protein, by definition we are made in the image of the environment, that environment being the Universe, or to many, God." Extract from the *Biology of Belief* by Dr. Bruce Lipton (page 158-159).

⁶ Dr. Bruce Lipton: *The Biology of Belief*, Emotions: Feeling the Language of Cells, commenting on the book *Molecules of Emotion* by Dr. Candace Pert. Page 101-102

⁷ Since I was a young islander boy, the *Odyssey* has been the ancient book of universal literature that has captured my imagination. After I went into exile, the book became a signpost. I felt touched by the epic voyage of the hero Odysseus (Ulysses) overcoming all possible obstacles posed by mythical creatures on his way back to Ithaca, the unreachable homeland.

The building was the former *Juniorat du Sacré-Coeur* of the Oblates of Mary Immaculate built in 1893-94. The woodshop therefore has references to a place of prayer and worship and is a place to re-enact the ancient trade of Joseph the Carpenter, also named the *Nutritor Domini*-educator and guardian of the Lord. The La Chapelle Shipyard has been a performative site-specific platform specialized in creating small-scale ships and a place in which to exercise the ancient trade of a *shipwright*. After the *coup d'état* in Chile in September 11, 1973, my sense of the navigator adrift imposed by exile has been a life journey to re-enchance the heart longing for the mythical Ithaca. The shipping pallet in my imagination has been the raft of Odysseus given by The Nymph Calypso⁸ so he could finally sail safely home. Samuel Mark, in his book *Homeric Seafaring*, points out that Homer comes to our aid in Book 5 of the *Odyssey* by relating how Odysseus builds a sea-going vessel: “As a wide skilled carpenter marks off the curvature for the bottom of a broad merchant ship, so wide of beam did Odysseus build his ship.”⁹ The La Chapelle Woodshop and La Chapelle Shipyard are subsequently mnemonic performative sites that aid imagination to re-enact the ancient trade of the shipwright found in Homeric mythology and in the Bible (Joseph the Carpenter). Also, it is an ideological platform based on practice-led research¹⁰ to experiment and experience material handling in sculpture to produce knowledge around critical themes in contemporary life: art and environment, art and healing. By introducing praxical knowledge into the studio performative research I opened a new critical value to the work expressed first through emergences, which appear through a process I call incubations. To the extent that these emergences are coming from real life, words, symbols and found objects that are placed, drawn or written intuitively on top of the worktable number two, the incubation process is similar to what Joseph Beuys had this to say about creativity: “If creativity relates to the transformation, change, and development of substance, then it can be applied to

⁸ Ogygia (Calypso's Island): Odysseus finds this island after drifting in the sea. It is an island of women, with a nymph named Calypso, with whom Odysseus has a seven-year affair. After the seven years, Hermes convinces Calypso to let Odysseus build a new ship so he could sail home. Book V: The Raft of Odysseus (Page 59-60)

⁹ The Odyssey. Page 59-60.

¹⁰ *Practice as Research: Approaches to Creative Arts Enquiry*: Barbara Bolt argues “that artistic practice be viewed as the production of knowledge or philosophy in action and operates on a crucial question: What did the studio process reveal that could not have been revealed by any other mode of enquiry? Page 31.

everything in the world, and is no longer restricted to art...”¹¹ During this process, as navigator I draw islands around the objects to create a map. Islands or an archipelago with its group of islands will evolve into an artwork that is signpost and mindscape of my times with exile as pivotal frame of reference.

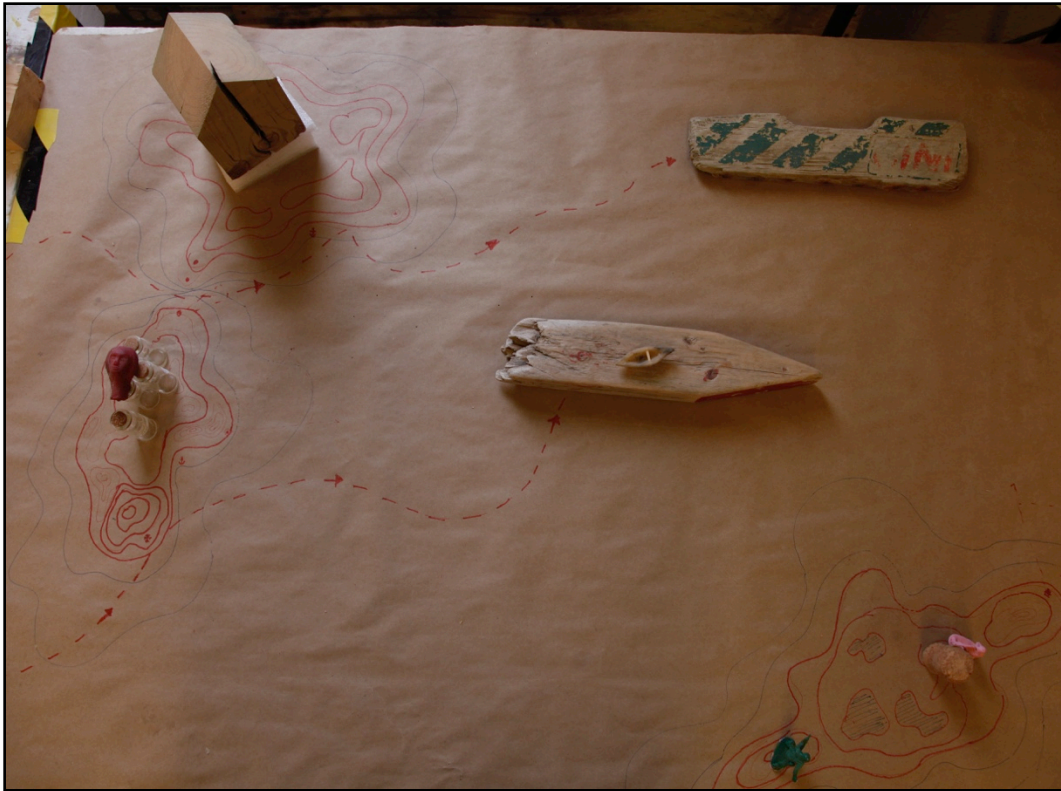


Image 3: José Mansilla-Miranda: *Emergences*, 2014.



Image 4: José Mansilla-Miranda: *Emergences*, 2014. Detail.

¹¹ Nancy Spector, *Barney Beuys, all in the present must be transformed*, in potential: Matthew Barney and Joseph Beuys, page 22.

On November 28, 1977, during the first hour of escaping to Argentina, exile as a break with my homeland, destroyed my emblems and wounded the essence of my love. I was forced to become a pilgrim in a state of ideological and value-based survival and into a sustained process of re-imagining a new territory. In January 28, 1979, I arrived in Winnipeg¹² where I first started to vindicate the essence of my wounded love with the assistance of people who touched my numbed heart with tenderness. Over time the wound of exile has become a soft scar on the heart of the navigator. Suddenly and without warning, it resurfaces as a storm, demolishing the emotional foundations, which I recorded.

One night in exile, I woke to a thundering tropical rainstorm. Without thinking twice, I ran naked to the rooftop terrace of the political refugees hotel located at 1251 Bulnes Street. I threw open my arms to the sky to receive the warm and powerful torrent, which instantly blended with my tears, and flowed along the ditches of Buenos Aires toward Río de la Plata.¹³ [Extract from my logbook during the period of exile in Argentina, March 1978.]

Edward Said, in his essay *Reflection on exile*, clarifies the burden of this human drama,

Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and native place, between the self and its true home: its essential sadness can never be surmounted.¹⁴

I recognize sadness is the stigma imposed over my body by the Chilean military dictatorship of General Augusto Pinochet; it is the internal pain for the lost house that I will never recover. My parents died waiting to see their prodigal son returning home. And why I shouldn't be sad? My heart still mourns my seminary brothers, nuns and priests who "disappeared" for believing in social justice, and those comrades who died fighting in resistance against the fascist repression. Father Jan de Kinderen, my spiritual mentor

¹² Besides political leaders and participants, the coup also affected many everyday Chilean citizens. Thousands were killed, went missing, and were injured. Because of the political instability in their country, many relocated elsewhere. Canada, among other countries, became a main point of refuge for many Chilean citizens. Through an operation known as "Special Movement Chile", more than 7,000 Chileans were relocated to Canada in the months following September 11, 1973. These refugees are now known as Chilean Canadian people and have a population of over 38,000.

¹³ Río de la Plata: estuary of the Paraná and Uruguay rivers, lying between Uruguay and Argentina. Length: 300 km (190 mi.)

¹⁴ Edward W. Said: *Reflections on Exile*, page 173.

and Rector of our seminary, was deported to Holland the same day of the coup. Juan Ibarra Toledo was detained in July 24, 1974, and is one of our community members still in the list of missing people by the dictatorship. On October 1, 2009, Lutgarda Toledo, Juan's mother, died exiled in Vancouver. In 1978 Germán Cortes Rodriguez, nicknamed "El Cura Cortes," the first ordered priest of our community and member of the Central and Political Committee of the MIR-Movimiento de Izquierda Revolucionaria (The Revolutionary Left Movement) was assassinated by DINA in Villa Grimaldi.¹⁵ In truth, over the years I accepted these losses as a wound; it is my personal karma of living through planetary existence conscious of temporality, decaying flesh and at the same time understanding that I am a fragile creature under the power and magnitude of the recycling matter of the universe. I remember in a feverish nightmare I had while on a hiking journey on Nootka Island, BC several years ago, I had a vision of that wound:

At nightfall, the earth's blood revives four red trees in the landscape. To the West, in the crook of the first tree, is a ladder with seven rungs jutting into the sky. At the top of the ladder/tree, a naked androgynous figure kneels reverently. The pain of my ancient wound tells me that he/she, out of heavenly love, sacrificed his/her organs on the steps of evolution and time. During the night, all of the vital sounds of my entrails join with the murmur of the waves of the North Pacific Ocean. Today, I see that a humpback whale and a raven bore witness to this mantra. To the South, in the white pages of memory, four sacred fires illuminate the West coast of a heart/island. [Nootka Island journey. Day 4, August 19, 2009].

In September 11, 2013, coinciding with the 40th anniversary of the Chilean Coup, I set sail to live a new Odyssey. I set out on a redeeming secular journey through art in the Master's program at the University of Ottawa, to map out the body organs affected by the wound. But what is the role of wound in the body's redemptive process? Joseph Beuys believed that trauma is the prerequisite for moral and social health by positioning the wound as a natural state and that art is the tool for healing.¹⁶ Have I then been blessed by exile's wound? The answer to the paradigm of wound-exile recently came to mind...the

¹⁵ Villa Grimaldi is considered the most important of DINA's (Dirección de Inteligencia Nacional, the Chilean secret police) many complexes that were used for the interrogation and torture of political prisoners during the governance of Augusto Pinochet and was in operation from mid-1974 to mid-1978. About 4,500 detainees were brought to Villa Grimaldi during this time, at least 240 of who were "disappeared" or killed by DINA. It was also the location of the headquarters of the Metropolitan Intelligence Brigade (BIM). Extract **source:** http://en.wikipedia.org/wiki/Villa_Grimaldi

¹⁶ Nancy Spector, *Barney Beuys, all in the present must be transformed*, in potential: Matthew Barney and Joseph Beuys, page 22

vessel-shaped as a Yamana canoe is my symbol of passage and redemption from my old to my new Ithaca. In my perception, the canoe as seen from the top view is similar to the wound of Christ's right side depicted in 13th - century Byzantine Icons.

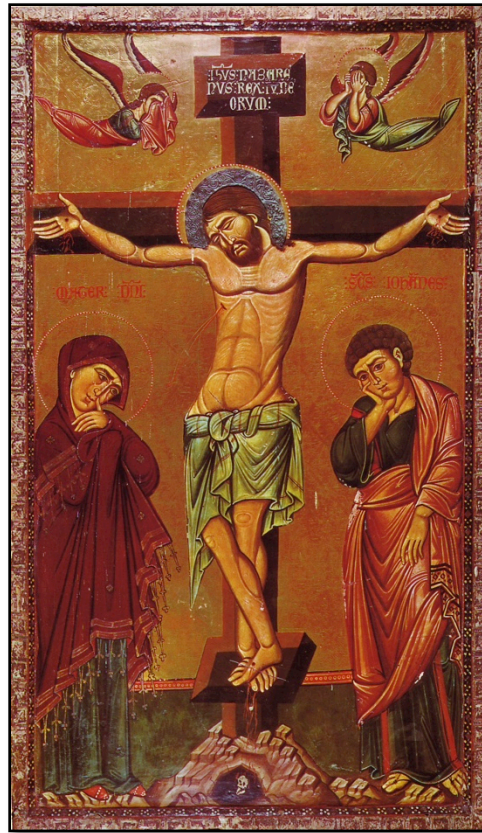


Image 5: Icon of the Crucifixion, showing the Five Holy Wounds, 13th century, Saint Catherine's Monastery, Mount Sinai.

During the long years of exile, suffering resurfaces in my memory as colonialist Messianic path to redemption. I have been navigating through the blood poured out from my wound...is the chalice dripping drop by drop the elixir offered by Calypso, the beautiful goddess, to trap the exiled Odysseus? When the body is empty, the wound accesses the blood that circulates the living planet, *Solve et Coagula*, the eternal energy accessed by the wound's rhizomatic power to connect the body to life knowledge and the seduction of eternal love. From a mystical perspective of understanding the wound, the poet Muhammad ibn Farid ud-din Attar, in his book the *Conference of the Bird*, addresses the mental dilemma:

If he who enters on the spiritual path is not wholly consumed by fire of love, how can he withstand the sadness that overwhelms him? So long as you do not consume yourself entirely, how can you hope to be free from sorrow? ¹⁷

Returning to reality is therefore an act of solidarity and love to help healing 51 millions forced displaced people around the world.¹⁸ Unfortunately, I do not belong to global statistics and my sadness has, over time, morphed into a clinical trauma. Moreover, it is strange to say that my wound carries a political compromise, which is charged with issues of identity, sense of humanity and intellectual survival that resonate in the entire somatic experience of life. Since my arrival in Canada, as a political act of resistance and defiance to exile, I have rehearsed and performed all possible “healing acrobatics” to surmount my sadness. Recently, as a life-giving gift via my theoretical research, I discovered Attar’s Hoopoe hidden in Deleuze’s idea of *lines of flight*. According to Deleuze and Guattari in *A Thousand Plateaus*: “lines of flight are realities; they are very dangerous for societies, although they can get by without them, and sometimes manage to keep them to a minimum.” ¹⁹ From this viewpoint, in opposition to exile I can transform my world by creating new trajectories of flight through art. Following the narrative of the Persian poet, it is necessary to sharpen intuition to sense the flight coordinates in time-space of the Hoopoe (*Upupa epops*), the guide bird of the flock through the geography of enlightenment. Though based on new lines of flight trajectories that I call “*connections*” in this paper and via exegesis of my works produced in 2013 to 2015, I have revealed through each work options to enlighten my artistic world and tame the wound of exile.

I conclude with answers to the research questions, which are based on practice-led research conducted over a two-years period at the La Chapelle Shipyard –the La Chapelle Woodshop of the Department of Visual Arts, University of Ottawa.

¹⁷ The Conference of the Birds, The valley of love (page 35): is a book of poems originally written in Persian, the subject of which is an allegorical journey made by thirty birds in search for enlightenment, led by a Hoopoe, which is a colorful bird found across Afro-Eurasia, notable for its distinctive "crown" of feathers. The birds must cross seven valleys of the Way in order to find the Simorgh: the Quest, Love, Knowledge, Independence and Detachment, Unity, Bewilderment and Stupefaction, Poverty and Annihilation. Attar is one of the most distinguished poets and philosophers, Sufis and spiritualists, who adorn the pages of Persian literature. He was born in 513 A. H. (1119-20 A. D.) at Kakan, a village near Nishapur, and is said to have lived to the extraordinary age of 114 years.

¹⁸ The worldwide total of 51.2 million forcibly displaced represents a huge number of people in need of help, with implications both for foreign aid budgets in the world's donor nations and the absorption and hosting capacities of countries on the front lines of refugee crises. Extract from the report: *World Refugee Day: Global forced displacement tops 50 million for first time in post-World War II era*. UNHCR-The UN Refugee Agency, News Stories, June 20, 2014.

¹⁹ Deleuze and Guattari, *A Thousand Plateaus*, Three novellas, or “What happened?” Page 204.

CONNECTION 1 Self-portrait, 2013

Connection 1 is based on the process and references of the work *Self-Portrait*. I explain how my birthroots in the south of Chile influenced my creativity. I also explain how Pre-Hispanic Colonial Latin America iconographic tradition has influenced my work and spirituality. Finally, this work represents my first encounter with the mnemonic site, the La Chapelle Woodshop.



Image 6: José Mansilla-Miranda: *Self-portrait*, 2013.

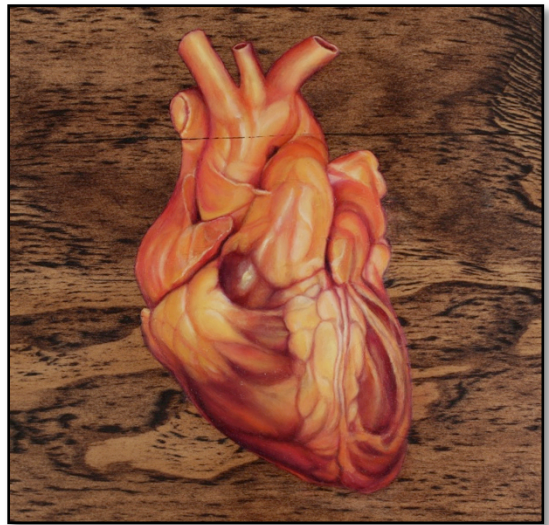


Image 7: *Self-portrait (Detail)* Photo credit: Sasha Phipps.

A key reference for my creative motivation is linked to my Islander roots. I grew up in Chile's Region XII, recognized as the heart of the country's mythical tradition, in in the

port town of Calbuco²⁰ (Latitude 41° 46' S) island part of the Reloncaví Sound. This was a region of volcanoes, lakes, rivers and sea channels where, long before my baptism, my skin was permeated by the rainy environment of the temperate rainforest. My infancy still beats in the moist memory of the rain. Every year, for nine months, I sought shelter beneath our shingled roof of alerce²¹ from the torrential rains and felt the contractions of the earth's fertile womb. As I leaf through the journal of my memory, I find in the first pages associated with my childhood a small beating heart in search for adventure. My father understood the childhood desperation to escape and built me a woodworking shop beside the woodshed. There, I used the bits of wood he brought me from the factory where he worked to build small boats, Chiloe-style dinghies, submarines, trucks, tractors made from spools of thread, helicopters and ladders to escape through the roof. I subjected all of my creations from this period to functionality testing to ensure their sea- or road-worthiness. The *Paraneta* (I cannot recall the reason for this name) was a truck large enough to squeeze into, and in which I had my first traffic accident when I hurtled down the hill on José Miguel Carrera Street in Calbuco! Materials and their uses became more diversified as I grew, in accordance with my creative needs. For many years, Don "Llemono" (pharmacist William Schmeisser) contributed to my creative stock with cardboard shipping boxes that I used to cobble together radios and televisions with colour tubes made from the tops of boat engine batteries. By turning the "dials" and "tuners," I could move a set of cardboard figures to which strings were tied. During this period, I also added tinsplate furniture to my small stage sets, built from recycled containers from the shellfish cannery run by my father. The sets grew in scale and content to accommodate the roles played by my tattered and worn cloth puppy, well loved since I was an infant. "Moneyo," a wonderful gift from my godmother, Lucila Almonacid de Aguilar, was my *alter ego* who took on a wide range of artistic and performing roles.

Since my first contact with the La Chapelle Woodshop, the everyday life experience with machinery and wood has put me in touch with a new dimension of myself that recovers the interrupted stage sets since my infancy to reclaim new performances and

²⁰ Calbuco: The name comes from the Mapudungun (Kallfüco, language of Mapuche people) and means "blue waters", founded as San Miguel de Calbuco fort in May 1603 by Spanish conquistador Francisco Hernández Pizarro (1555-1613).

²¹ The alerce: (*Fitzroya cupressoides*) is one of the oldest trees in the world, and can have a life span of up to 4,000 years. Alerces can grow up to 60 meters tall and exist only in the temperate rainforest of Chile.

materiality. *Self-portrait* is a diptych painted on plywood and displayed separately on two designed wooden supports and clamped onto each. It is also the first work created in the first semester of 2013, which is an important milestone on my new journey of transcultural knowledge in the field of Visual Arts creativity. In terms of form, the works were painted in photorealistic style to emphasize the illusionistic potential of mimesis. On the other hand, the plywood served as a support and metaphor of my layered memory. To enhance the morphology of the plywood's grains, I experimented with different coats of Tung oil²² and sanding the surface until the tonal effects of its "plywood-scape" was achieved

1.1 References and reflections

The work has references to Pre-Hispanic rituals and Colonial Latin America religious iconographic traditions, which symbolically still resurface in my contemporary life. In Christian iconography, the chalice is the more important religious object. It refers to the Last Supper and the sacrifice of Christ in the cross. "*And he took the cup, and when he have given thank, he gave it to them: and they all drank of it. And he said unto them, this is the blood of the New Testament, which is shed for many*" (Mark 14: 23, 24).



Image 8: Detail of "The Crucifixion" by Pavias Andreas (2nd Half of the 15th Century) National Gallery, Athens.

²² Tung oil or China wood oil is a drying oil obtained by pressing the seed from the nut of the Tung tree (*Vernicia fordii*). It is used in carpentry for wood finishing.

Pondering on this topic, since early childhood my life has been imbued with mysticism. It was my personal decision to enter the Seminary of the Missionaries of the Holy Family in Santiago, Chile, at the age of 13 to become a Roman Catholic priest. The taking of my first vows coincided with the *coup d'état* in 1973. A positive memory of this period is that one month after the coup, L' Abbé Pierre²³ arrived in Chile to free two Emmaus brothers imprisoned in the southern city of Temuco. With a humble heart, I was the young priest who assisted him during his Catholic mass at Don Bosco Church in Santiago, Chile. On November 27, 1977, I escaped prison, as a result of our seminary's affiliation with Liberation Theology²⁴ and resistance against the institutionalized repression imposed by the dictatorship.



Image 9: *Codex Magliabechiano*, Aztec priest performing the sacrificial offering of a heart. Page 141, (folio 70r).

The sacrifice of the human heart in Pre-Columbian America as shown in the *Codex Magliabechiano*,²⁵ was part of daily life. Heart-extraction was viewed as a means of

²³ Abbé Pierre (born Henri Marie Joseph Grouès, August 1912 – 22 January 2007) was a French Catholic priest, member of the Resistance during World War II, and deputy of the Popular Republican Movement (MRP). In 1949, he founded the Emmaus movement, with the goal of helping poor and homeless people and refugees.

²⁴ Gustavo Gutiérrez Merino (born 8 June 1928 in Lima) is a Peruvian theologian and Dominican priest regarded as the founder of Liberation Theology. In April 1972, Archbishop Sergio Méndez Arceo from Mexico attended the Christians for Socialism conference in Santiago; his personal visit to our community of twelve strengthened our commitment to social justice in Light of the Gospel

²⁵ The *Codex Magliabechiano* is a religious document created during the 16th century in the early Spanish colonial conquest of the Aztec empire. It is housed at Biblioteca Nazionale Centrale, Florence, Italy. Image from: Foundation for the Advancement of Mesoamerican Studies Inc.

liberating a fragment of the Sun's heat and reuniting it back to heaven. The priest cut the arteries of the heart and, lifting the bloody heart into the air, pronounced it to be the "precious eagle cactus fruit"; the offering to the Sun god Tonatiuh.

In the realm of personal beliefs, the words *consecration* and *sacrifice* have been imprinted on my memory since childhood, as words religiously charged to give meaning to the transcendental mind on its journey to heavenly redemption. And yet, what is this Redemption? To answer this personal question visually, I chose to exercise political resistance defiance in *Self-portrait*. My long-time heart and chalice "sacred" icons of the Colonial state of mind were dragged from the internal body into the light of secular daily life, and given a new painterly existence on the surface of recycled plywood from the La Chapelle Woodshop.

CONNECTION 2 Encounter with Quetzalcoatl

Connection 2 is based on the process and references of the work *Encounter with Quetzalcoatl*.²⁶ I elaborate on the transitional period and emergence from painting into sculpture, a process that has been driven by the encounter of an old cart in the basement of the school, and by the myth of *Quetzalcoatl*- the Feathered Serpent, one of the key deities of the ancient Mexican pantheon. Furthermore, I reference my connection to the Yamana canoe and ancient cultures of the Americas based on the works of Cuban artist José Bedia, who is inspired by ancestral spiritualities via transculturation.

Quetzalcoatl is one of the most important gods in ancient Mesoamerica. The god known, as the Plumed Serpent is a mix of bird and rattlesnake and his name is a combination of the Nahuatl words for the *quetzal* - the emerald plumed bird - and *coatl* or serpent. He is a patron of priests and considered the god of intelligence, science, agriculture and the arts. He is a primordial god of creation, a giver of life.

²⁶ The Codex Borbonicus is an Aztec codex written by Aztec priests shortly before or after the Spanish conquest of Mexico. It is a divinatory calendar and ritual and ceremonies manuscript. The codex is named after the Palais Bourbon in France. It is held at the Bibliothèque de l'Assemblée Nationale in Paris



Image 10: *Quetzalcoatl* as found in Codex Borbonicus. Page 22 (Folio 40) Bibliothèque de l'Assemblée Nationale (Paris, France)

After the last world, the Fourth Sun had been destroyed, Quetzalcoatl went to the land of the death, and created our current world, the Fifth Sun, by using his own blood to give new life to bones.²⁷ In my praxis, *Encounter with Quetzalcoatl* represents the transitional period from painting to sculpture. The inspiration for the painting came directly from the object's shape and colour. The top of an old cart was painted in black and showed the imprints of its usage during a long period of time. I still do not know the reason for my immediate attraction to the old cart since I first saw it in basement of the school. The answer is perhaps that the cart was a beacon waiting for someone to touch it and receive sacred direction. But where will this direction lead the navigator? The necessity to expand and transform materiality in my work was an emergent sensation I experienced after the completion of the painting. I now believe that sensation was the call to explore through sculpture new cartographies.

²⁷ Quetzalcoatl, <http://www.azteccalendar.com/god/quetzalcoatl.html>



Image 11: José Mansilla-Miranda: *Encounter with Quetzalcoatl*, 2014. Photo credit: Sasha Phipps

2.1 References and reflections

The work alludes to a ritualistic act of rebirth in front of an Ancestral Deity of Pre-Columbian America. My androgynous *Alter ego* traveled during the night in a golden Yamana (Yaghan) canoe²⁸ from Cape Horn, flooded with blood to meet *Quetzalcoatl* to be the witness of the cutting of his/her umbilical cord attached to chaos. *Quetzalcoatl* the ancient patron of priests through the process of painting blessed my metaphysical rebirth. Elizabeth Grosz argues, “Art is where life most readily transforms itself, the zone of indetermination through which all becomings must pass. In this sense art is not the

²⁸ Anne Chapman: *European Encounters with the Yamana People of Cape Horn, Before and After Darwin, The “Nonperfectible Canoe”*, Cambridge University Press, NY, 2010. Page 29. This canoe type has been object of study by anthropologist Anne Chapman who suggests that: “The canoe-makers had achieved this relative state of perfection probably sometime the Yamana reached the area (6.000 years ago), when countless minds struggled to solve the problems involved with their need for such a vehicle, the materials available, and the changing environment in which they lived.”

antithesis of politics, but politics continued by other means.”²⁹ But, what kind of transformation would bring me life through my art practice? In order to experience some kind of change, I set sail to explore into the internal reality of my body a new sense of politics. For decades, the wound of exile forced me to be anchored over delimited mind/body cartography. I remember that, the signals and codes to navigate into the sea of America’s ancestral mysticism came through a dream. In March 2013, an arctic She-wolf named “*W*” (my *Alter ego* companion) came to Santiago, Chile to build a boat with me to navigate back in spring to our ancient migrating territory.

A contemporary artist who is inspired by ancestral spiritualities is the Cuban, José Bedia (Habana 1958). In 2008, I traveled to Chile for an exhibition. As usual, the first thing I did on my arrival was to visit the gallery owner with whom I work, Tomás Andreu, director of ANIMAL Gallery. The surprise was that Bedia had been there a couple of months before with the exhibition titled *Historias del Sur* [Southern Stories]. The theme of the exhibition was the Fuegian First Nations (which also are source of my inspiration) relating to the Tierra de Fuego (Land of Fire, Chilean side). Bedia talks about this exhibition in an interview given in Miami with Manuel Jordán,

The Indian theme paintings suggest that the ancestral and spiritual presence is still active ... Like the smoke of large ships and Fuegian canoes, and the Yámana, Ona, Alakaluf, Mapuches and Tehuelches spirits and ancestors, there is something intangible that, while it is not perceived by the senses, is rather felt. That is what I want to bring to life as memory or the consciousness of a people.³⁰

In the context of *Encounter with Quetzalcoatl*, my vision is to recognize José Bedia, as a “Transcultural Pilgrim,”³¹ a term that also identifies me. A transcultural artist, whose focus is to map his hybrid identity into de-colonized topographies, as well, referring to the de-colonization process as the decision to make contemporary art based on values,

²⁹ Elizabeth Grosz, *Chaos, territory, Art: Deleuze and the Framing of the Earth*, Sensation. The Earth, a People, Art. Page 76

³⁰ Excerpt from exhibition catalogue, translated from the original Spanish: *Southern Stories*, José Bedia in conversation with Manuel Jordán, Miami 2008.

³¹ After moving to Miami in 1993, he intensified his transcultural pilgrimages, which continue to this day (because of legal restrictions on travel while living in Cuba, travel became easier, especially after receiving his United States citizenship in 1999). These are not dependent on any given political or theoretical position but on a personal quest”. Extract from page 30, *Transcultural Pilgrim: Three Decades of Work by José Bedia*, Chapter 1-Transcultural Pilgrim by Judith Bettelheim and Janet Catherine Berlo.

sensitivities and local interests, Gerardo Mosquera referring to Bedia transculturalization says:

Bedia is making Western culture from non-Western sources, and therefore transforming it towards a de-Europeanization of contemporary culture. But simultaneously we could say that he is making postmodern Kongo culture. Besides which, he opens himself up to so-called “primitive” cultures in what he has called a voluntary transculturalization in reverse: from his “high art” education to a “primitive” one.³²



Image 12: José Bedia, *La soledad del último*. Mixed media on canvas. 130 x 304 cm. 2008.

In Bedia’s painting titled *La soledad del último* [The last one’s solitude], 2008, a mixed media on paper is a work in the *Southern Stories* series. The piece features a photograph of the Yámana canoe taken by the French Scientific Commission to Cape Horn in 1882 (See image 13). This canoe type has been object of my study and symbolism since I traveled to Navarino Island to conduct research at the Martin Gusinde Anthropological Museum. Based on the encounter with Bedia’s painting, last year I wrote a poem in homage of the last surviving Yamana, Grandmother Cristina Calderon.³³

To José Bedia:

Anthropomorphic coyote, nomad of the north! Are you waiting seated in the canoe for the last Yamana navigation chart? She is the heir, Grandmother Cristina, the last nomad of Cape Horn Archipelago. Then brother, engrave in your memory the coordinates of her last trip, which already are written with sea lion oil in the cells of the heart of America.

³² Gerardo Mosquera: *The Marco Polo Syndrome, Some Problems around Art and Eurocentrism*. Page 221.

³³ Cristina Calderón (born 24 May 1928) of Robalo, Puerto Williams, on Navarino Island, Chile, is the last living full-blooded Yamana (Yaghan) person.



Image 13: Yamana bark canoe at Orange Bay, 1882.



Image 14: Grandmother Cristina. Photo Credit: Luisa Villablanca.

CONNECTION 3 De-exile

Connection 3 is based on the process and references of the work *De-exile*.³⁴ Is the first small-scale sculpture constructed at the La Chapelle Shipyard. It has autobiographical references around the process of de-exile and transculturation. In terms of materiality, I started to use Babybel cheese wax and mini-shipping pallets. I also reference the connection between the West coast myth of the Raven' box of light with my internship at OHRI, this connection inspired me to use later the glass-box. Finally, I connect the box to the tri-dimensional frame as territory as perceived theoretically by Elizabeth Grosz.



Image 15: José Mansilla-Miranda: *De-exile*, in construction at the La Chapelle Shipyard, 2014.

³⁴ Return from being in exile, return home (Latin America)

De-exile is the story of an androgynous wax figure named *J*, made of recycled red Babybel cheese wax³⁵ (a long lasting mouldable material). This figure sleeps in a found Black-caped Chickadee (*Poecile atricapillus*) nest. His/her only friend is *W*, an Artic she-wolf (*Canis lupus arctos*) also made of red wax. Together they built the first ship to navigate and discover new lands, in the La Chapelle Shipyard. The work is displayed in a self-built museum-style glass box. The scale of the box is 1:30 of an intermodal cargo container.

3.1 References and Reflections

Dexilio [De-exile] is an individual decision by the exiled person to return home. Uruguayan writer Mario Benedetti who coined the term in 1983 said:

It seems the word fulfilled a requirement: somehow there was a necessity to nominate the potential impact and uphill struggle to the return of exiles that was beginning to arise in Southern Cone countries.³⁶

De-exile was a painful sensation experienced in my soul when I decided to confront the wound in the cartography of my infancy. My decision to return to Chile was influenced by the Bachelet regime. In May 2006, in the city of Valdivia, Chile, I awoke to a new sense of Democratic History. It was in the process of mounting an exhibition exchange between artists from the School of Fine Arts-Pontifical Catholic University of Chile, Santiago and artists of the Outaouais region to be held at the Museum of Contemporary Art – MAC, Valdivia. After 30 years in exile, along with my Chileans colleagues, I experienced the euphoria of the so-called “Chilean National Heart”, the day Michelle Bachelet was elected as the first female president in the history of Chile. That day, what was my experience for many years as a Chilean in exile was suddenly transformed into a naïve sense of “non-exile” and this political reality made me deeply aware of my sense of

³⁵ Babybel is a brand of cheese sold internationally. The Bel Group introduced Babybel in 1952 and in 1977 Mini Babybel was launched in France. Mini Babybel is known for its unique packaging, which consists of a netted bag in which each piece of ellipsoid cheese is encased in red wax.

³⁶ Mario Benedetti. "El desexilio" page 40. [Extract translated from the original in Spanish]

identity and territorial belonging. For ideological reasons and as reconciliation fact with my personal history, the consolidated return to democracy under the Bachelet regime (from years 2006 to 2010) motivated me to resume my academic education in my former homeland, which had been cut short by the dictatorship. From 1974 to 1977, concomitant with my theological studies in the seminary, I was a regular student of the Faculty of Medicine, University of Chile, to become a priest and obstetrician who would respond with idealism and ethics to the social reality of the period. In October 2009, I received the welcome news that I had been selected as the eighth artist of the Special Program for Scientist and Recognized Artists in the 50-year history of the School of Fine Arts, Pontifical Catholic University of Chile. I set sails to my old Ithaca in 2010. For the journey, I carried in my mind the extract of *Ithaca*³⁷ by Greek poet Konstantinos Kavafis (1863-1933):

As you set out for Ithaca
Hope the voyage is a long one,
Full of adventure, full of discovery
Laistrygonians and Cyclops,
Angry Poseidon—don't be afraid of them:
You'll never find things like that on your way
As long as you keep your thoughts raised high,
As long as a rare excitement
Stirs your spirit and your body.
Laistrygonians and Cyclops,
Wild Poseidon—you won't encounter them
Unless you bring them along inside your soul,
Unless your soul sets them up in front of you

The mythical beings I brought to Santiago were the ones I meet through transculturation and mythology of the West coast Canada and Alaska - they are strong and gentle and are not afraid of fascist incarnated monsters. After studying and living in Santiago for three years, I set sail again and returned to my new Ithaca (Canada). On April 2013, before my

³⁷ Translated by Edmund Keeley/Philip Sherrard (C.P. Cavafy, *Collected Poems*. Edited by George Savidis. Revised Edition. Princeton University Press, 1992

departure from Chile, I wrote a long poem that reflected the state of my soul on this new journey:

One day of those days,
Under a glorious April sun, the Seafaring Heart
Wrapped Chilco³⁸ flowers around its new mast.
It placed the oars in the branches of its veins,
And tied the Great Rudder with its arteries.
It opened its eyes like a young child
And kissed its friends - those born of its love – good-bye, with red tears...

(Extract of a Poem/Reflection written in Santiago, Chile in March 2013)

Transculturation in Latin American studies, Cuban anthropologist Fernando Ortiz³⁹ described the phenomenon of merging and converging cultures by coining the term *transculturation* in 1940. At present, the term describes the essence of the cultural condition of the globalized world and deterritorialization of culture. It is the sign of the times that is manifested via homogenization, differentiation and hybridization. Author Gil-Manuel Hernández i Martí suggest that:

In an intensely deterritorialized context, the globalization of everyday experiences makes it ever more difficult to maintain a stable sense of local cultural identity, including national identity, as our daily life entwines itself more and more with influences and experiences of remote origin.⁴⁰

As an alternative to exile over the years I have been politically committed to the process of transculturation and constructing my hybrid history and culture. Based on socio political reflections of identity, I deterritorialized myths, values and believes from my society's cultural history founded today at both ends of the Americas. Moreover, I prepare myself every day to receive emergent healing to support a mental process of

³⁸ Chilco: *Fuchsia magellanica* or Hummingbird fuchsia. This species of Fuchsia occurs in temperate climates of southern regions of Argentina and Chile, from latitude 32°50' S to the Straits of Magellan.

³⁹ According to Fernando Ortiz: "Transculturation is a set of ongoing transmutations; it is full of creativity and never ceases; it is irreversible. It is always a process in which we give something in exchange for what we receive: the two parts of the equation end up being modified. From this process springs out a new reality, which is not a patchwork of features, but a new phenomenon, original and independent." Extract from: "Transculturation and cultural hybridity by GIRA, Interdisciplinary Research Group on the Americas. <http://gira.info/en/about-us/research-questions-and-key-notions/transculturation-and-cultural-hybridity>

⁴⁰ Gil-Manuel Hernández i Martí: The deterritorialization of cultural heritage in a globalized modernity. He is a lecturer of Sociology at the University of Valencia.

transculturation and artistic creation as daily praxis. The narrative of work *De-exile* though comprised symbols of both cultures; the Chickadee offered its nest to *alter ego J* as refugee, meanwhile *Wartic she wolf* protect the territory of the shipyard composed of mini shipping pallets loaded with a red wax heart, a red wax flag and Babybel cheese wheels recycled from my daily food intake and my friends collaboration. The boat to return to new Ithaca was built in the shape of the Yamana canoe and according to the dream's memory of March 2013.

The glass box came into my art production further to my internship reflection at the OHRI (Ottawa Hospital Research Institute). In my report, I wrote the following:

Thus, art and science meet in a system of heterogeneous connectivity in narratives that map my personal mindscapes and scientific knowledge. In this reflection, myth is the connector, the ancestral primal light that activates creativity and is being fuelled by inner cellular intelligence. Which myth is the connector of this internship? The answer is the myth of the Tlingit Raven⁴¹. The Raven opened the box where light was stored. Therefore glass boxes, as metaphors of the enlighten body showing its internal symbols; will be used in my future project to represent the iconographic meeting between art and science.



Image 16: José Mansilla-Miranda: *De-exile*, Installation 2015. Photo credit: Sasha Phipps.

⁴¹ John Reed Swanton, *Tlingit Myths and Texts*, pages 82-83. This work represents the Smithsonian Institution Bureau of American Ethnology, Bulletin 39. The Raven myth was collected in English at Sitka, Alaska in January through April 1904 from the Tlingit first nation in residence there.

To construct my small-scale tri-dimensional territory framed in a box was a liberating experience. I felt free from the encroachment of the institutionalized political map, free from the sense of nationhood and free from colonialist spirituality. To corroborate my assertion, Elizabeth Grosz alludes:

The emergence of the frame is the condition of all arts and is the particular contribution of architecture to the taming of the virtual, the territorialization of the uncontrollable forces of the earth...With no frame or boundary there can be no territory, and without territory there may be objects or things but not qualities that can become expressive, that can intensify and transform living bodies.⁴²

I can therefore territorialize the sensation of exile inside a boundary of true healing in space and time. A space of enlightenment and transformation induced by the deterritorialized power of art and where the wounded body becomes self-conscious by living in sane territory, even in a box.

CONNECTION 4 Cargo ship Messiah

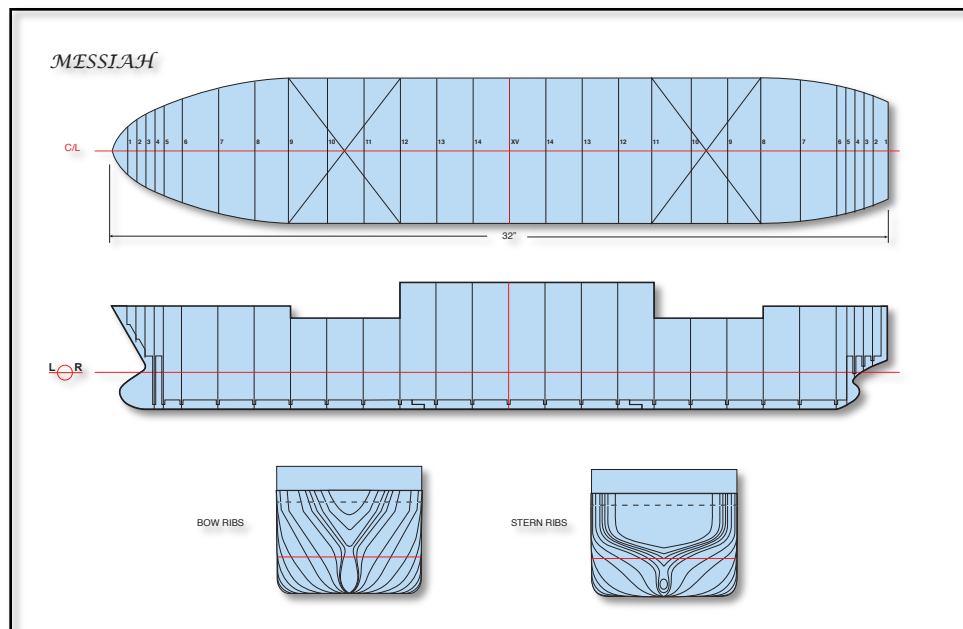
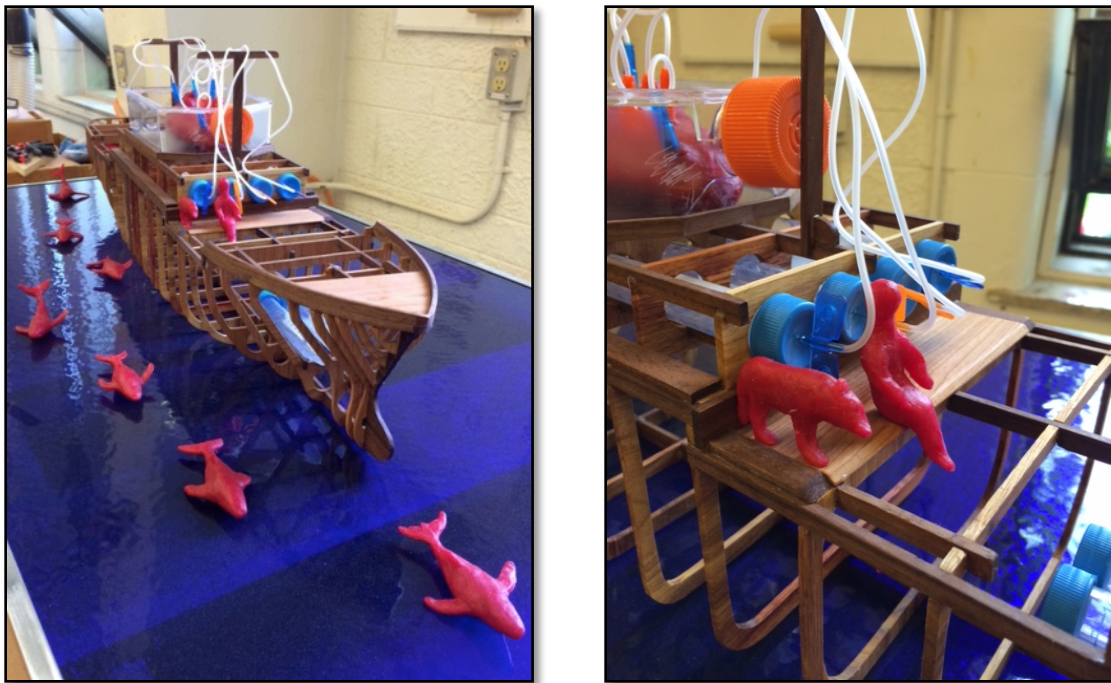


Image 17: José Mansilla-Miranda: *Cargo Ship Messiah*, ribs structure design. 2014

⁴² Elizabeth Grosz, *Chaos, territory, Art. Deleuze and the Framing of the Earth*, Architecture and the frame, page 11

Connection 4 is based on the process and references of the work *Cargo ship Messiah*. Is the first sculptural cargo ship built at the La Chapelle Shipyard, to carry a mythical rescue mission inspired by environmental protection of the Central North Pacific Humpback whales and laboratory experiments with pluripotent stem cells. In terms of materiality, I started to incorporate re-constructed shipping pallets in my work as metaphor of territory and blue glass as metaphor of the sea. A key referent for this work and who relates to the interpretation of myths in a visual language is the Haida artist Bill Reid.



Images 18 - 19: José Mansilla-Miranda: *Cargo Ship Messiah*, in construction at the La Chapelle Shipyard, 2014.

The 32-inches long wooden freighter ship was specially designed and constructed for a mythical rescue mission. I used Vista CAD and Adobe Illustrator CS5 to design the rib structures of the ship. The concept of the work was inspired by Central North Pacific Humpback whale (*Megaptera novaeangliae*) migration and protection, stem cell research and mythology. On July 23, 2014 for the Academic critique, I wrote:

LA CHAPELLE SHIPYARD - J & W are pleased to invite you to commemorate a successful mission of their new cargo ship through the North Pacific Ocean. *Messiah* was created and launched on March 14, 2014 for a special rescue that took place in a Scientific Laboratory near a

Hawaiian island. Powered by a pod of fifteen migrating Humpback whales en route to Alaska, today July 23, it crossed the Diomedes Islands in the *Bearing Strait*.

The figures modeled with Babybel cheese red wax included: Fifteen Humpback whales, a life-size heart and *J*, my alter ego and his/her companion – *W* the Artic she-wolf. The rescue mission route was drawn with dashed lines and notes on an actual navigation chart of The National Oceanic and Atmospheric Administration-NOAA Chart #16190 of the Bering Strait North. A constructed Euro-style shipping pallet is the support of a blue glass that serves as metaphor of the sea. In my narrative of the Messiah's mission, wax Humpback whales, Artic she-wolf and J-alter ego are involved in a "rescue mission" of a giant human heart that was created with pluripotent stem cells in a hidden Hawaiian island's laboratory. In this lab, the regenerated cells extracted from the heart were only used to cure First World countries' wealthiest citizens.



Image 20: José Mansilla-Miranda: *Cargo Ship Messiah*, 2014. Photo credit: Julia Martin.

4.1 References and reflections

The Central North Pacific humpback whale (*Megaptera novaeangliae*), according to NOAA, Office of Protected Resources, one of the more closely studied routes is between Alaska and Hawaii, where humpbacks have been observed making the 3,000-mile (4,830 km) trip in as few as 36 days. Humpbacks feed only in summer, in polar waters, and migrate to tropical or subtropical waters to breed and give birth in the winter. As a threatened species, the following newspaper article refers to the Environmental protection of Humpback whales:

The Harper government is downgrading the protection of the North Pacific humpback whale despite objections from a clear majority of groups that were consulted. Critics say the whales could face greater danger if two major oil sands pipeline projects get the go-ahead, since both would result in a sharp increase in movement of large vessels on the West Coast that occasionally collide with, and kill, whales like the humpback.⁴³

Founded into my research in Mythology, whale myths a universal symbol across many cultures. For example, an Inuit creation myth said: When 'Big Raven', a deity in human form, found a stranded whale, he was told by the Great Spirit where to find special mushrooms that would give him the strength to drag the whale back to the sea and thus return order to the world.

Furthermore, a referent for my work and who relates to the interpretation of myths in a visual language is the Haida artist, Bill Reid (1920-1998). In 1984, Bill Reid, in collaboration with Robert Bringhurst, published the book "The Raven Steals the Light." This book features ten masterful and complex graphite drawings by Bill Reid, interpreting ten episodes of Haida mythology, told by Bill Reid and Robert Bringhurst. In the foreword of the book Bill Reid comments:

I would like to dedicate this little book to one of these men, Henry Young of Skidegate, who was my friend when I was twenty and he was in his eighties. I wish I had had more patience and had spent the tiny part of my life he requested, to learn something of the wonderful language he spoke

⁴³ *Ottawa removing North Pacific humpback whales from list of 'threatened' species.* By Peter O'Neil, VANCOUVER SUN, APRIL 22, 2014

so resonantly and well, and to learn more of the stories of all the myth creatures whose many adventures instructed, informed and entertained the Haidas during their long history.⁴⁴

The journey into one's own culture to connect with ancestral wisdom is another line of flight intersection for research: the mythical legacy brought to life by the magic of the oral tradition. Bill Reid is an artist who opens the doors of Haida stories, myths and legends, and takes us into the Raven Cycle⁴⁵ (series of five myths about the Raven). In the words of Claude Levi-Strauss in the foreword of the book on Haida myths, "When animals could take human form and knew the customs and language of human beings perfectly." At the time when I was working in *Messiah*, I had an encounter with Bill Reid's Raven,⁴⁶ this experience prompt me to incorporate Western red cedar wood on the ship structure and to seal the encounter a wrote the following,

I see the red cedar incarnated in the Haida arteries and veins. The aromatic wood combusts with blood, creating the burning charcoal, which in falling on the earth, etches in its skin the mythical time of the ancestors. The Raven of Genesis, the thief of light, is brought to life on the cellulose by the labour of art's hands and is preserved as the visual legacy of the north of the Pacific Ocean.

CONNECTION 5 Cargo ship Saint-Jean

Connection 5 is based on the process and references of the work Cargo Ship *Saint-Jean*. This work represents the consolidation of my art praxis. Through rhizomatic approach powered by intuition, I accessed conceptual resources that allowed me to articulate a network of information to energize my practice-led research. The network of information are: the journey to Saguenay river, Saint-Jean the disciple of Christ, the tongue, Joseph Beuys signature materials, Hornby construction kit named "Mechanics Made Easy", Elizabeth Grosz ideas of art, Gaston Bachelard concepts of the natural imagination in miniature, Ground Cero, Shipping Pallets Aesthetic, Chris Burden Meccano styles bridges and Niru Ratnam ideas of Art and Globalization.

⁴⁴ *The Raven Steals the Light*, excerpt from page 13.

⁴⁵ Haida myths can be arranged into various sets, the most important is the Raven cycle.

⁴⁶ *The Raven Steal the Light*, page 19. It has references to the Tlingit Raven as found by John Reed Swanton, which is the source of inspiration for my glass boxes.

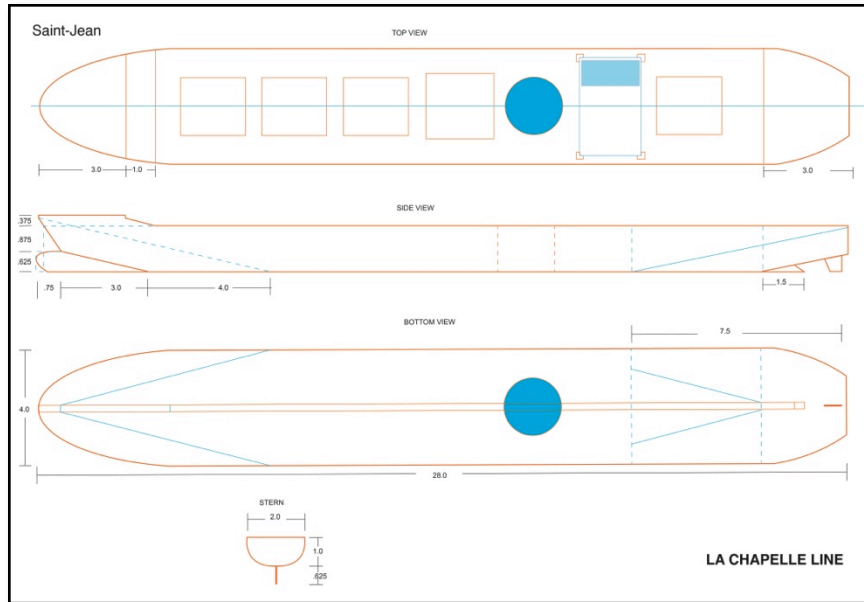


Image 21: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, hull design, 2014

My question before I started the construction was, what kind of materials makes an artwork contemporary? To answer the question, during the Summer 2014, I felt compelled to inject new energy and new materiality into the Practice-led Research process. Other concerns were then to interconnect my urban life to new mythologies. Also, it was crucial to research theoretical approaches to small-scale sculpture. From an art perspective, the main characteristic of an artwork is that it exists physically through its materiality, by the dynamic arrangement of tools, approaches, ideas, and themes that defies traditional boundaries. La Chapelle Shipyard as platform is serving the above reflection, how then to break traditional boundaries in art production? Professor Amanda du Preez regarding contemporary materiality in artworks states that:

An art object exists, something one can touch, see and interact with materially (even on screen), is part of the reason why art matters, both literally and figuratively. The fact that art objects uniquely embody their messages through the ways in which they have come to matter, also on screen, contributes to their significance even in an age where the material realm is considered to be an outdated mode of existence.⁴⁷

⁴⁷ Amanda du Preez (Im) *Materiality: on the matter of art*. Page 40. Ref: She is Associate Professor in the Department of Visual Arts where she teaches Art History and Visual Culture Studies, University of Pretoria.

Working from du Preez's writing, I reflect on the importance of materiality in my work. For example, the steps taken to build *Saint-Jean* involved the construction of sculptures with discarded materials of the global economy. I sought to repurpose these materials to conceptualize new sculptures based on playfulness, to be touchable and familiar in scale, and to revalue them not from a place of economy, but rather, from a position of embodiment. Furthermore, my process of collection and revaluation of materials gave voice to practice-led research. The knowledge I attained through these walks/collections and meditations were directly imbued in the physicality of the pieces. Meanwhile, one of those days of Summer without internal pain and guided by Mnemosyne, I set sail into a journey to collect flotsam wood of the Saguenay River,⁴⁸ Port Alfred, La Baie, QC. The selection of the Saguenay River was influenced by the memory of my high school at Ruiz-Tagle College in Santiago. I was educated in a private French Canadian College of the Congregation Le Sacré-Coeur du Québec.



Images 22 - 23: Collecting flotsam wood on the shore of the Saguenay River, Summer 2014. Photo credit: Nathalie Lavoie

I knew these foreign landscapes through history and the memories of my professors who belonged to the Lake Saint-Jean and Saguenay region. Back in the La Chapelle Shipyard with the wood cargo, I selected a 28 inches long piece of wooden street barrier and started to design *Saint-Jean* based on images of cargo ships docked at Port Alfred.

⁴⁸ The Saguenay river was once the corridor of a trading network extending beyond the height of land to lac Mistassini and beyond to James Bay. Tadoussac, at the confluence with the St Lawrence, was a meeting point of the Algonquian peoples of the shield and the Iroquoian of the St Lawrence Valley. Jacques Cartier visited the river mouth in 1535 and eagerly gathered tales of a rich "Kingdom of Saguenay" in the river's watershed. <http://www.thecanadianencyclopedia.ca/en/article/saguenay-river/>

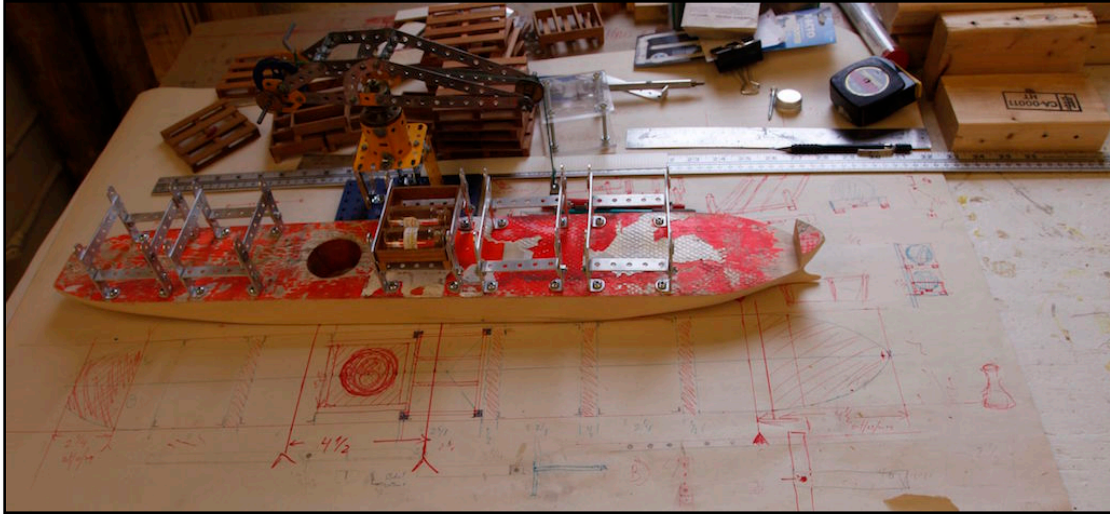


Image 24: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, in construction at the La Chapelle Shipyard, 2014.

5.1 References and reflections

The name of the ship alludes to Lake Saint-Jean⁴⁹. Also, in Christian tradition the name is connected to saint John the Apostle, who was exiled to Patmos, during the persecutions under Emperor Domitian who governed from 81 to 96. Revelation 1:9, *I, John, both your brother and companion in tribulation... was on the island that is called Patmos for the word of God and for the testimony of Jesus Christ*. Tribulation in Christian eschatology is associated with disaster, exile, warfare that touched all human-kind as sign of the advent of the Second Coming. Reflecting on the exiled disciple who carried the *Word* in my contemporary times of warfare, human displacement and suffering, I conceptualized the cargo ship *Saint-Jean* to carry a messenger, a representation of my cloned tongue made of Babybel cheese red wax with hidden words of hope imprinted by my fingers touch. On December 12, 2014, for the launching and the long journey I wrote a reflection printed in the page of the navigation glossary that is stickled to the wooden metal board of arrival and departures of the La Chapelle Line.

⁴⁹ Jean de Quen was a Jesuit missionary who in 1647 was the first European to reach its shores.



Image 25: José Mansilla-Miranda: *La Chapelle Line*: Arrivals & Departures board, 2014.

Navigation reflection

On one of those days, I cloned my tongue to navigate the seaports of the world. Quebec, Reykjavik, St-Petersburg, Antwerp, Lisbon, Hamburg, Rotterdam, London, Algeciras, Tangier, Marseille, Genoa, Istanbul, Rhodes, Corfu, Heraklion, Haifa, Alexandria, Jakarta, Bangkok, Shanghai, Osaka, Sidney, Valparaiso, Callao, Acapulco, Los Angeles, Vancouver, Anchorage and Victoria. I foresee that one-day, near the end of my days, these clones will return from the long journey, filled with the passion and wisdom learned from other tongues. My hope is that on that day, all my tongues will kiss my numb skin and utter with the sounds of a hundred seas the verb of love... my ever-elusive love.

The ability to handle and combine charged symbolic materials from every day life is an emergent impulse embodied within my creative process. Like a sacred communion; my bonding into materiality derives from nerves, muscles, tendons and organs sensations to induce pleasure through the interconnectivity of my body with other material bodies (animals, plants, material objects etc.) that populates my environment.

From a theoretical perspective of art, Elizabeth Grosz posit that:

Art is the most direct intensification of the resonance, and dissonance, between bodies and the cosmos, between one milieu or rhythm and another. It is that which impacts the body most directly, that which intensifies and affects most viscerally. Through the plane of composition it cast, art is the way that the universe most directly intensifies life, enervates organs and mobilizes forces.⁵⁰

Considering this then, the act to enervate bodily organs is to assume a ritualistic practice with specific materials on top a specific plane of composition. Similar to the way that memory negotiates with the wound of exile—a state of calmness is found in the navigating body, through the sacred communion with the wound while modeling sculptural objects in red wax and wood. Cargo ship *Saint-Jean* is a small-scale sculpture composed of specific materials discarded by the global economy. I have researched signature materials by contemporary artists, for example, *Joseph Beuys*' use of fat and felt. Nancy Spector analyzing Beuys signature materials says:

On a purely physical level, Beuys's signature materials—felt and fat—each exemplify the creative flow at the heart of his theory. Vital to human sustenance for its role in metabolism, fat is an organic substance that liquefies under heat. It is formless and formed, life giving and life-derived. Felt, the more ancient form of cloth is produced by condensing and heating animal fibers. It is the embodiment of compression, dense but pliable.⁵¹

Though inspired by Beuys uses of fat, the red wax recycled from Babybel cheese in my work is associated with blood in transformation: *solve et coagula* – dissolve and coagulate (Latin alchemic maxim). The suspended wax energy is transformed over time into a meaningful shape by the catalysis of body heat irradiated from my hands.

⁵⁰ Elizabeth Grosz, *Chaos, Territory, Art. Deleuze and the Framing of the Earth*, page 29

⁵¹ Nancy Spector, *Barney, Beuys- All in the present must be transformed*, In potential: Matthew Barney and Joseph Beuys. Page 24.

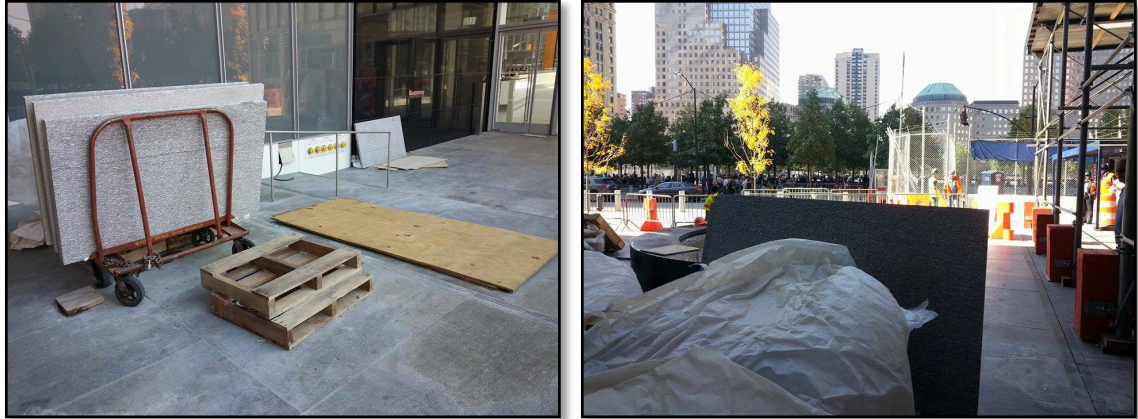


Image 26: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. (Detail - *J & W*). Photo credit: Sasha Phipps.

On the other hand, the shipping pallet that features prominently in *Cargo Ship Saint-Jean* becomes the plane of composition. It is the signature material of my expressions that connect me to contemporary life and since is “The Single Most Important Object in the Global Economy,” as referred by Tom Vanderbilt,

For an invisible object, they are everywhere: There are said to be billions circulating through global supply chain (2 billion in the United States alone). Some 80 percent of all U.S. commerce is carried on pallets. So widespread is their use that they account for, according to one estimate, more than 46 percent of total U.S. hardwood lumber production.⁵²

⁵² Slate Magazine, August 14, 2012.



Images 27 - 28: Shipping pallets at Ground Zero construction site. Visual Arts students trip, October 27, 2014. NY.

From a historical perspective: the second factor in the rise of the pallet was World War II. Logistics, as one historian puts it—is the secret story behind any successful military campaign, and pallets played a large role in the extraordinary supply efforts in the world’s first truly global war. In contemporary architecture, the firm *Infiniski* made a Modern Manifesto House⁵³ using wood pallets and shipping containers in Curacavi, Chile. A sign of the times I live in, recycling and repurposing shipping pallets are emblematic in the sense they portray abandonment and are street icons of our disposable global economy. Through their physical usage and structure, I have been inspired to create mini-shipping pallets as architectural modules to build environments.

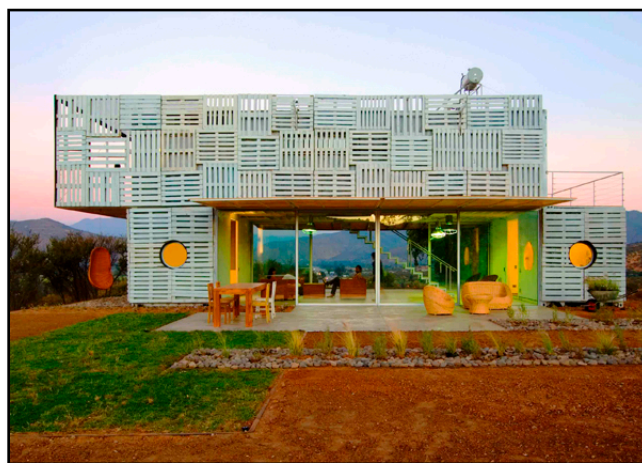


Image 29: Manifesto House, Curacavi, Chile, 2009. Photo credit: Antonio Corcuera and James & Mau

⁵³ Modern Manifesto House Made From Wood Pallets and Shipping Containers by Bridgette Meinhold, 11/20/09. *Inhabitat magazine*. <http://inhabitat.com/prefab-friday-the-manifesto-house-in-chile/>

The source references for the environment are two terms used in the global market vocabulary, namely *Palletization*⁵⁴ and *Pallet Aesthetic*.⁵⁵ Moreover, I have associated shipping pallets to myth. It is Ulysses raft to freedom, crafted with recycled wood from the shores of the mythical island of Ogygia, so I recycled shipping pallets, which are isolated island of wood on the streets to create my personal myths. Through their physical usage and structure, I explore the redemptive, healing and political qualities of wood. Their loneliness, lying in industrial sites, on street corners etc. touches my senses as exile person. I therefore repurpose them to be the altar, the raft and docking port in *Cargo Ship Saint-Jean*.

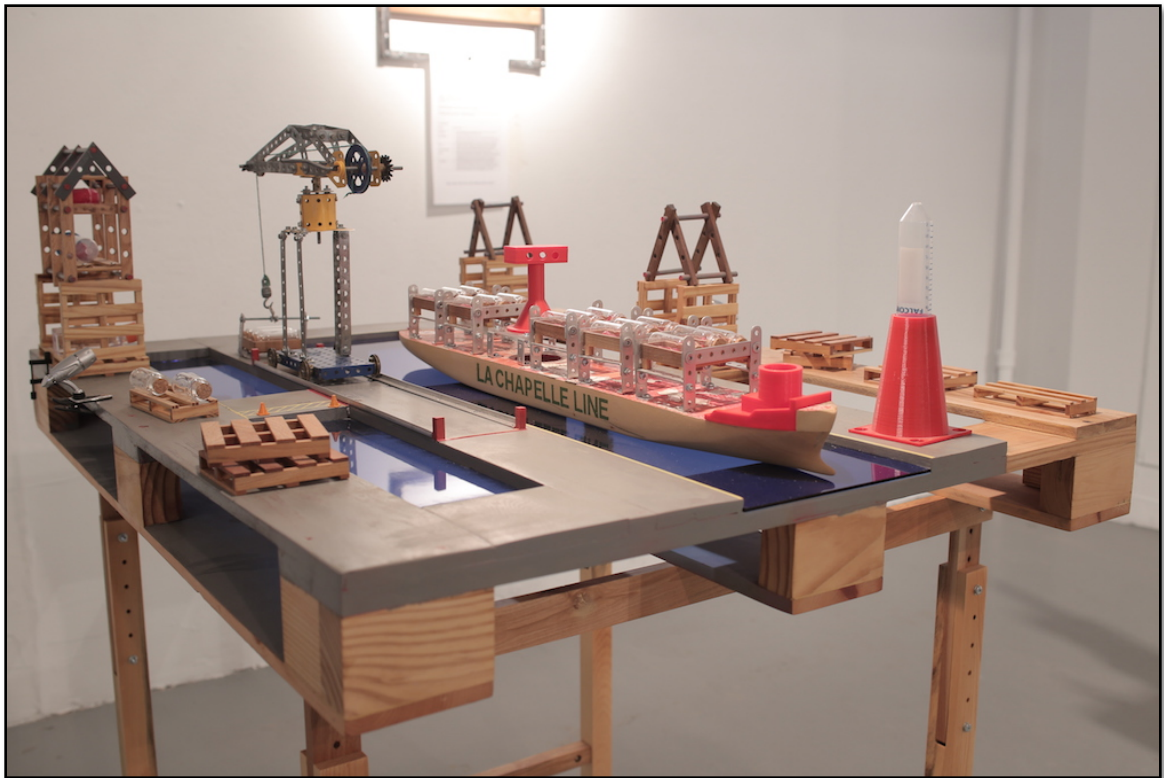


Image 30: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014/15. Installation. Photo credit: Sasha Phipps.

⁵⁴ **Palletization:** A common technique that is used to store or transport goods that have been placed upon a pallet, and then ship it as a unit load. Source: <http://thelawdictionary.org/palletization/>

⁵⁵ Trehugger blog: Recycled Pallets are the New Architecture by Bonnie Alter, Design / Sustainable Product Design, September 7, 2010.



Image 31: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014/15. (Detail-1). Photo credit: Sasha Phipps.

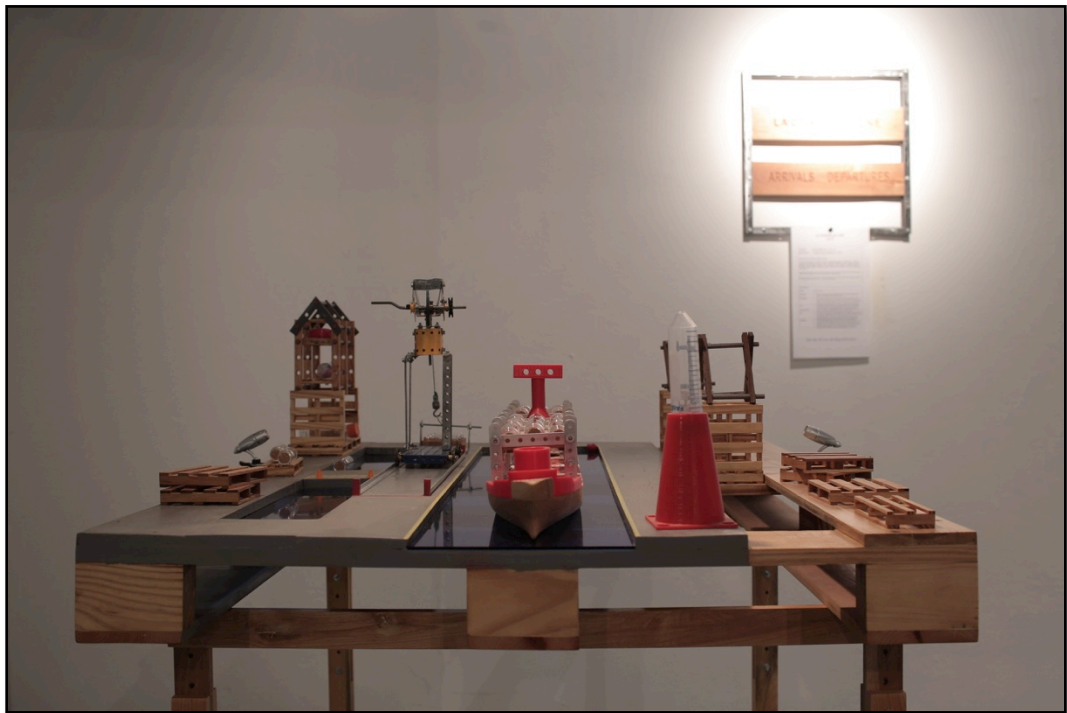


Image 32: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014/15. (Detail-2). Photo credit: Sasha Phipps.

Chris Burden (1946 – 2015) was an artist and master builder in contemporary art who inspired me to incorporate a Meccano crane to load *Cargo Ship Saint-Jean*. I corroborate this assertion base on the artist’s last exhibition:

CHRIS BURDEN: THE MASTER BUILDER presents a near comprehensive account of Burden’s small-scale Erector set bridges. Modeled after bridges imagined and real, the artist’s Erector set sculptures extend his work as a social engineer, demonstrating his dual commitment to empirical and symbolic inquiry. Burden’s bridges are constructed from vintage and reproduced Meccano and Erector parts, perforated metal construction toys first marketed at the start of the 20th century.⁵⁶

Since his work is organized around themes like model making, he is a strong reference for my art research on modeling and building Meccano-style small-scale metal and wooden structures that are manufactured at the La Chapelle Shipyard. More over, Frank Hornby⁵⁷ construction kit named "Mechanics Made Easy" established in 1901, are mini mechanic parts that have been a part of my facility for construction faculty since infancy.

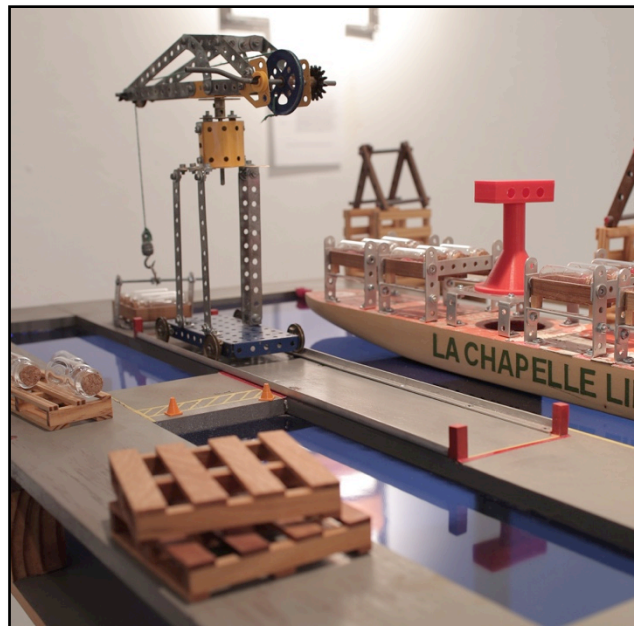


Image 33: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014/15. (Detail-3). Photo credit: Sasha Phipps

⁵⁶ Chris Burden: *The Master Builder*, The Rose Art Museum at Brandeis University, Waltham, February 14 –June 8, 2014.

⁵⁷ Frank Hornby first invented Meccano in 1898. The father of 2 young boys, he created for them a system of parts, nuts and bolts, allowing them to build cranes like the ones that fascinated them so much loading and unloading ships at the Port of Liverpool. Source: <http://www.meccano.com/uk/brand/history.html>

I wanted to bring the memory of childhood construction, of innocence and hopefulness, into the project. To honour this memory and also to connect with Chris Burden, I imported an original Vintage Meccano set 4 – 1971, Made in England by Meccano Ltd., Liverpool. I used the parts to build my own crane design to load *Saint-Jean*'s precious cargo.

The small-scale sculpture is associated to *Gaston Bachelard*'s concepts of the natural imagination in miniature. Gaston Bachelard's book *The Poetics of Space* remains a compelling reflection on the enduring human need to find psychological refuge in familiar places and spaces, though its author admitted that poets and storytellers got here first. My research is based on chapter 7, the Miniature:

In point of fact, imagination in miniature is natural imagination, which appears at all ages in the daydreams of born dreamers. Indeed, the element of amusement must be removed, if we are to find its true psychological roots...And so, if we follow the poets of miniature sympathetically, if we take the imprisoned painter's little train, geometrical contradiction is redeemed, and Representation is dominated by Imagination...⁵⁸

This chapter gives me licence to conjugate a coherent discourse about the size of the inhabitant of *Saint-Jean* and my future projects. They do not respond to size or scale of adult perceptions. By being born from intuition and playfulness their state of being (size, material etc.) is in the realm space/time of imagination. Furthermore, I do not want to remove the elements of pleasure from my projects. These elements that I call *Alter Ego J* or *W*, *She Artic Wolf*, are lines of flight charged with a strange sense of love from my heart. They are vehicles for my body to travel by the power of imagination to the healing cartography of nature.

To conclude these reflections, in contemporary art Niru Ratnam is a writer whom I have followed since reading his critical analysis of the increasing globalization of art practice toward the end of the twentieth century because as he writes, "And adequate account of art and globalization needs to acknowledge the interweaving of art with wider social, economic and political issues, while not reducing any one of these terms to the

⁵⁸ Gaston Bachelard: Extracts from *The Poetic of Space*, The miniature, Page 150.

other.”⁵⁹ He also discusses the consequences for the canonical western conceptions of art such as that portrayed in Documenta 11 Kassel 2002. The question “What has changed since then in the art landscape?” ideologically situates and responds with artworks created to critically withstand the new paradigm of cultural globalization. In the recent article “State of the Art” published in the December 2013 issue of *Art Review*, Niru Ratnam poses other critical question: If we want the global art world to be inclusive, is it reasonable to expect it to promote difference? The review is clear and concise regarding what has happened with the critical discourse on art globalization...namely nothing. This is a very sad scenario due to gatekeepers of the international art market who continue to promote their neo-colonial institutional agendas and who are based in the global art triangle of New York, Paris and London. To close the examination of Niru Ratnam’s new article, I quote his conclusion on the state of the art:

The radically untranslatable could be out there, both within and outside the West, but it’s going to take some experimental models of curation and critical thinking, and the ability to take the inevitable potshots that follow, to unearth it. Twenty-five years on, a successor to *Magiciens de la Terre*, with all its barmy optimism, is sorely needed to balance out an articulation of global contemporary art that is in danger of being flattened by market forces.⁶⁰

The conclusion of this article is promising to a generation of artists who like me live on the periphery of major big centres of art transactions. However, it requires and effort from curators, the cultural bureaucracy, art historians and contemporary art theoretician to get in touch with new reflections about art production from peripheral areas such as Ottawa.

⁵⁹ Niru Ratnam’s writing on art is published widely, and he has been a contributing writer and art critic for *Art Review*, *Frieze*, *Art Monthly*, *Third Text*, and the *Observer Magazine*. Extract from: *The University of the Arts London Research Centre for Transnational Art, Identity and Nation*.

⁶⁰ Niru Ratnam, *The State of the Art*, *ArtReview*, December 2013.

CONCLUSION

To re-imagine the self anchored in the cartography of exile is a revolutionary political act. The secular redemption in these political acts now requires the solidarity of all social structures and a shift in outlook to change the habits of global capitalism. It also requires the creation of 7,125 billion guided maps to explore true brotherhood without global military interventions. To enlighten the journey of the transcultural navigator by art therefore requires conceptualizing works to re-imagine cartography grounded in the *aesthetic of hope* as described by Argentinean-Chilean-American writer Ariel Dorfman:

An aesthetic of hope depends on a connection between art and audience that is both rational and emotional. Art cannot simply be a mental exercise, nor can it be limited to catharsis: it must find a way to speak to the mind and the body, thereby destroying the false duality between them.⁶¹

I believe strongly in the intersection described in Dorfman's literature. Similarly, my political struggle and hope is expressed in the intersection of small-scale sculpture, where political agency leads to hope for the future. Following my practice-led research in the context of the mnemonic site, material handling, poetry, the environment and transculturalization, I have found alternatives to embark again in my mythical Yamana canoe to navigate with optimism because (*J & W*) in their two years journey at the La Chapelle Woodshop and the La Chapelle Shipyard found that, everyday life offers a myriad of material with redemptive qualities. The qualities are in our minds and are reinforced by their utilitarian memory, where the materials were found, and the function they performed for humanity and the other species. Moreover, it is possible to exercise rhizomatic interconnectivity with materials to access positive memories from childhood and this process of connection allows the body and intuition reach a natural state of creative bliss.

Although by identifying personal lines of flight for crossing into the material red wax realm of androgynous *Alter Ego J and W, She wolf*, I found possibilities to engage in future research on the paradigm of the BwO - Body without Organs. As suggested by Janet Bennett:

⁶¹ *Ariel Dorfman: An Aesthetic of Hope*, Chapter 3, An aesthetic of hope, by Sophia A. McClennen, page 61

BwO is never and achieved state. It is a multispecied and ongoing project of becoming in which the new links are forged among “things, plants, animals, tools, people, power, and fragments of all of these.”⁶²

A healthy BwO⁶³ for my redemptive cause is open to metaphysical alternatives as total embodiment of reality. These alternatives may point directions, personal mythopoeic mindscapes to cross the realm of my body and heal with positive molecules of emotions the organs (heart, tongue, brain etc.) wounded by exile. To empower, then, the wounded exiled body with regenerative impetus extracted from material handling (wax and wood as in my projects) reveals bliss hidden in the object, and is a metaphysical communion of both flesh and matter.

On a practical sense, through performative research methodology, it is possible to explore and enlighten alternatives for the wounded exiled body by enabling personal mythology, materiality and transformation to take place through the work process. Small-scale sculpture then becomes a symbolic marker for the intimacy of a personal and free territory made of repurposed shipping pallets. Therefore, by working with recycled changeable materials I have fashioned a poetic visual language to enchant⁶⁴ the wound of exile. I know by fact that the wound will be always with me.

The La Chapelle Shipyard like the La Chapelle Woodshop, as *mnemonic site* is an environment to re-claim and re-source imagination and identity where myths from the Canada West Coast, Bering Strait, Alaska, Mexico and Cape Horn coalesce with incidents of my childhood and priesthood, and grounded theoretical research on art, culture and globalization.

⁶² Jane Bennett, *The Enchantment of Modern Life*, Body without Organs. She is pondering on Deleuze and Guattari BwO, page 24.

⁶³ Deleuze and Guattari, *A Thousand Plateaus*, Chapter 6. November 28, 1947: How do you make yourself a Body without Organs? “This is how it should be done. Lodge yourself on a stratum, experiment with the opportunities it offers find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continua of intensities segment by segment, have a small plot of new land at all times. It is through a meticulous relation with the strata that one succeeds in freeing lines of flight, causing conjugated flows to pass and escape and bringing forth continuous intensities for a BwO.” Page 161.

⁶⁴ According to Jane Bennett, “Enchantment is something that we encounter, that hits us, but is also a comportment that can be fostered through deliberate strategies” *The Enchantment of Modern Life*, The wonder of minor experiences, page 4.

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IMAGE LIST

- Image 1: José Mansilla-Miranda: *Terra Extrema*, 2009. Oil, acrylic and 18 k gold enamel on MARPAT camouflage, 122 x 142 cm. Photo credit: Canada Council Art Bank.
- Image 2: 1-wavelength Image of fibroblast stem cells observed with LCV110U Incubator Fluorescence Microscope. The program MetaMorph processed the image. I freeze cells images during a time lapse of 5 second to observe their communication and constant changing morphology. After, I used Adobe Illustrator CS5 to sharpen and to add contrast to the cells to observe its features. Image credit OHRI-Regenerative Medicine Lab.
- Image 3: José Mansilla-Miranda: *Emergences*, 2014. Flotsam wood from the Ottawa River and Beagle Channel, found peace of wood house shaped, Babybel cheese red wax, bees wax, glass, champagne cork, caution tape, red and blue ink on working table 2.
- Image 4: José Mansilla-Miranda: *Emergences*, 2014. (Detail) Flotsam wood from the Ottawa River Yamana canoe made of bees wax.
- Image 5: Icon of the Crucifixion, showing the Five Holy Wounds (13th century, Saint Catherine's Monastery, Mount Sinai). 120.5 x 67 cm
- Image 6: José Mansilla-Miranda: *Self-Portrait*, 2013. Oil and Tung oil on plywood, two supports and two clamps, 50 x 50 cm. Photo credit: Sasha Phipps.
- Image 7: José Mansilla-Miranda: *Self-Portrait* (Detail)
- Image 8: Detail of “The Crucifixion” by Andreas Pavius (2nd Half of the 15th Century) National Gallery, Athens.
- Image 9: *Codex Magliabechiano*, Aztec priest performing the sacrificial offering of a heart. Page 141, (folio 70r). Biblioteca Nazionale Centrale, Florence, Italy.
- Image 10: *Codex Borbonicus* (Folio 40) is a single 46.5-foot (14.2 m) long sheet of amatl paper. Image of *Quetzalcoatl* found in *Codex Borbonicus*. Page 22 (Folio 40) Bibliothèque de l'Assemblée Nationale, Paris, France.
- Image 11: José Mansilla-Miranda: *Encounter with Quetzalcoatl*, 2014. Oil, black enamel, 18K gold enamel, chalk, Babybel red wax and beeswax on recycled cart, 91.5 x 122 cm. Photo credit: Sasha Phipps.
- Image 12: José Bedia, *La soledad del ultimo*. Mixed media on canvas. 130 x 304 cm. Photo credit: Maria José Sagredo, Galería ANIMAL, Santiago, Chile.

- Image 13: Yamana bark canoe at Orange Bay, 1883. Photo credit: Mission Scientifique du Cap Horn. Archivo General de la Nación, Buenos Aires, Argentina. Carlos Pedro Vairo: *The Yamana Canoe, The Marine Tradition of Aborigines of Tierra del Fuego*. Page 126.
- Image 14: Grandmother Cristina. *Prensa Antártica*, October 24, 2014. Photo Credit: Luisa Villablanca.
- Image 15: José Mansilla-Miranda: *De-exile*, in construction at the La Chapelle Shipyard, 2014.
- Image 16: José Mansilla-Miranda: *De-exile*, 2014. Wood, glass, found Chickadee nest and Babybel cheese red wax. Photo credit: Julia Martin.
- Image 17: José Mansilla-Miranda: *Cargo Ship Messiah*, Adobe Illustrator CS5 ribs structure design. 2014
- Images 18: José Mansilla-Miranda: *Cargo Ship Messiah*, in construction at the La Chapelle Shipyard, 2014.
- Image 19: José Mansilla-Miranda: *Cargo Ship Messiah*, in construction at the La Chapelle Shipyard, 2014.
- Image 20: José Mansilla-Miranda: *Cargo ship Messiah*, 2014. Wood, glass, Babybel cheese red wax and NOAA Chart #16190. Medical research tools donated by the OHRI: one tissue culture flask, ten cell culture tubes and eight arterial catheters.
Size: Cargo ship: 91 cm long. Glass base: 107 x 122 x 0.32 cm. Shipping pallet support: 107 x 122 x 15 cm. Photo credit: Julia Martin.
- Image 21: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, Adobe Illustrator CS5 structure design. 2014
- Images 22 - 23: Collecting flotsam wood on the shore of the Saguenay River, Port Alfred, La Bay-QC. Summer 2014. Photo credit: Nathalie Lavoie.
- Image 24: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, in construction at the La Chapelle Shipyard, 2014.
- Image 25: José Mansilla-Miranda: *La Chapelle Line: Arrivals & Departures board*, 2014. Wood, steel and paper, 50 x 50 cm. Photo credit: Sasha Phipps.
- Image 26: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. (Detail, *J & W*). Photo credit: Sasha Phipps.
- Images 27 - 28: Shipping pallets at Ground Zero construction site. Visual Arts students trip, October 27, 2014. NY.
- Image 29: Manifesto House, Curacavi, Chile, 2009. Photo credit: Antonio Corcuera and James & Mau. <http://www.archdaily.com/41001/manifesto-house-james-mau-for-infiniski/>

- Image 30: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. Installation. Recycled found wood from the Saguenay River⁶⁵, aluminum, Meccano crane⁶⁶, mini shipping pallets, Two cell culture tubes⁶⁷, mini bottles, red wax and repurposed shipping pallet. Overall size 107 x 122 x 12 cm. Photo credit: Sasha Phipps.
- Image 31: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. (Detail-1). Photo credit: Sasha Phipps.
- Image 32: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. (Detail-2). Photo credit: Sasha Phipps.
- Image 33: José Mansilla-Miranda: *Cargo Ship Saint-Jean*, 2014. (Detail-3). Photo credit: Sasha Phipps.

IMAGE SOURCES

- Image 2: 1-wavelength Image of fibroblast stem cells observed with LCV110U Incubator Fluorescence Microscope. Digital image. Used with permission of the Ottawa Hospital Research Institute, OHRI-Regenerative Medicine Lab.
- Image 5: Icon of the Crucifixion, showing the Five Holy Wounds (13th century, Saint Catherine's Monastery, Mount Sinai). Digital image. https://commons.wikimedia.org/wiki/File:Crucifixion_Icon_Sinai_13th_century.jpg
- Image 8: Detail of “The Crucifixion” by Andreas Pavias (2nd Half of the 15th Century) National Gallery, Athens. Digital image. <http://blog.historians.org/2014/04/icon-crucifixion-getty-villa/>
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⁶⁵ At the end of August of this year, I went into a walking journey to recollect wood on the river shore of the Saguenay River (Chicoutimi, Alma and La Bay).

⁶⁶ Port crane: vintage Meccano 1971, imported from the UK. I created my own crane design using the Meccano parts.

⁶⁷ The Ottawa Hospital Research Institute - Regenerative Medicine Lab, donated the laboratory objects.

- Image 12: José Bedia, *La soledad del ultimo*. Mixed media on canvas. 130 x 304 cm.
Digital image. <http://www.galeriaanimal.cl/exposiciones/historias-del-sur/>
- Image 13: Yamana bark canoe at Orange Bay, 1883. Photo credit: Mission Scientifique du Cap Horn. Archivo General de la Nación, Buenos Aires, Argentina. Carlos Pedro Vairo: *The Yamana Canoe, The Marine Tradition of Aborigines of Tierra del Fuego*, page 126. Digital Image. <http://www.fotografiaindigena.cl/fueguinos/?p=75>
- Image 14: Grandmother Cristina. *Prensa Antártica*, October 24, 2014. Photo Credit: Luisa Villablanca. Digital image. https://prensaantartica.wordpress.com/2014/10/24/emotivo-homenaje-entrego-la-universidad-de-magallanes-a-tesoro-humano-vivo-del-pueblo-yagan/10728738_733626716719271_98751663_n/
- Image 28: Manifesto House, Curacavi, Chile, 2009. Photo credit: Antonio Corcuera and James & Mau. Digital image. <http://www.archdaily.com/41001/manifesto-house-james-mau-for-infiniski/>

ANNEX: Thesis Installation Images 2015

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INSTALLATION PHOTOGRAPHS

The exhibition was on view at the La Chapelle Woodshop, Sculpture Studio 01 and Gallery 115 of the Department of Visual Arts from August 27th until September 10th, 2015.



Image 1: Panoramic installation view of *Crossing the Cartography of Exile* at Sculpture Studio 01, Basement of the Department of Visual Arts. List of works from left to right: Cargo ship *Messiah*, *Surveillance* (Video), Cargo Ship *Saint-Jean*, La Chapelle Line arrivals and departures board, *South-North Encounter*.



Image 2: Panoramic installation view of *Crossing the Cartography of Exile* at La Chapelle Woodshop Department of Visual Arts. *La Chapelle Shipyard* sign and project in process.



Image 3: Panoramic installation view of *Crossing the Cartography of Exile* at Gallery 115. List of works from left to right: *La Chapelle Shipyard-Cargo Ship Carmen Gloria* in construction, *De-exile*.

INDIVIDUAL WORKS AT SCULPTURE STUDIO 01

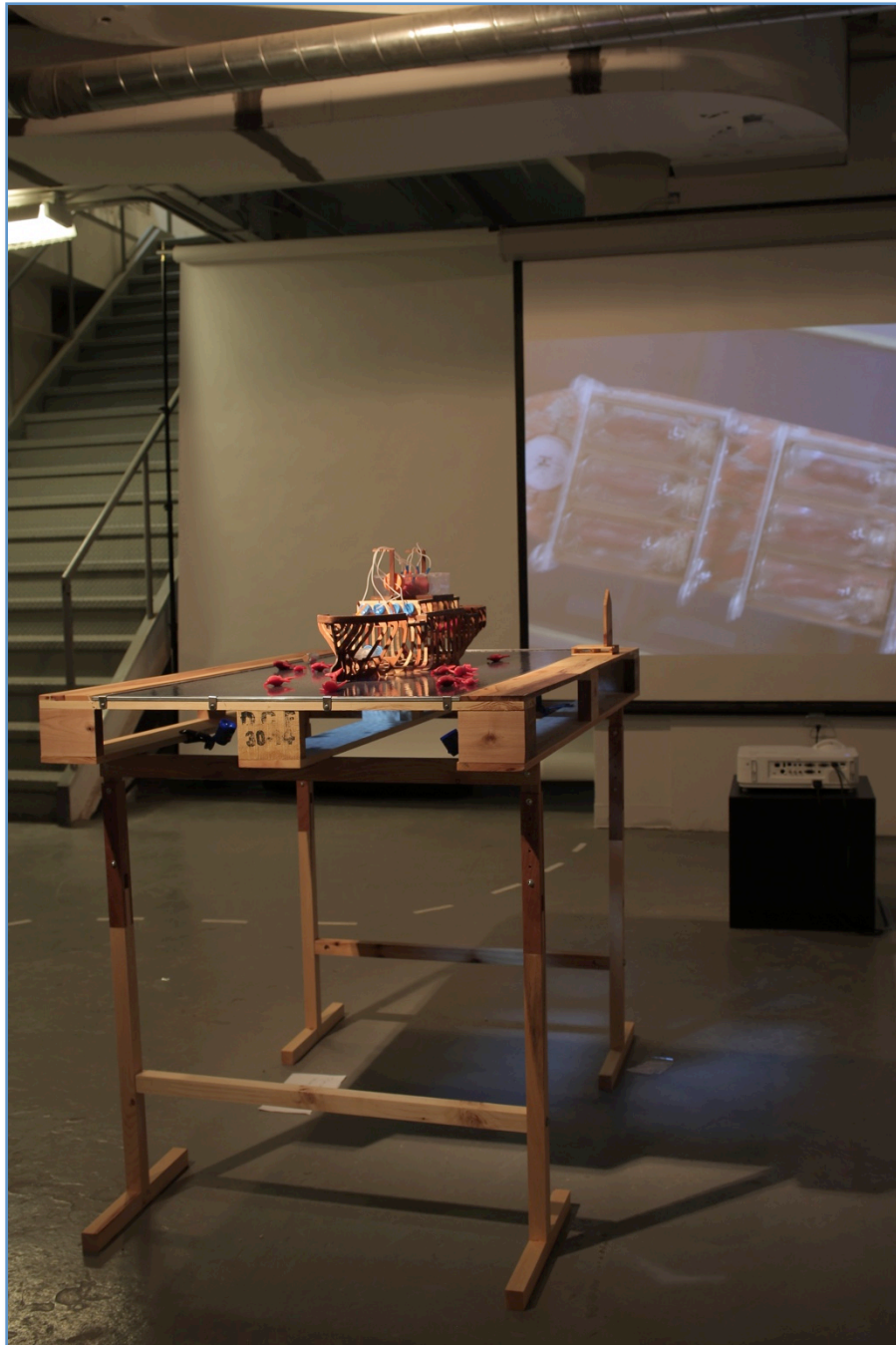


Image 4: Cargo ship *Messiah* (2014 -15) repurposed wood from shipping pallets, Babybel cheese red wax, mini-lights and glass. The medical research tools were donated by the Ottawa Hospital Research Institute-OHRI: one tissue culture flask, ten cell culture tubes and eight arterial catheters. Overall size 82 x 122 cm.

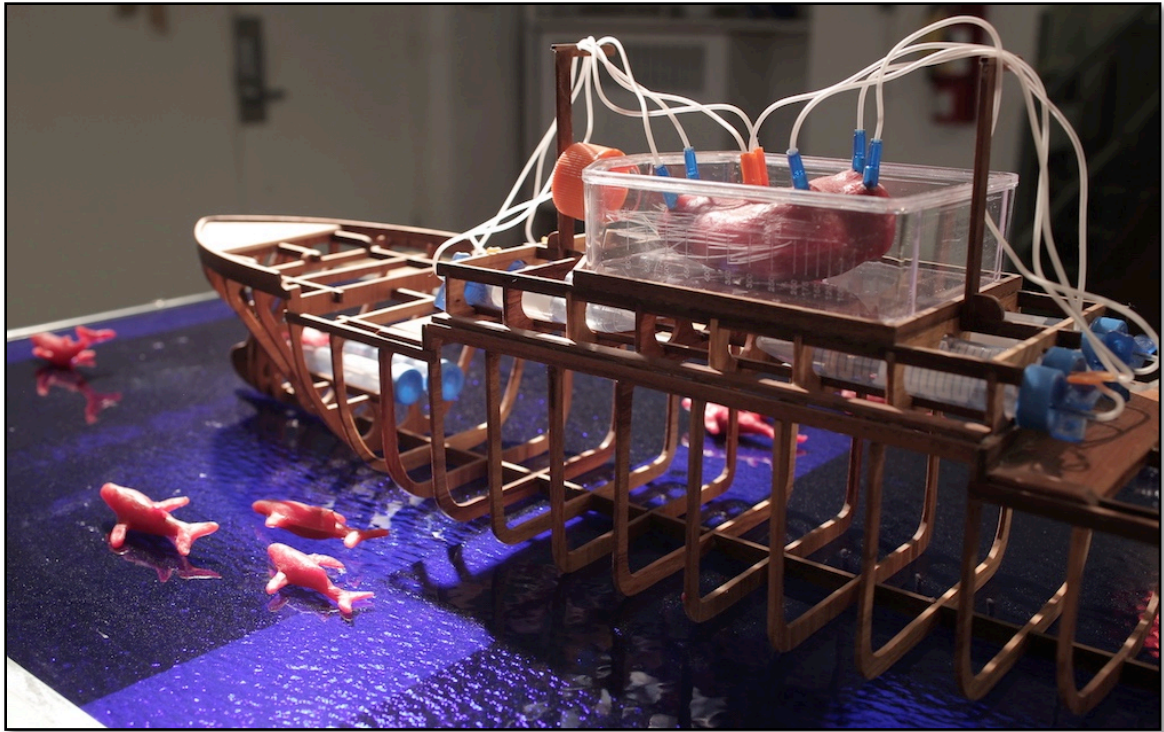


Image 5: Cargo Ship *Messiah* (Detail) 2014/15.



Image 6: *Surveillance* (2015) video installation. Filming with iPad in collaboration with Jennifer Macklem and editing in collaboration with Mai-Lan Tomkins. Projection on a wall-mounted screen at sculpture studio 01, 3 minutes loop.

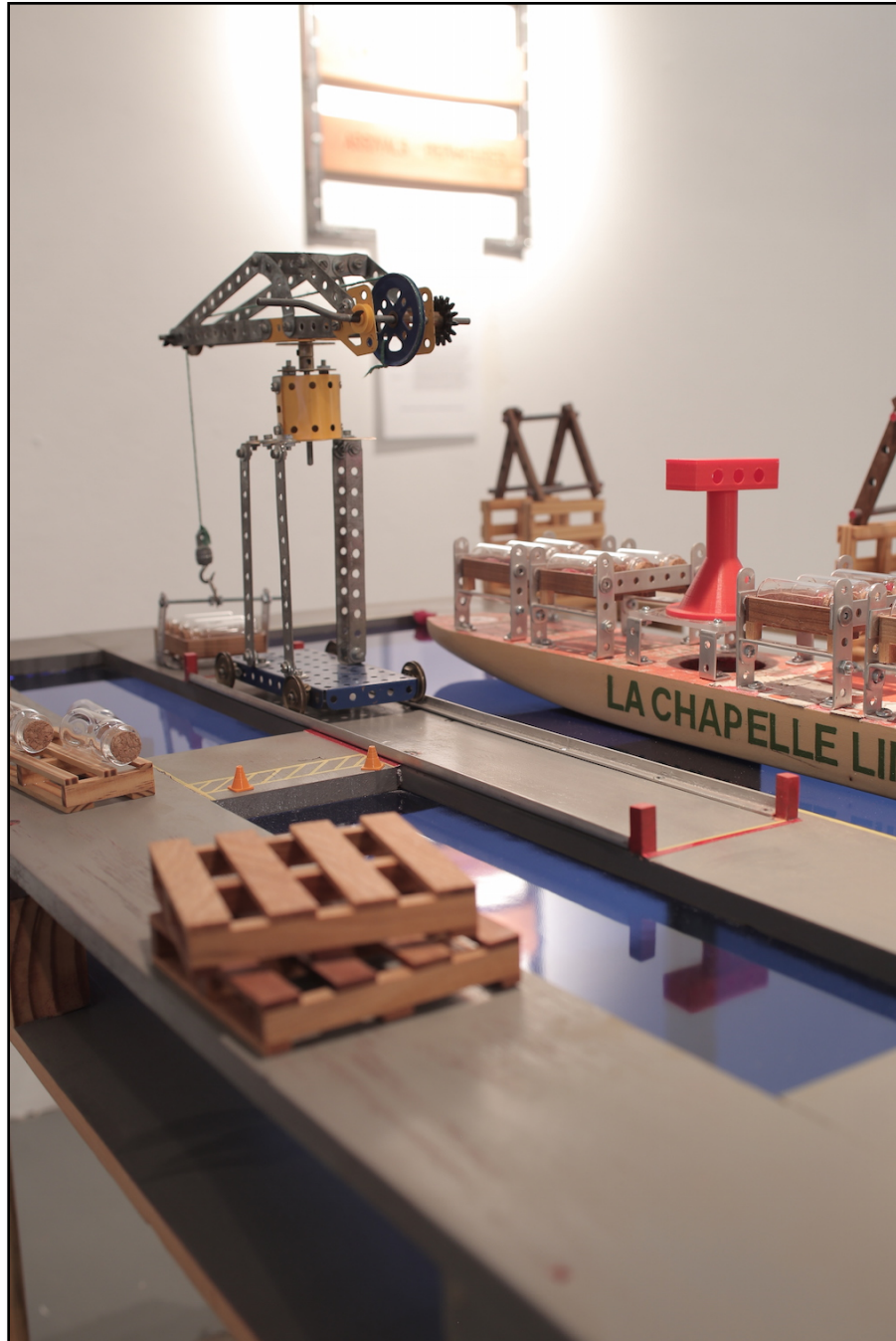


Image 7: Cargo Ship *Saint-Jean* (Detail - 1). Seen on the back wall, *La Chapelle Line: Arrivals & Departures* board.

LA CHAPELLE LINE

J & W

VESSEL: SAINT-JEAN *Green cargo ship*
DEPARTED: 11:30 PM, Friday, December 12, 2014

NAVIGATION POEM / REFLECTION

On one of those days, I cloned my tongue to navigate the sea ports of the world...Quebec, Reykjavik, St-Petersburg, Antwerp, Lisbon, Hamburg, Rotterdam, London, Algeciras, Tangier, Marseille, Genoa, Istanbul, Rhodes, Corfu, Heraklion, Haifa, Alexandria, Jakarta, Bangkok, Shanghai, Osaka, Sidney, Valparaiso, Callao, Acapulco, Los Angeles, Vancouver, Anchorage and Victoria.

I foresee that one day, near the end of my days, these clones will return from the long journey, filled with the passion and wisdom learned from other tongues.

My hope is that on that day, all my tongues will kiss my numb skin and utter with the sounds of a hundred seas the verb of love... my ever-elusive love.

GLOSSARY

TERM	DEFINITION
Cargo ship	<ul style="list-style-type: none">Container ships play a vital role in global commerce, helping companies move cargo on major waterways throughout the world.
The Triple-E	<ul style="list-style-type: none">The Triple-E is the largest ship in the world, and it sets new standards in the container industry, not just for size, but also of energy efficiency and environmental performance. Four hundred meters long, 59 meters wide and 73 meters high, the Triple-E will be the largest vessel of any type on the water to date. Its 18,000 TEU (twenty-foot container) capacity is 16 % greater (2,500 additional containers).
TEU	<ul style="list-style-type: none">Port container traffic measures the flow of containers from land to sea transport modes and vice versa, in twenty-foot equivalent units (TEUs), a standard-size container. Data refer to coastal shipping as well as international journeys.
Containerization	<ul style="list-style-type: none">A system of intermodal freight transport using intermodal containers (also called shipping containers and ISO containers) made of weathering steel.
ISO	<ul style="list-style-type: none">The International Organization for Standardization. International Standards ensure that products and services are safe, reliable and of good quality. For business, they are strategic tools that reduce costs by minimizing waste and errors, and increasing productivity. They help companies to access new markets, level the playing field for developing countries and facilitate free and fair global trade.
The Pallet	<ul style="list-style-type: none">"For an invisible object, they are everywhere. There are said to be billions circulating through global supply chain (2 billion in the United States alone). Some 80 percent of all U.S. commerce is carried on pallets. So widespread is their use that they account for, according to one estimate, more than 46 percent of total U.S. hardwood lumber production." (Quote by Tom Vanderbilt), <i>The single most important object in the global economy</i>. Slate Magazine, Aug. 14, 2012.

Buen viaje, Saint-Jean, safe sailing and bon retour!

Image 8: *La Chapelle Line* schedules: Cargo ship *Saint-Jean* Navigation poem/reflection printed on US legal 8½ x 14.



Image 9: *South North Crossing* (2015). Flotsam wood from the Ottawa River, bees wax, aluminum, repurposed wood from shipping pallets, Babybel cheese red wax, mini lights, mini glass bottles, red bottle, red plastic parts and mini traffic cones⁶⁸ machinist style clamps, chicken wire, white button, paper, gray enamel, red and blue glass, mini bees wax candle and purple textile⁶⁹. Overall size 107 x 122 x 12 cm.



Image 10: *South North Crossing*, 2015. (Detail-1)

⁶⁸ The plastic part on Cargo Ship Saint-Jean were design on 3D CAD Design software SOLIDWORKS and printed on the Ultimaker 2 3D printer.

⁶⁹ The bees wax candle is from St. Nicholas Naval Cathedral, Saint Petersburg, Russia. The purple textile is from the Christ of Caguach, Island of Caguach, Chile.



Image 11: *South North Crossing*, 2015. (Detail- 2)

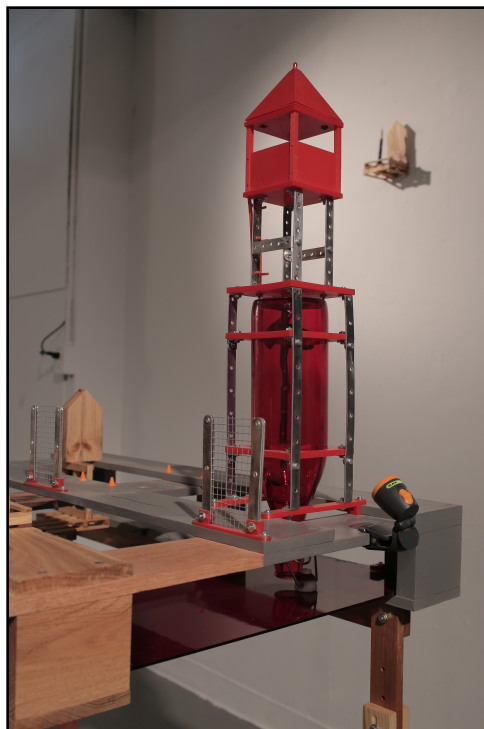


Image 12: *South North Crossing*, 2015. (Detail-3)

INDIVIDUAL WORKS AT GALLERY 115

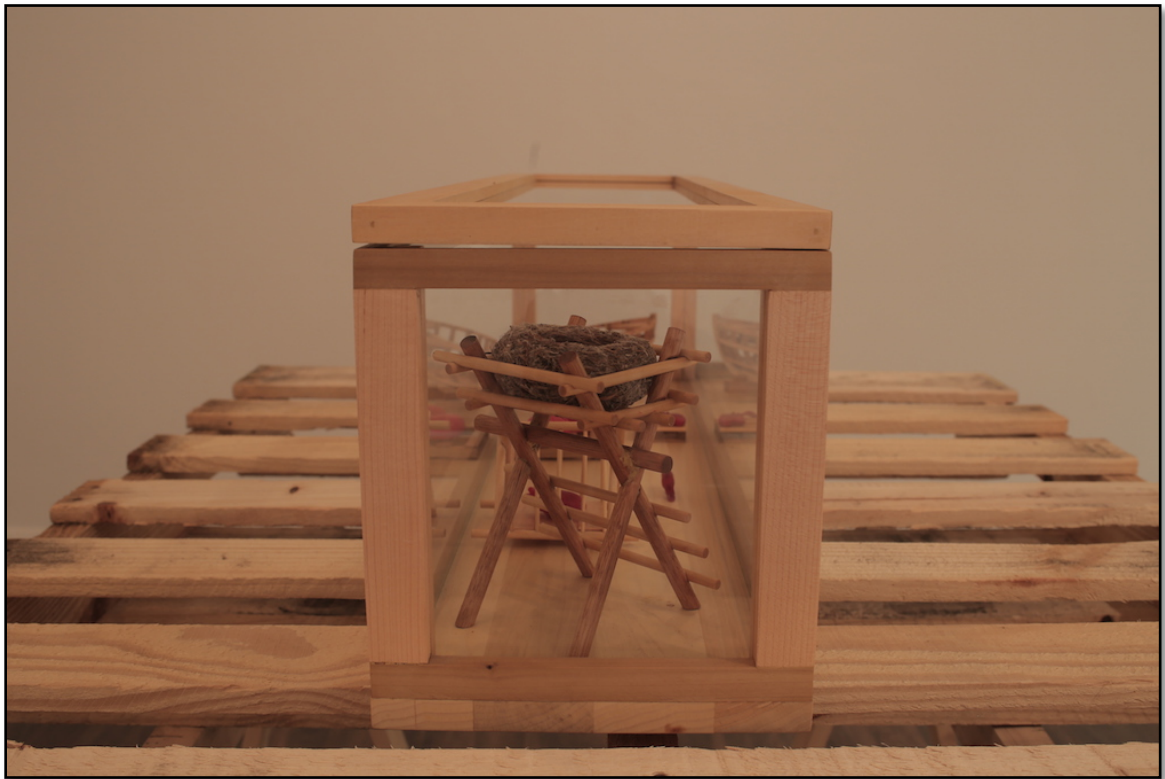


Image 13: *De-exile*, 2014/15. Glass box size: 20 x 25 x 92 cm.



Image 14: *De-exile*, 2014/15 (Detail-1).



Image 15: La Chapelle Shipyard-Cargo Ship *Carmen Gloria*⁷⁰ in construction, 2015. Repurposed shipping pallets, Mini lights, Meccano crane, Machinist style clamps, Miniature brass bar clamps, two Tissue culture flasks,⁷¹ Red plastic ribs, gray plastic bow and stern, mini traffic cones,⁷² two photos of Carmen Gloria Quintana. On the back wall Article is a review of the New York Times. Overall size: 92 x 132 x 12 cm.

⁷⁰ She is a Chilean woman who was burned on the street by the military repression and who has become a symbol of democracy by the International Human Right Community. Actually, Carmen Gloria is the Scientific Attaché for Chile in Ottawa.

Ref: <http://globalnews.ca/news/2136386/chilean-woman-burned-in-dictatorship-attack-says-pacts-of-silence-broken/>

⁷¹ The Ottawa Hospital Research Institute-OHRI donated the medical research tools.

⁷² The plastic part on Cargo Ship Carmen Gloria were design on 3D CAD Design software SOLIDWORKS and printed on the Ultimaker 2 3D printer.



Image 16: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, 2015, (Detail 1-left side).

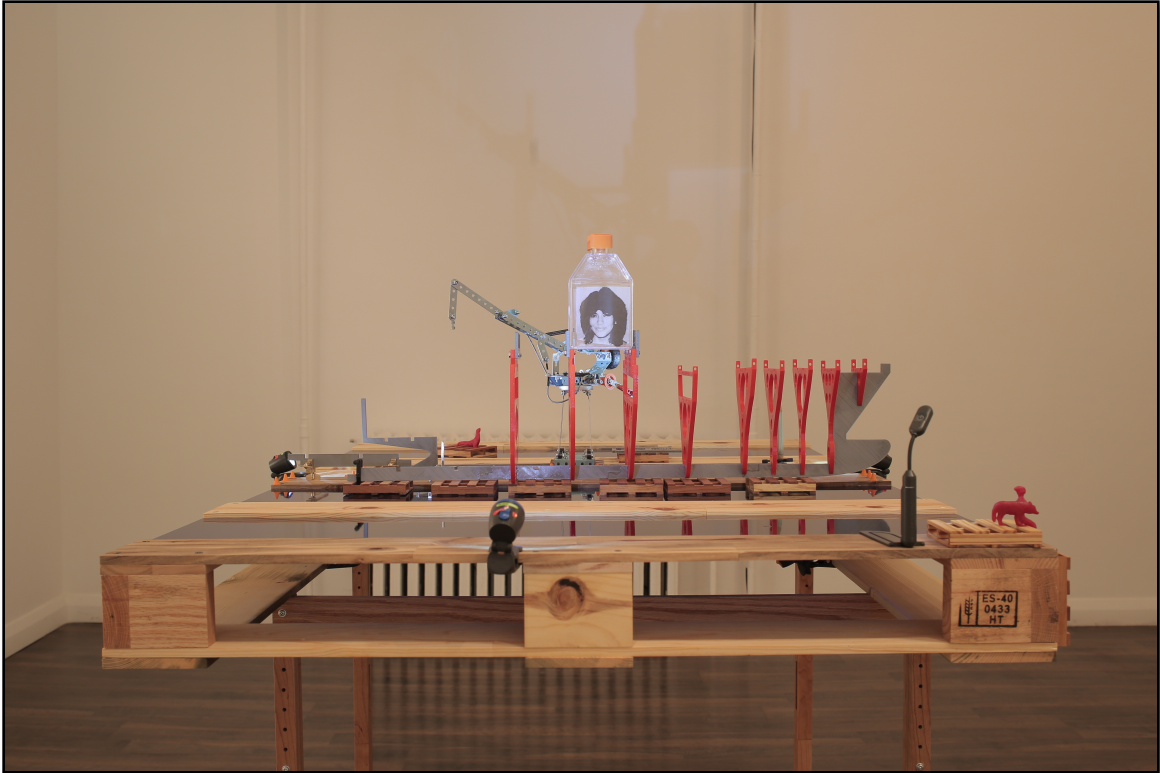


Image 17: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, 2015, (Detail 2- right side).

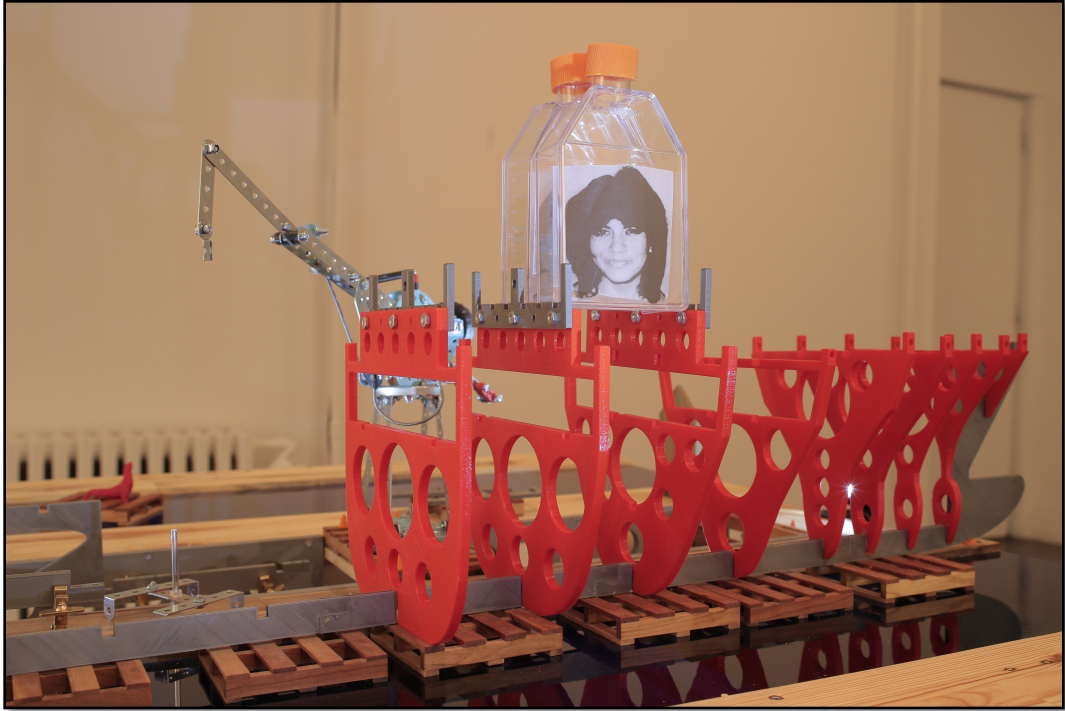


Image 18: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, 2015, (Detail 3- ribs).

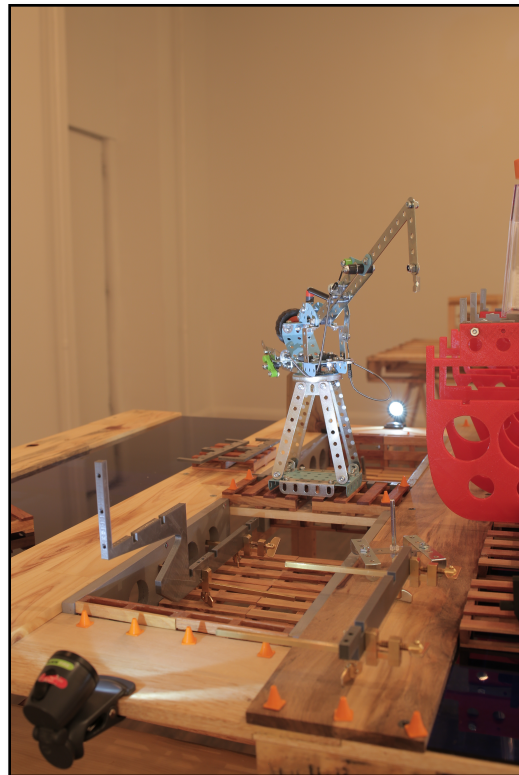


Image 19: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, 2015. (Detail 4- Meccano crane and stern).

The New York Times

AMERICAS

Officers Arrested in 1986 Burning Death of U.S. Student in Chile

By PASCALE BONNEFOY JULY 21, 2015



Photographers raised their cameras in honor of Rodrigo Rojas during a 2003 ceremony in Santiago for victims of the Chilean dictatorship. Mr. Rojas was set on fire during a protest in 1986. Credit Victor Rojas/Agence France-Presse — Getty Images.

SANTIAGO, Chile — A judge on Tuesday ordered the arrest of two former army officers and five former noncommissioned officers accused in the 1986 killing of Rodrigo Rojas, a United States resident, and the serious injury of a young woman. The two were set on fire by members of three military patrols during a protest in Santiago.

The warrants are part of a continuing investigation by Judge Mario Carroza into the burning, one of the [heinous crimes](#) committed during the 17-year dictatorship of Gen. [Augusto Pinochet](#). The case was reopened in 2013 when a human rights organization filed a criminal complaint in [Chile](#) on behalf of Mr. Rojas's family.

By Tuesday evening, all seven of the accused had been taken into custody.

Last year, a former soldier testified and identified an official who he said had set the two on fire. The former officers were the commanders of two military patrols involved: Lt. Julio Castañer and Iván Figueroa. The commander of the third patrol, Lt. Pedro Fernández, was exempted because he had already been sentenced by a military court in 1991. The judge did not issue arrest warrants for the 17 soldiers said to have obeyed their orders.



Carmen Gloria Quintana, who was severely disfigured by the burns, in September 1989. Credit Santiago Llanquin/Associated Press.

Mr. Rojas, a 19-year-old photographer and student at Woodrow Wilson High School in Washington, had returned to Chile in May 1986 to rediscover his birth country and take photographs along the way. He grew up in the [Chilean exile community in Washington](#), the son of Verónica De Negri, a political exile and supporter of Salvador Allende, the socialist president.

After a military coup toppled the Allende government in 1973, Ms. De Negri was imprisoned, tortured and expelled from the country. She settled in Washington with her two sons, Rodrigo and Pablo, in 1977.

On the morning of July 2, 1986, Mr. Rojas accompanied a group of people to photograph a two-day national strike against the dictatorship in a working-class neighborhood in Santiago, the capital. Military patrols intercepted the group, and nearly everyone fled. Mr. Rojas and an engineering student, [Carmen Gloria Quintana](#), 18, were captured.

Image 20: Article of the New York Times, July 21, 2015. Printed on Tabloid size paper 11 x 17.

The New York Times

According to Ms. Quintana and multiple witnesses, members of the patrols beat them severely, doused them with gasoline and set them on fire.

Fernando Guzmán, an 18-year-old soldier at the time, was a member of one of the three military patrols. He testified in court that the commander of one of those patrols, Lieutenant Castañer, had ordered a soldier to pour gasoline on the two.

"Lieutenant Castañer was taunting them with a lighter," and insulting them, Mr. Guzmán said. "It was Lieutenant Castañer who set them on fire with a lighter," Mr. Guzmán said. "Both burst into flames immediately."

Mr. Guzmán said that he heard Lieutenant Castañer tell the commander of a third military patrol, Lieutenant Fernández, that it was better to kill them off. "But Fernández said no, because he was a Catholic," Mr. Guzmán said. Lieutenant Castañer confiscated Mr. Rojas's camera, he said.

Lieutenant Castañer is an adviser to the chief of staff of the army division in Punta Arenas, in the extreme south of the country, and until 2010 was a professor of political science at the University of Magallanes. In statements to the police last year, he denied seeing the victims being sprayed with gasoline or the moment when they caught fire, and he said he did not recall Mr. Rojas's having a camera with him.

Lieutenant Fernández's patrol took the two victims to the outskirts of Santiago and dumped them in a ditch, leaving them to die. They were found by local workers, taken to a police station and later to a hospital. Both had burns over 60 percent of their bodies, but government officials refused to authorize their transfer to a hospital with a better burn unit.

Ms. De Negri, who worked as a youth counselor in Maryland and was a board member of Amnesty International at the time, was banned from entering the country. Chilean human rights organizations and Harry G. Barnes Jr., the United States ambassador to Chile at the time, persuaded the military regime to authorize her entry. Ms. De Negri was able to spend her son's last days with him. Mr. Rojas died on July 6, 1986.

The killing [strained relations with the Reagan administration](#) at a time when it was beginning to press the regime for democratization.

Ms. Quintana, who was severely disfigured by the burns, spent the next two years in Canada receiving medical treatment and undergoing about 40 operations, and several more years in therapy. Later, she pursued a psychology degree and married. Last year, she was appointed by President Michelle Bachelet as [scientific attaché of the Chilean Embassy in Ottawa](#).

After the killing, the army denied any involvement. General Pinochet suggested that the two had accidentally set themselves on fire with inflammable material they were carrying to build barricades. More than two weeks later, the army admitted the presence of two dozen members of the military at the scene but maintained that the victims were responsible for their burns.

A civilian judge echoed the official version and charged Lieutenant Fernández with involuntary manslaughter, but then turned over the investigation to the Martial Court, which reduced the charges to negligence and in 1991 sentenced him to 600 days in prison, which he did not serve.

Two weeks after the crime, said Mr. Guzmán, the former soldier, the 17 conscripts who were part of the military patrols were taken to a regiment, threatened and instructed by Lieutenants Castañer and Fernández about what to say in the investigation. "We had to memorize statements that had already been drafted," he said. "They had even made a mock-up of the place so that we could learn our version better."

They gathered several times to agree on their stories, Mr. Guzmán said. At one point, he said, they had a meeting with the vice commander in chief of the army at the time, Santiago Sinclair, now 87, who said that nothing would ever happen to them and that they should think about their families. "I am still afraid and think that maybe they will act on their threats," Mr. Guzmán told the judge.

In 2013, two museums exhibited Mr. Rojas's photographs for the first time: high school cheerleaders in Washington; the streets of Lima, Peru; and children playing in a slum in Santiago, his last stop.

A version of this article appears in print on July 22, 2015, on page A3 of the New York edition with the headline: **Chilean Ex-Officers Held in '86 Killing of U.S. Student.**

Reference: http://www.nytimes.com/2015/07/22/world/americas/officers-ordered-arrested-in-1986-burning-death-of-us-student-in-chile.html?_r=0

© 2015 The New York Times Company

Image 21: Article of the New York Times, July 21, 2015.⁷³ Printed on Tabloid size paper 11 x 17.

⁷³ **Ref:** http://www.nytimes.com/2015/07/22/world/americas/officers-ordered-arrested-in-1986-burning-death-of-us-student-in-chile.html?_r=1



Image 22: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, 2015.
(Detail 5- *J & W*).

FULL IMAGE LIST

- Image 1:** Panoramic installation view of *Crossing the Cartography of Exile* at Sculpture Studio 01, Basement of the Department of Visual Arts. List of works from left to right: Cargo ship *Messiah*, *Surveillance* (Video), Cargo Ship *Saint-Jean*, La Chapelle Line *arrivals and departures* board, *South-North Encounter*. Photo credit: Sasha Phipps.
- Image 2:** Panoramic installation view of *Crossing the Cartography of Exile* at La Chapelle Woodshop, Department of Visual Arts. *La Chapelle Shipyard* sign and project in process. Photo credit: Sasha Phipps.
- Image 3:** Panoramic installation view of *Crossing the Cartography of Exile* at Gallery 115. List of works from left to right: La Chapelle Shipyard-Cargo Ship *Carmen Gloria* in construction, *De-exile*. Photo credit: Sasha Phipps.
- Image 4:** Cargo ship *Messiah* (2014 -15) repurposed wood from shipping pallets, Babybel cheese red wax, mini-lights and glass. The Ottawa Hospital Research Institute-OHRI donated the medical research tools: one tissue culture flask, ten cell culture tubes and eight arterial catheters. Overall size 82 x 122 cm. Photo credit: Sasha Phipps.
- Image 5:** Cargo Ship *Messiah* (Detail). Photo credit: Sasha Phipps.
- Image 6:** *Surveillance* (2015) video installation. Filming with iPad in collaboration with Jennifer Macklem and editing in collaboration with Mai-Lan Tomkins. Projection on a wall-mounted screen at sculpture studio 01, 3 minutes loop. Photo credit: Sasha Phipps.
- Image 7:** Cargo Ship *Saint-Jean* (Detail-1). Seen on the back wall, *La Chapelle Line: Arrivals & Departures* board. Photo credit: Sasha Phipps.
- Image 8:** *La Chapelle Line schedules: Cargo ship Saint-Jean Navigation* poem/reflection printed on US legal letter 8½ x 14. Photo credit: JMM.
- Image 9:** *South North Crossing* (2015). Flotsam wood from the Ottawa River, bees wax, aluminum, repurposed wood from shipping pallets, Babybel cheese red wax, mini lights, mini glass bottles, red bottle, red plastic parts and mini traffic cones, machinist style clamps, chicken wire, white button, paper, gray enamel, red and blue glass, mini bees wax candle and purple textile. Overall size 107 x 122 x 12 cm. Photo credit: Sasha Phipps.
- Image 10:** *South North Crossing*, 2015 (Detail-1). Photo credit: Sasha Phipps.
- Image 11:** *South North Crossing*, 2015 (Detail- 2). Photo credit: Sasha Phipps.

- Image 12:** *South North Crossing*, 2015 (Detail-3). Photo credit: Sasha Phipps.
- Image 13:** *De-exile*, 2014/15. Found Black-caped Chickadee nest, Babybel cheese red wax and repurposed wood. Glass box size: 20 x 25 x 92 cm.
- Image 14:** *De-exile*, 2014/5 (Detail). Photo credit: JMM.
- Image 15:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015. Repurposed shipping pallets, Mini lights, Meccano crane, Machinist style clamps, Miniature brass bar clamps, two Tissue culture flasks, Red plastic ribs, gray plastic bow and stern, mini traffic cones, two photos of Carmen Gloria Quintana. On the back wall Article is a review of the New York Times. Overall size: 92 x 132 x 12 cm. Photo credit: Sasha Phipps.
- Image 16:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015 (Detail 1-left side), Photo credit: Sasha Phipps.
- Image 17:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015 (Detail 2- right side), Photo credit: Sasha Phipps.
- Image 18:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015 (Detail 3- ribs), Photo credit: Sasha Phipps.
- Image 19:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015 (Detail 4- crane, stern), Photo credit: Sasha Phipps.
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- Image 22:** La Chapelle Shipyard-*Cargo Ship Carmen Gloria* in construction, 2015 (Detail 5- *J & W*). Photo credit: Sasha Phipps.

EXHIBITION STATEMENT

Crossing the cartography of exile

José Mansilla-Miranda (J & W)

As a Chilean exile who arrived in Canada sponsored by the United Nations in the late 70s, reflections on territoriality, hybrid identity and transculturation have been recurrent themes in my artistic research.

During the MFA program, small-scale sculpture became symbolic markers for the intimacy of a personal redemptive territory made of repurposed shipping pallets. By working with recycled mutable materials in practice-led research at the “La Chapelle Woodshop” at the school, I have fashioned a poetic visual language to re-enchant the wound of exile.