Luz María Sánchez

Vis.[un]necessary force

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I STATEMENT

During 23+ years, I have been developing my professional career as a transdisciplinary art practitioner, a mass media professional (radio and television), and a scholar. My experience as a multi-layered individual, with robust multi-discipline experience within different international settings, and a full compromise with arts, sciences, humanities, and citizenship crossings allows me to apply a direct transdisciplinary approach.

I am a Samuel Beckett scholar, and my expertise lays on his work for the electronic medium – radio and television – as well as all his time-based experiments – including stage works after 1962. But my detailed study on Beckett's dramatic audio-visual work – after what I call a "technological epiphany" – would not be possible if I did not approach my subject as a new media transdisciplinary practitioner.

My art-research practice nurtures from social sciences – sociology, forensic anthropology, politics, economy, violence. But it also requires development through programming and design. And there had been a genuine interest to explore the language through voice and its performativity.

Through my transdisciplinary approach to practice and research, I continually question the limits of the disciplines. Since my social practice has expanded, I extended my interests on the building of citizenship, and a more blunt and vocal approach to the political sphere when addressing climate change, the environment, and the decay and corruption of the political structures.

II VIS. [UN]NECESSARY FORCE 1-4

2014 | work in progress.

Vis. [un]necessary force is a long-term multidisciplinary art-research project that explores how civil population survives amongst extreme violence performed by legit and non-legit groups of power in specific areas of Mexico.

Through *Vis. [un]necessary force* I am trying to understand first-hand the accompanying needs of individuals, to offer visibility through this creative proposal, and to find mechanisms that promote the empathy of the general population towards this the extreme violence that takes place in Mexico.

Artworks from this project won prizes, grants, recognitions and are part of contemporary art collections, among them:

Prix Ars Electronica | 2021 | Honorary Mention | Digital Musics and Sound Art Category | Linz, Austria | *Vis. [un]necessary force_4*.
Prix Ars Electronica | 2020 | Honorary Mention | Digital Communities Category | Linz, Austria | *Vis. [un]necessary force_3*.
Biennial of the Frontiers | 2014 | 1st Artist Prize | Matamoros, Mexico | *Vis. [un]necessary force_1*.
ZKM | Center for Art and Media | 2017 | Keynote Speaker and exhibition | Karlsruhe, Germany | *Vis. [un]necessary force_1.01*.
Tamaulipas Cultural Institute Collection | 2015 | Matamoros, Mexico | *Vis. [un]necessary force_1*.
Museum of Contemporary Art MAC Collection | 2015 | Bogota, Colombia | *Vis. [un]necessary force_1*.
Culture Ministry Mexico | 3-year art research and production grant | 2015-2018 | Mexico City, Mexico | *Vis. [un]necessary force*.

Vis. [un]necessary force_4

2019 | work in progress.

Prix Ars Electronica 2021. Honorary Mention. Category Digital Musics and Sound Art.

Multimedia generative participatory installation.
8 sound-monitors, 2 subwoofers, digital interface, computer, modem, tablet, projector, digital sound + texts.
Five steel rods in 'T' shape. 2 trumpet-shaped horns, 2 amplifiers. Dimensions: variable. Duration: undetermined.

Vis. [un]necessary force_4 (V.[u]nf_4) introduces – aurally and through some sculptural elements – the activities of Las Rastreadoras de El Fuerte [Trackers from El Fuerte]. Rastreadoras – integrated mostly of women – search for victims of forced disappearance in the northern Mexican desert. In Mexico, authorities have admitted that more than 62,000 people are victims of forced disappearance since 2006.

V.[u]nf_4 is structured in three sections. The main section is a multi-layered, generative, surround sound element – 8-channel. Participants turn it on/off through a digital interface installed in the centre of the sound setting. The second section is composed of two sound stations with mono sound loops – these elements are intended to be outdoors as an extension of the artwork. For both sections, sounds come from recordings I made during one of the expeditions of Las Rastreadoras in February 2019. The third section is composed of five steel tools – "T" rods – that Rastreadoras use to drill holes in the ground and detect the smell of organic elements before they start digging for clandestine graves.

V.[u]nf_4 was exhibited at:
Sound Park | Prix Ars Electronica 2021. September 8 – 12, 2021. Johannes Kepler Universität (JKU), Linz, Austria.

Museo Universitario Arte Contemporáneo MUAC [Contemporary Art University Museum MUAC] | February 1st., 2020: Solo Activation / Performance of the installation + March 16th – September 1st, 2019: Solo exhibition | Curator: Amanda de la Garza | Mexico City, Mexico.

Musikkens Hus | August 20th - 23rd, 2019: Group exhibition | Curator: Morten Søndergaard Musikkens Hus | Aalborg, Denmark. It was selected to be part of RE: SOUND ART EXHIBITION. Sound, Media and Art – Theories, Histories, Practices. 2019. International Conference

Vis.[un]necessary force_4 | Installation view. Sound Park
Ars Electronica 2021 | Johannes Kepler Universität (JKU), Linz, Austria.

Vis. [un]necessary force_4 | 2019-2020 | Installation view | Details: public Interaction.
Contemporary Art University Museum MUAC | 2019 | Mexico City, Mexico.

Vis. [un]necessary force_4 | 2019-2020 | Installation view | Details: two sound stations + five steel "T" rods.
Contemporary Art University Museum MUAC | 2019 | Mexico City, Mexico.

Vis. [un]necessary force_4 | 2019-2020 | Installation view | Detail: five "steel T" rods.
Contemporary Art University Museum MUAC | 2019 | Mexico City, Mexico.

Vis. [un]necessary force_4 | 2019-2020 | Installation view | Detail.
Musikkens Hus | 2019 | Aalborg, Denmark.

Vis. [un]necessary force_3

2017 | work in progress.

Prix Ars Electronica 2020. Honorary Mention. Category Digital Communities.

Collaborative and participatory audio-visual cyber-cartography for mobile systems and web data visualisation.

Vis. [un]necessary force_3 (*V.[u]nf_3*) is an artistic-social project developed for communities that search for their family members, victims of forced-disappearance, in Mexico.

Due to the lack of action of the local/federal authorities, citizens have been organizing themselves to perform independent investigations and on-site explorations. Threatened by cartels and police/military forces alike, these citizens are the only ones that – organized in small groups – are looking for forced-disappearance victims nation-wide.

V. [u]nf_3 materialises as a tool + online-space created for documenting expeditions of individuals – embedded in close-knitted communities – looking for clandestine graves. The app registers text, audio, video, and geo-locates data. The website is the archive, visualising, and systematising data recorded: private histories that, altogether, construct the chronicles of the whole community.

V. [u]nf_3 allows for reinforcing citizen-empowerment through the building of an individual + collective data-cartography; strengthening the community through the shared experience of reviewing and analysing outcomes from data-recollection; breaking the digital exclusion through learning-while-using the app + website; experiencing a bespoke social software made for the specificity of their search practices; creating an expedition-archive through this user-generated content + metadata tool; building resistance against oblivion and neglect while constructing a digital-memorial that will honour their loved ones when registering their histories.

V.[u]nf_3 was exhibited at:
CyberArts Exhibition | Prix Ars Electronica 2020. September 9 – 12, 2020 | OÖ Kulturquartier, Linz, Austria.

Currently the version .01 is on the making, to present a functional prototype spring 2022 to be shared with Las Rastreadoras collective.

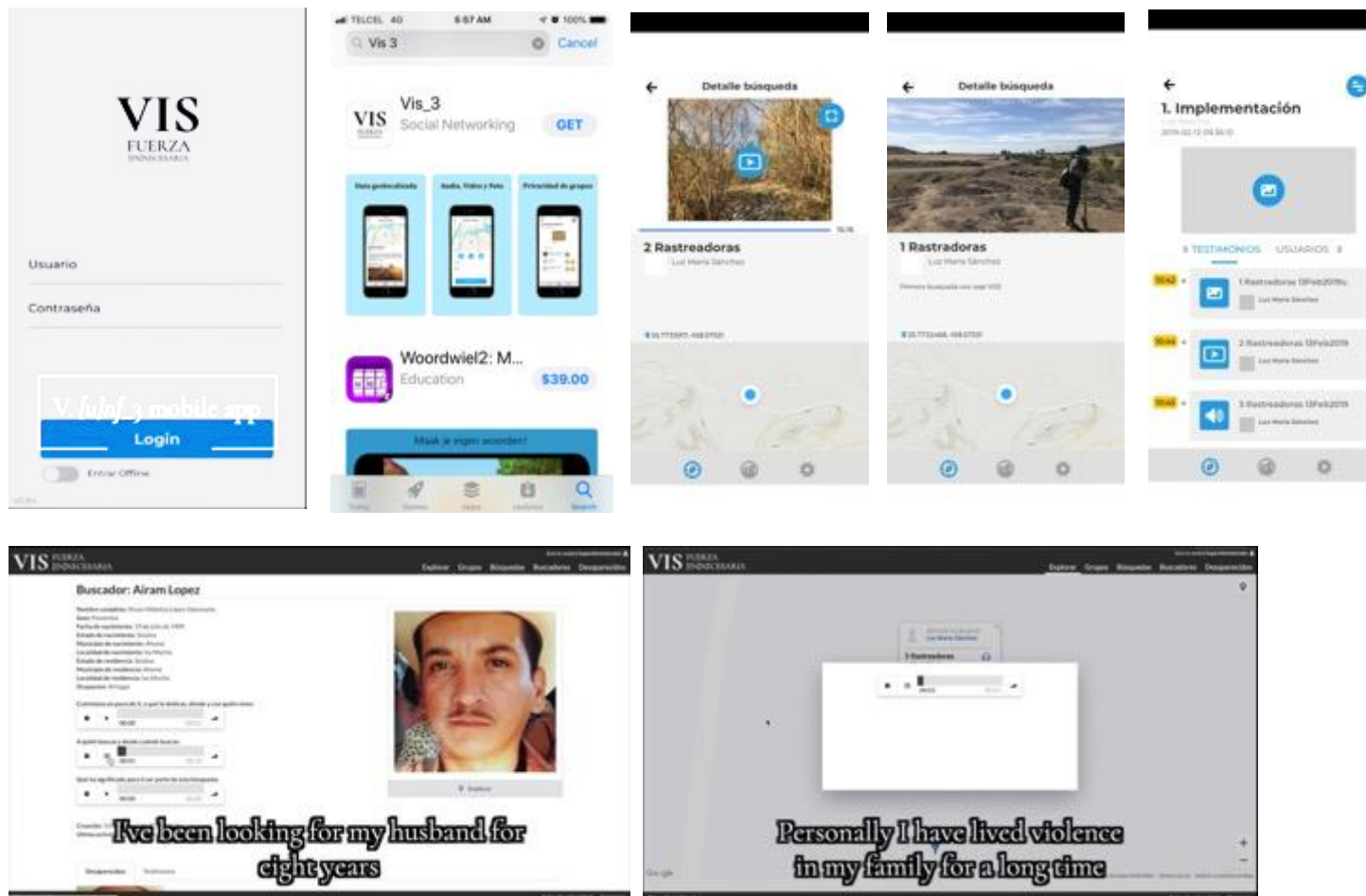*Vis. [un]necessary force_3* | 2017-2020 | Video still | Detail: Rastreadoras using *V.[u]nf_3* app on an expedition searching for victims of forced disappearance | February 19, 2019 | Los Mochis, Mexico.

Vis. [un]necessary force_3 | 2017-2020 | Digital photograph | Rastreadoras collective on an expedition searching for victims of forced disappearance | February 19, 2019 | Los Mochis, Mexico.

Vis. [un]necessary force_3 | 2017-2020 | Screen capture | Detail of Web visualization + Mobile application.

Vis. [un]necessary force_2

2016 | work in progress.

Multimedia participatory installation.
50 additive (3D) sculptures, 50 speakers, electronic devices, sound, drawings, prints.

Vis. [un]necessary force_2 (*V.[u]nf_2*) explore the consequences of the violence in daily life, especially among orphan children and family members of missing individuals. The project is based on working with infants, victims of violence through artistic practices, the use of technology and the creation of safe spaces.

The final installation consists of up to 50 sound sculptures printed in 3D (additive sculptures) made from the creative interaction with the children participating in the project. The creative interaction takes place in a therapeutic environment under the professional practice of the psychologist Verónica Castillo Arnal, specialized in taking care of infants with post-traumatic stress in Ciudad Juarez, Chihuahua.

In the art therapy sessions, Arnal works with graphic elements – drawings – made by the children. This works as a bridge – in the absence of dialogue due to the age of the children – at critical moments in therapy.

V.[u]nf_2 consists of these drawings made into 3D objects and later reintegrated into future therapy sessions. Therefore, the 3D sculptures that make *V.[u]nf_2*, will have their replication in the therapeutic environment of the infants.

The additive | 3D sound sculptures that have been produced so far respond to the therapy of a small group of Ciudad Juarez infants who attend the Crayon Workshop of Art Therapy and Resilience for children with post-traumatic stress and/or traumatic grief.
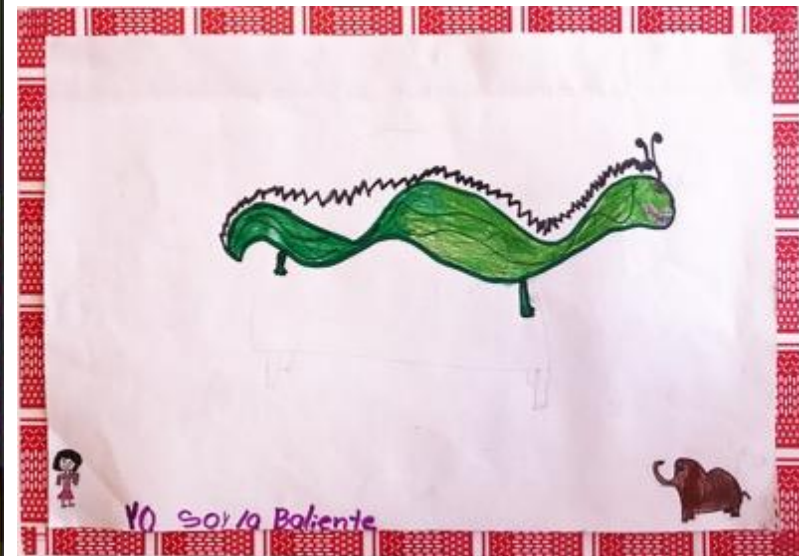
Vis. [un]necessary force_2 | 2016-2020 | Photos | Detail girl drawing + Drawing "I am the brave".
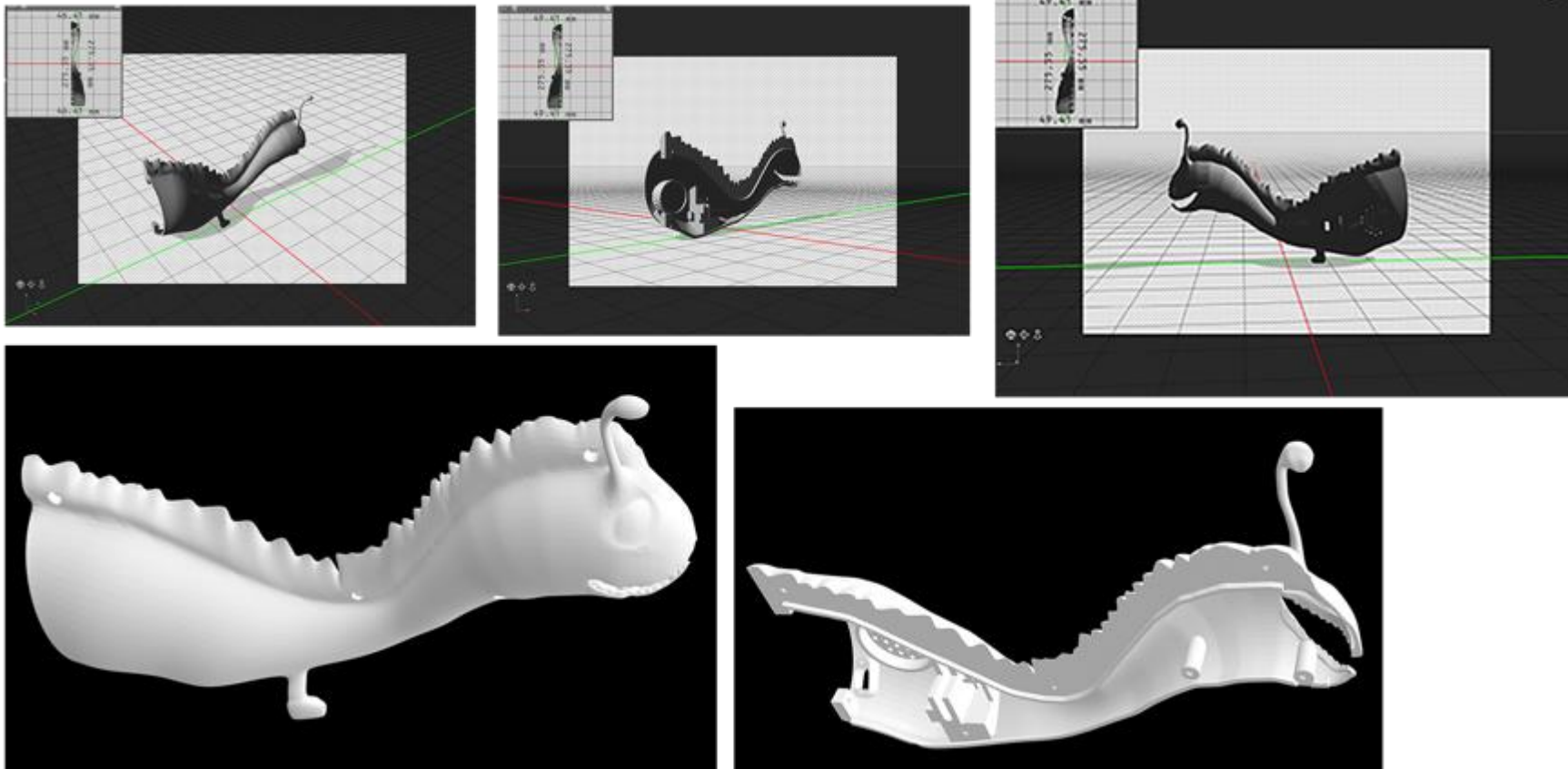
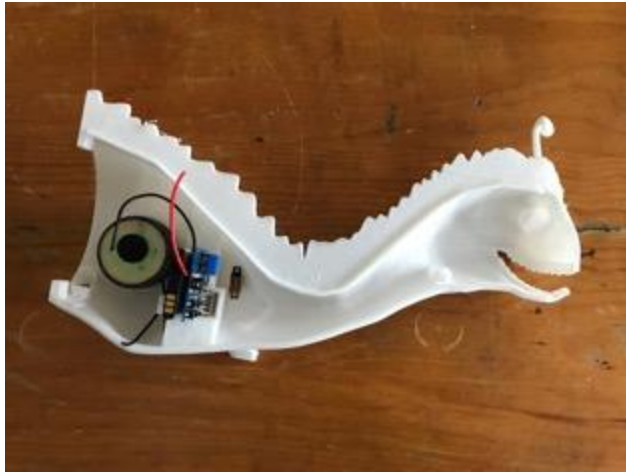*Vis. [un]necessary force_2* | 2016-2020 | Screen capture | Detail preparing figure for 3D [additive] print.

Vis. [un]necessary force_2 | 2016-2020 | Documentation | Details 3D prints.

Vis. [un]necessary force_1.01

2014 | work in progress. Last significant modification 2021.

Interactive multimedia installation and web artwork.

Vis. [un]necessary force_1 (*V. [u]nf_1*) addresses the subject of contemporary violence from the citizen's experience. It derives from shootings that people accidentally chanced upon recorded with their cell phones and posted on YouTube. With *V. [u]nf_1* we are merging of interactive, participatory involvement of users into the emotional experience of violence with the hybrid, networked space of multimedia installation organized with sound, space, sound sculptures, images, and texts.

V. [u]nf_1 design is interactive, participatory, and performative in several layers. [1] Interactive in terms of audience participation as the visitors decide if they activate the gun-shaped sound devices. [2] Participatory in terms of production, since the sound-data were generated by multiple individuals, who in this way contributed to the work. [3] Performative since the visitor's behaviours determine the experience of the artwork and depending on the extent of their interactions is the outcome – which sounds plays when, how and for how long.

The archive behind *V. [u]nf_1* is an element as important as the sound devices that play the sounds. The printed elements consist of the detailed descriptions of the incidents – the sources of sounds | data related to the original YouTube files – as well as a map of Mexico. Two different multimedia installations emerged from this art-research project.

Through this documentation I introduce the different elements and versions of this artwork.

Vis. [un]necessary force_1.01

2017 | work in progress. Last significant modification 2022.

Interactive multimedia installation.
100 portable white PLA digital speakers in the shape of a Caracal 9mm pistol, 100 Micro-SD cards, 100 mp3 sounds, texts, map, variable modular structure. Dimensions: variable. Duration: undetermined.

Vis. [un]necessary force_1.01 (*V.[u]nf_1.01*) is a real-recorded space transformed into an imagined realm of overwhelming violence. The data collected and the 100 purpose-made gun-shaped [Caracal F 9x19 mm] sculptural objects form the body of the work. Sound sources [loudspeakers] are installed inside the gun-shaped 3D prints.

"In the context of Mexico, where the authorities are trying to hinder the circulation of information about the events and problems which Luz María Sánchez's work is trying to address, civil activity plays an immense role, and much like the artist's work has a strong political stance. Her work offers an excellent example of the artist's individual perspective overlapping with the social perspective, a creative use of collectively obtained material. This overlap occurs both at the level of the structure of her work, and the method of obtaining, processing and using information."

Ryszard W. Kluszczynski[1]

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[1] Kluszczynski, Ryszard W. "From the Collection of Personal Memories to Collective Memory. Notes on the Archiving Trend in New Media Art". Czas Kultury [Time of Culture] 2019. pp.43-44.

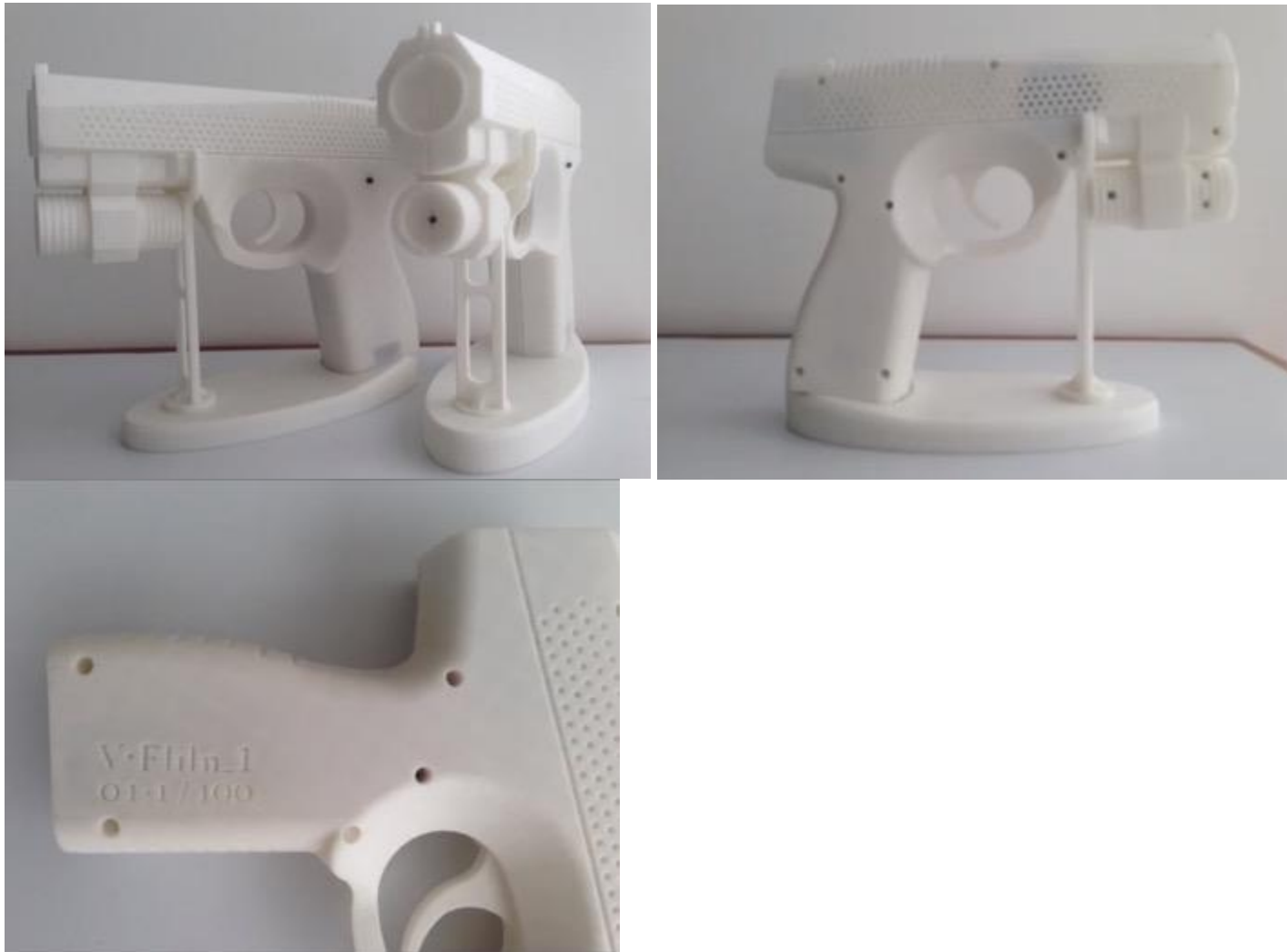*Vis. [un]necessary force_1.01* | 2017-2020.
Installation view ZKM | Center for Art and Media | 2017 | Karlsruhe, Germany | Detail structure, devices.

Vis. [un]necessary force_1.01 | 2017-2020.
Installation view ZKM | Center for Art and Media | 2017 | Karlsruhe, Germany | Detail texts, map.

Vis. [un]necessary force_1.01 | 2017-2020.
3D printing process | Details of devices.

Vis1. Vis[un]necessary force_1.01

2017.

Webpage, 3D models in the shape of a Caracal 9mm pistol, 40 sounds, texts, map.

V.[u]nf_1.01 database has an extension online, along with and the map and sounds. The main element in this Internet Art version is the sound device 3D model that the visitor may activate as in the exhibition space.

Project website: http://vis1.vis-fuerzainnecesaria.org

Vis1.Vis.[un]necessary force_1.01 | 2017. Interactive Internet Art piece | Details of website.
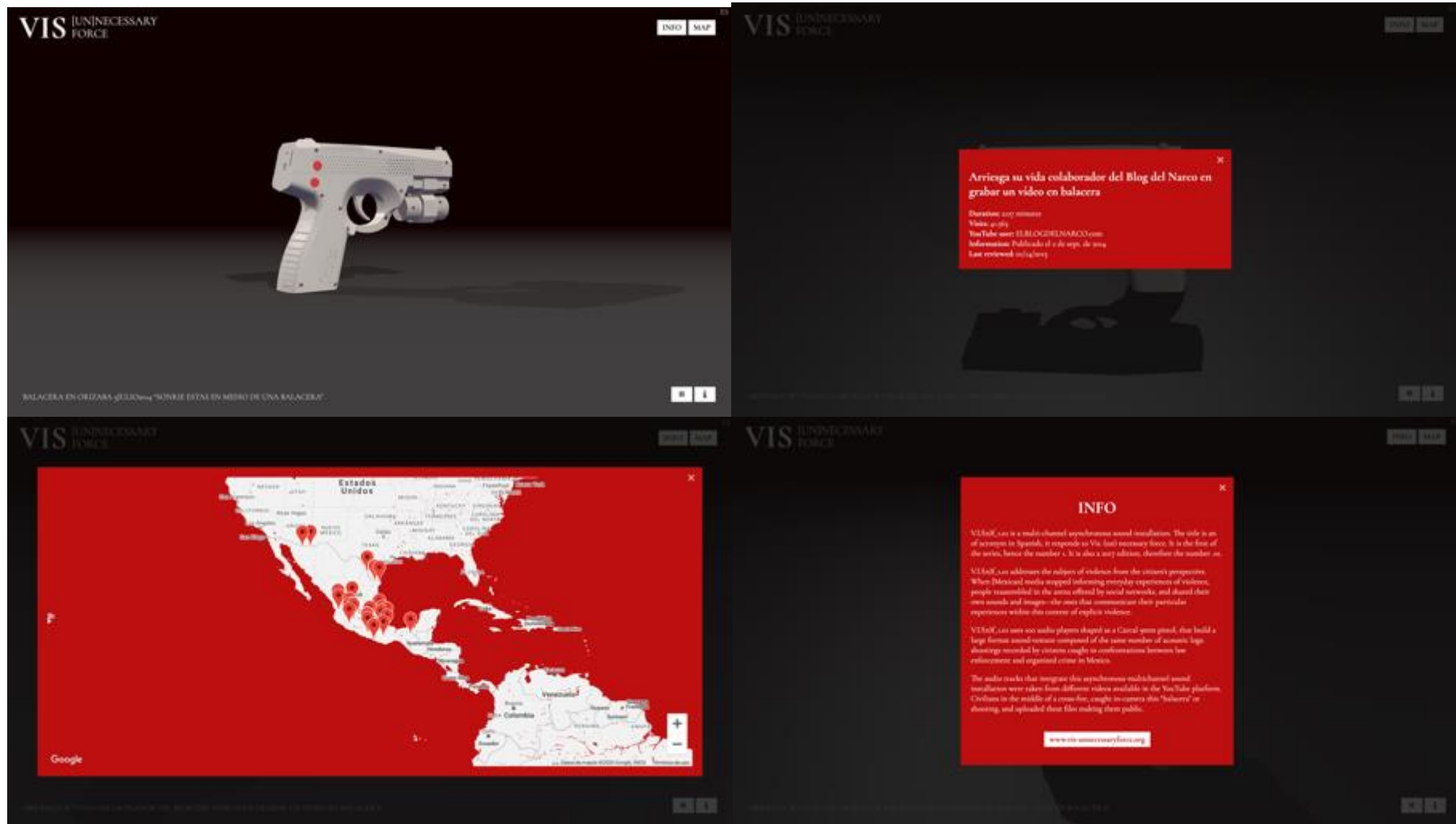
Vis1.Vis.[un]necessary force_1.01 | 2017. Interactive Internet Art piece | Details of website.

Vis. [un]necessary force_1

2015.

Interactive, participatory, multimedia installation.
74 portable plastic digital speakers in the shape of a Caracal 9mm pistol, 74 Micro-SD cards, 74 mp3 sounds, texts, map, variable modular structure. Dimensions: variable. Duration: undetermined.

The data collected in *Vis. [un]necessary force_1* (*V.[u]nf_1*) is reproduced through commercial objects made in China and sold in Mexico during 2014-2015. These gun-shaped plastic devices were made after a Caracal F 9x19 mm pistol. They include a radio FM and AM, headphone output and aux input.

V. [u]nf_1 won the Biennial of the Frontiers 1st Artist Prize, 2014. Matamoros, Mexico.
V. [u]nf_1 is part of the contemporary art collections of:
Tamaulipas Cultural Institute Collection, 2015. Matamoros, Mexico.
Museum of Contemporary Art MAC Collection, 2015. Bogota, Colombia.

The installation has a participatory character in two crucial dimensions: in the production, because the audio data had been generated by numerous, specific persons, who this way contributed to the creation of the work; and in the dimension of the audience's experience, because they determine how they want to use the installation – by pressing a button designed for that purpose, they may (or may not) play the sounds off of the gun-sculptures and listen to the shooting. The audience/users of the installation may also use a laser pointer fitted in each of these objects, turning the people around them into potential victims, and identifying with the attacker.

<div align="right">Ryszard W. Kluszczynski[2]</div>

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[2] Kluszczynski, Ryszard W. "From the Collection of Personal Memories to Collective Memory. Notes on the Archiving Trend in New Media Art". Czas Kultury [Time of Culture] 2019. pp.42.

Vis. [un]necessary force_1 | 2015.
Installation view | Details of structure.

III EXHIBITIONS

SOLO · 2-PERSON EXHIBITIONS + ACTIVATIONS

UPCOMING

In the Absence of State
Solo mid-career retrospective exhibition.
29 September – 3 December 2023.
Curated by Ryszard W. Kluszczyński.
Arsenal Galeria Miejska and Zamek. Poznań, Poland.

PAST EXHIBITIONS

Vis. [un]necessary force_4.
Individual performance / activation.
February 10th, 2020.
Curator: Amanda de la Garza.
Museo Universitario Arte Contemporáneo MUAC.
[Contemporary Art University Museum MUAC]
Mexico City, Mexico.

Vis. [un]necessary force_1.01 + Vis. [un]necessary force_4.
Solo Exhibition.
October 2nd – 28th, 2019.
Curator: María Cortina.
Centro Cultural Casa Refugio Citlaltépetl.
Mexico City, Mexico.

Vis. [un]necessary force_4.
Solo Exhibition.
March 16th – September 1st, 2019.
Curator: Amanda de la Garza.
Museo Universitario Arte Contemporáneo MUAC. [Contemporary Art University Museum MUAC]
Mexico City, Mexico.

Vis. [un]necessary force_1.01.
Solo Exhibition / Performance / Activation.
Curator: Abel Matus.
October 31st, 2018.
Bosque Sonoro.
Museo de Arte Moderno. [Museum of Modern Art]
Mexico City, Mexico.

Vis. [un]necessary force_1.01.
2-person / Performance / Activation.
Curators: Morten Søndergaard and Peter Weibel.
September 28th – 30th, 2017. *ISACS17 Resonant Worlds: Sound, Art and Science.*
ZKM | Center for Art and Media.
Karlsruhe, Germany.

Vis. [un]necessary force_1.01.
1st Artist Prize.
2-person exhibition [1st and 2nd prizes].
Bienal de las Fronteras. [Frontiers Biennial].

GROUP EXHIBITIONS

PAST EXHIBITIONS

Vis. [un]necessary force_1.01.
Sonic Terrains in Latinx Art.
Group exhibition.
April 30 - July 30, 2022.
Curators: Javier Arellano Vences, Pilar Tompkins Rivas, and Joseph Daniel Valencia.
Vincent Price Art Museum. Los Angeles, United States.

Vis. [un]necessary force_4.
Sound Park | Prix Ars Electronica 2021.
Group exhibition
September 8 – 12, 2021.
Honorary Mention: Digital Musics and Sound Art.
International Jury: Ludger Brümmer, Cedrik Fermont, Rikke Frisk, Daito Manabe, Christine McLeavy Payne.
Sound Park, Johannes Kepler Universität (JKU).
Linz, Austria.

Vis. [un]necessary force_3.
Group Exhibition.

October 30th – January 26th, 2016.
Exhibition catalogue.
Museo de Arte Carrillo Gil MACG. [Carrillo Gil Art Museum]
Mexico City, Mexico.

CyberArts Exhibition | Prix Ars Electronica 2020.
September 9 – 12, 2020.
Honorary Mention: Digital Communities.
International Jury: Chiaki Hayashi, Dietmar Offenhuber, Irini Papadimitriou, Farah Salka, and Thomas Gegenhuber.
OÖ Kulturquartier.
Linz, Austria.

Vis. [un]necessary force_4.
Group Exhibition.
August 20 – 23, 2019
Curator: Morten Søndergaard.
RE: SOUND ART EXHIBITION. Sound, Media and Art – Theories, Histories, Practices. 2019. International Conference.
Musikkens Hus.
Aalborg, Denmark.

Vis. [un]necessary force_1.01.
Group Exhibition.
WRO Biennial HUMAN ASPECT.
Curators: International Committee.
May 15 – July 28, 2019.

WRO Art Center.
Wroclaw Poland.

Vis. [un]necessary force_1.01.
Group Exhibition.
Modos de oír: prácticas de arte y sonido en México. [Ways of Hearing: Art and Sound Practices in Mexico]
Curators: Bárbara Perea, Manuel Rocha et al.
November 29, 2018 – March 31, 2019.
Ex Teresa Arte Actual and Laboratorio Arte Alameda.
Mexico City, Mexico.

Vis. [un]necessary force_1.
Group Exhibition.
The Sound of Memory Symposium: Sound-track/Sound-scape.
April 22 – 24, 2017.
Goldsmiths University of London.
London, UK.

Vis. [un]necessary force_1.
3-person Exhibition.
Art Section: [dis] tension. Artistic practices [at] frontier with the social sciences.
Sovereignties on Peril. Views from citizen security in Latin America.
Social Sciences Conference
October 25 – 27, 2017.
Colegio de Michoacán.
Michoacán, Mexico.

Vis. [un]necessary force_1.
Group Exhibition
Prohibido olvidar. [Forbidden to Forget].
Curator: Juan David Quintero.
Exhibition catalogue.
February 6 – March 3, 2016.
Museo de Arte Contemporáneo MAC. [Contemporary Art Museum].
Bogota, Colombia.

Vis. [un]necessary force_1.
1st Artist Prize.
Bienal de las Fronteras. Exposición de ganadores. [Frontiers Biennial. Winners Exhibition].
Exhibition catalogue. Artwork is part of their collection.
March 6 – May 30, 2015.
Museo de Arte Contemporáneo de Tamaulipas MACT. [Tamaulipas Contemporary Art Museum].
Matamoros, Mexico.

Vis. [un]necessary force_1.
Group Exhibition.
Mapping Sound and the Urban Space in the Americas.
November 2014.
Bibliowicz Family Gallery, Milstein Hall.
Cornell University.
Ithaca, United States.

IV PRIZES + GRANTS

2021: Honorary Mention. Prix Ars Electronica. *Vis. [un]necessary force_4*.
Category: Digital Musics and Sound Art.
International Jury: Ludger Brümmer, Cedrik Fermont, Rikke Frisk, Daito Manabe, Christine McLeavy Payne.
Linz, Austria.

2020: Honorary Mention. Prix Ars Electronica. *Vis. [un]necessary force_3*.
Category Digital Communities.
International Jury: Chiaki Hayashi, Dietmar Offenhuber, Irini Papadimitriou, Farah Salka, and Thomas Gegenhuber.
Linz, Austria.

2020-2023: National System of Art Creators.
3-year grant for art-research production to develop *War Room. In the Absence of the State*.
Mexico City, Mexico.

2015-2018: National System of Art Creators.
3-year grant for art-research production to develop *Vis. [un]necessary force. The Sounds of Post-National Mexico*.
Mexico City, Mexico.

2014-2015: 1st Artist Prize. Biennial of the Frontiers. *Vis. [un]necessary force_1*.
Instituto Tamaulipeco para la Cultura y las Artes | National Department of Culture | Carrillo Gil Art Museum.
Matamoros, Mexico.

V ONLINE

PROJECT ONLINE

Vis. [Un]necessary Force. 2017 URL: http://www.vis-unnecessaryforce.org.
V. [u]nf_1.01. 2017. URL: http://vis1.vis-fuerzainnecesaria.org

YOUTUBE CHANNEL

URL: https://www.youtube.com/channel/UCKr_o49CSe6TkcHNG9Wb8cQ

Dialogues Vis.[un]necessary force
11, 14 and 25 October 2019.
Casa Refugio Citlaltépetl.
Mexico City, Mexico.

Arte, periodismo y violencia [Art, Journalism and Violence]
11 October 2019.
Participants: Témoris Grecko, journalist; Magali Tercero, journalist; Luz María Sánchez, artist.
Chair: Alejandra Clausell
URL: https://www.youtube.com/watch?v=zXnMYzy9LmI

Arte y violencia [Art and Violence]
14 October 2019.

Participants: Jacobo Dayan, researcher and coordinator of the Nelson Mandela Human Rights Chair, UNAM; Griselda Triana, journalist and human rights activist; Luz Maria Sanchez, artist.
Chair: Alejandra Clausell
URL: https://youtu.be/55fmIYKAUO4

Arte y miradas críticas
11 October 2019.
Participants: Salvador Maldonado, researcher COLIMCH; Cuauhtémoc Medina, Curator at MUAC University Museum Contemporary Art/UNAM; Ryszard W. Kluszczyński, media art researcher and curator; Luz María Sánchez, artista.
Chair: María Cortina.
URL: https://youtu.be/9tXV6EhPHgk

VI PUBLICATIONS

CHAPTERS IN BOOKS

Sánchez Cardona, L.M. (2020). "*Vis. [un]necessary force_4*. Artistic practice and communities immersed in search processes for victims of enforced disappearance in Mexico." Ana Paula Sánchez Cardona and Luz María Sánchez Cardona (coordinators). *Forms of resistance: Seven experiences of listening and protest in artistic practices*. (Spanish) Mexico City: Universidad Autónoma Metropolitana. Double-blind review. ISBN: 987-607-28-1897-2 and 978-607-711-594-6.

-----, L.M. (2015). "Vis. Fuerza (in)necesaria." *Comunidades y contextos en las teorías y prácticas artísticas contemporáneas*. (Spanish.) Benítez Dávila, Mónica (coordinator.) Mexico City: Universidad Autónoma Metropolitana. Double-blind review. ISBN: 978-607-28-0528-8 and 978-607-711-326-3.

JOURNAL ARTICLES

Sánchez Cardona, L.M. (2021). "Vis.[un]necessary force. Praktyka jako project badawczy dotyczący przemocy strukturalnej w Meksyku." *Powidoki. Magazyn artystyczno-naukowy.* Ryszard W. Kluszczyński (guest editor). Issue. 5. Summer. ASP Lodź. ISSN 2657-652X.

------, L.M. (2020). "Intermittent Space: Sound, Violence, Ambiance and Affective Politics of Fear in Contemporary Mexico." Unlikely Journal for Creative Arts. "Translating Ambiance: embodiment, practice, listening." Jordan Lacey (guest editor.) Issue 7. La Trobe University, The University of Melbourne, Victoria College of the Arts VCA. Melbourne, Australia.
URL: https://unlikely.net.au/issue-06/intermittent-space
Last reviewed: 20 October 2020.

------, L.M. (2016). "Vis (un)necessary force. [V. (u)NF_**1]" n. paradoxa International Feminist Art Journal. Vol. 37, 2016. Sound? Noise! Voice! ISNN 1461-0434. London. pp. 26 – 27.

ONLINE PERIODICALS AND BLOGS

Sánchez Cardona, L.M. (April 13, 2015). "detritus 1 & 2 and V. F(i)n_1&2: The Sounds and Images of Postnational Violence in Mexico." Sounding Out.
ISNN 2333-0399.
Available online: http://soundstudiesblog.com/2015/04/13/detritus/
Retrieved February 10, 2016.

PEER REVIEWED CONFERENCE PROCEEDINGS

Sánchez Cardona, L.M. (2017). "Vis. [Un]Necessary force A Socially Engaged Creative Practice Research Project." Julián Jaramillo Arango, Andrés Burbano, Felipe César Londoño and G. Mauricio Mejía (editors). *ISEA2017 Manizales BIO-CREATION AND PEACE Proceedings of the 23rd International Symposium on Electronic Arts*. Bogota: Departamento de Diseño Visual, Universidad de Caldas. pp. 255 – 261. ISBN: 978-958-759-161-3.

-----, L.M. (2016). "Vis (un)necessary force." Reyes García, Everardo, Pierre Châtel-Innocenti and Khaldoun Zreik (editors). *Archiving and Questioning Immateriality. Computer Art Congress Conference Proceedings*. Paris: Europia. pp. 240-259. ISBN 979-10-90094-23-9. Double-blind review.

NON-REFEREE PUBLICATIONS | CATALOGUE ENTRIES

Stocker, Gerfried; Markus Jandl (editors). (2021). *CyberArts 2021. Prix Ars Electronica. S+T+ARTS Prize'21.* Berlin: Hatje Cantz Verlag. ISBN: 978-3-7757-5141-4.

Leopoldseder, Hannes; Christine Schöpf; Gerfried Stocker (editors). (2020). *CyberArts 2020. Prix Ars Electronica. S+T+ARTS Prize'20.* Berlin: Hatje Cantz Verlag. ISBN: 978-3-7757-4761-5.

Quintero, Juan David et al (editors). (2016). *Prohibido Olvidar*. Bogota: Museo de Arte Contemporáneo de Bogotá. ISSN: 2422-1856.

Castañeda, Othon et al (editors). (2015). *Bienal de las fronteras/Biennial of the Frontie*rs. Ciudad Victoria: Instituto Tamaulipeco para la Cultura y las Artes/Conaculta. ISBN: 978-1-4951-4358-8.

ART CRITICS/CURATORS PUBLICATIONS – OTHER AUTHORS

Kluszczyński, Ryszard W. (2021). "Dzieło sztuki jako kolekcja. Przemoc, śmierć I utrata w twórczości Luz Maríi Sánchez." *Powidoki. Magazyn artystyczno-naukowy*. Issue. 5. Summer. ASP Lodź. ISSN 2657-652X.

Kluszczyński, Ryszard W. (2020). "Sculpting Time: The Art of Collective Memory." Aldouby, Hava (editor). *Shifting Interfaces. An Anthology of Presence, Empathy, and Agency in 21st Century Media Arts*. (English.) Leuven: Leuven University Press.

Kluszczynski, Ryszard W. (2019). "Transdisciplinarity. Art, Science, the Humanities, and Politics." Kluszczynski, Ryszard W. (editor.) *Beyond Borders. Processed Body – Expanded Brain – Distributed Agency*. (English). Gdansk–Lodz: Laznia Centre for Contemporary Art/Lodz University Press. pp. 248 – 269.

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Available online: http://czaskultury.pl/en/from-the-collection-of-personal-memories-to-collective-memory-notes-on-the-archiving-trend-in-new-media-art/
Retrieved 20 April 2020.

Kluszczyński, Ryszard W. (2019). "On the Languages of Media and Postmedia Art." Ratajski, Slawomir (editor.) *Media Education as a Challenge*. (English.) Warsaw: Academy of Fine Art and UNESCO Committee in Poland.

Pisano, Leandro. (November 2018). "Paisajes del Sur/Paisajes sonoros: otros espacios y territorios del sonido." Carma Colombian Art Research Magazine Journal. Bogota. Escuela Colombiana de Ingeniería Julio Garavito. Bilingual. (Spanish/English.).
Available online: https://carmajournal.com/artculo-8
Retrieved 20 April 2020.

VII KEYNOTE LECTURES, PRESENTATIONS

KEYNOTE PRESENTATIONS

"Now. How?"
Keynote speaker / Lecture.
November 11, 2021.
Visiting Artist in Residence [online].
Sound Department. School of the Art Institute Chicago SAIC.
Chicago, United States. [Online]

"Intermittent Space: Sound, Violence, Ambiance and
Affective Politics of Fear in Contemporary Mexico."
Keynote speaker / Lecture-
November 29, 2020
The University of Melbourne.
Melbourne, Australia.

LLC Sound Arts Visiting Practitioners Series.
May 21, 2020.
Organized by CRiSAP (Creative Research in Sound Arts Practice)
and London College of Communication (LCC).
University of the Arts London UAL. London, UK.

Keynote speaker: "Intermittent Spaces."
ISACS17 Resonant Worlds: Sound, Art and Science.
ISACS17 conference was hosted by ZKM in collaboration
with Aalborg University and DIAS Art Space.
Chairs: Morten Søndergaard and Peter Weibel.
September 28 – 30, 2017.
ZKM | Center for Art and Media.
Karlsruhe, Germany.

GUEST LECTURES + PRESENTATIONS

"War Room: journalism and art."
Ars Electronica: A New Digital Deal. Artistic Journalism Tour.
Curator: Karen Palmer (UK)
September 10, 2021.
URL: https://ars.electronica.art/newdigitaldeal/de/guided-tour-
artistic-journalism/
Online and Linz, Austria.

"Vis. [un]necessary force (V. [u]nf). Practice as research in the arts +
Ethics + Community Links + Technology."
October 26, 2017.
Conference Sovereignties. Views from citizen security in Latin America.
Chair: Dr Salvador Maldonado Aranda.
El Colegio de Michoacán.
Michoacán, Mexico.

"Art, Citizenship and Conflict | Art, ciutadania I conflicte."
November 2, 2016.
Convent de Sant Agustí.
Barcelona, Spain.

"*Vis. [un]necessary force_4*. Artistic practice and communities
immersed in search processes
for victims of enforced disappearance in Mexico."
December 9, 2020.
II International Conference Sound Ecology Network Mexico.
Organised by Universidad Autónoma Metropolitana (UAM) and
Universidad Nacional Autónoma de México (UNAM).
Mexico City, Mexico.

"*Vis. [un]necessary force.*"
January 14 and 15, 2020.
Encounter Memory and Memorials in Mexico. Organized by Violence
and Peace Seminar. Colegio de Mexico and The New School.
El Colegio de México.
Mexico City, Mexico.

"Mictlan's cyber-cartography the search of Mexican families for their
loved ones a collaborative socially-engaged art project."
October 10 – 12, 2018.
6th Computer and Media Art Education. CAC Computer Art Congress
2018. Organized by University of Guanajuato, the University of Texas at
Dallas, and the Digital Humanities Department (DHD) at the University
of Paris 8, France.
Universidad de Guanajuato.

Guanajuato, Mexico.

"Vis. [un]necessary force. A socially engaged creative practice research
project."
Junio 11 -18, 2017.
ISEA2017 23rd International Symposium on Electronic Art.
Universidad de Caldas.
Manizales, Colombia.

"Vis. [un]necessary force | Conflict, Micro-Soundscapes, and
Community Engagement."
The Sound of Memory Symposium: Sound-track/Sound-scape.
April 22 – 24, 2017.
Goldsmiths University of London.
London, UK.

"Vis. [un]necessary force."
October 27, 2016.
Archiving and Questioning Immateriality. Computer Art Congress
(CAC.5).
Sorbonne Paris 8, Saint Dennis.
Paris, France.

"The Sounds and Images of Postnational Violence in Mexico."
October 25, 2014.
Conference Mapping Sound and Urban Space in the Americas.
Department of Music. College of Arts and Sciences.
Cornell University.
Ithaca, United States.

VIII MEDIA | PRESS | SELECTION
TELEVISION + ONLINE STREAMING

ART+TECHNOLOGY series. Bloomberg Media Group/Hyundai.

Luz María Sánchez/Richard Mosse. (Premiered March 28, 2021). Curator: Macarena Gómez-Barris. Season 3. Episode 12: Violence: Seen & Heard.

Part 1: *Violence: Seen & Heard*. Series ART+TECHNOLOGY. Bloomberg Media Group/Hyundai Motor Company.
URL: https://www.youtube.com/watch?v=L5ZJjM8MwD4&t=61s
Aired March 28, 2021. Retrieved April 8, 2021.

Part 2: *Subverting Violence with Violence* Series ART+TECHNOLOGY. Bloomberg Media Group/Hyundai Motor Company.
URL: https://www.youtube.com/watch?v=kPVhDyW_KYE&t=21s
Aired April 4, 2021. Retrieved April 8, 2021.

Part 3: *Calling Out Violence*. Series ART+TECHNOLOGY. Bloomberg Media Group/Hyundai Motor Company.
URL: https://www.youtube.com/watch?v=rB-xZ5NqTYE
Aired, April 11, 2021. Retrieved April 18, 2021.

ARS ELECTRONICA

Vis. [un]necessary force_4. Honorary Mention. Sound art and digital musics. (2021). Ars Electronica.
Available online: https://calls.ars.electronica.art/prix/winners/5804/
Retrieved October 28, 2021.

Vis. [un]necessary force_3. Honorary Mention. Digital Communities. (2020). Ars Electronica.
Available online: https://calls.ars.electronica.art/prix2020/winners/1338/
Retrieved September 5, 2020.

Prix Forum Digital Communities. Artist Talk: Luz María Sánchez (MX). (2020).
Available online: https://ars.electronica.art/keplersgardens/en/artist-talk-luz-maria-sanchez/
Retrieved September 5, 2020.

PBS PUBLIC BROADCASTING SERVICE

Brown, Jeffrey. (March 30, 2020). "How Mexico City became a global center for contemporary art." *Newshour*. (English). Public Broadcasting Media PBS. Especial TV production.
Available online: https://www.pbs.org/newshour/show/how-mexico-city-became-a-global-center-for-contemporary-art
Retrieved April 19, 2020.

Barajas, Joshua. (February 26, 2020). 'The search for Mexico's drug war victims, distilled into sound art.' (English). Public Broadcasting Service (PBS).
Available online: https://www.pbs.org/newshour/arts/the-search-for-mexicos-drug-war-victims-distilled-into-sound-art.
Retrieved 26 February 2020.

Listen complementary interview in Sound Cloud (English).
Available online: https://soundcloud.com/pbsnewshour/a-sample-of-luz-maria-sanchezs-sound-piece-vunf_4
Retrieved 26 February 2020.

ZKM Center for Art and Media

Sánchez Cardona, Luz María. (2017). Collection & Archives, Video & Audio, ISACS17: Luz María Sánchez: Intermittent Space. Center for Art and Media Karlsruhe.
Available online: https://zkm.de/en/media/video/isacs17-luz-maria-sanchez
Retrieved 26 February 2020.

WRO BIENNIAL

"Vis.[un]necessary force_1.01 v.[u]nf_1.01. luz maría sánchez (mx). interactive sound installation, 2017." May 15 – Jul 28, 2019.
Available online: http://wro2019.wrocenter.pl/en/works/v-unf_1-01/
Retrieved 26 February 2020.

VPRO DUTCH PUBLIC BROADCASTER

Koopman, Edwin. (October 31, 2016). Geweldskunstenaars in Mexico II. (Dutch). VPRO, Dutch public broadcaster.
Available online: https://www.vpro.nl/speel~RBX_VPRO_5809283~geweldskunstenaars-in-mexico-ii~.html
Retrieved October 19, 2017.

NPR RADIO

Cervantes, Rodrigo. (August 13, 2018). 'In Mexico, an App to Search for Missing Loved Ones.' (English). Arizona Public Media AZPM. Available online:
https://news.azpm.org/s/59104-in-mexico-an-app-to-search-for-the-disappeared/
Retrieved 20 February 2020. Interview: audio embedded in AZPM webpage.

JOURNALS AND MAGAZINES

Agresta, Michael. 'Interpreting Violence.' (English). The Texas Observer. November 2015, vol. 107, num. 10. Austin, Texas. ISSN 0040-4519. pp. 30 – 33.
Available online: http://www.texasobserver.org/narco violence-as-seen-by-a-journalist-turned-artist/
Retrieved February 10, 2016.

Neural Critical Digital Culture and Media Arts. (English). #51 Revive. Italy.

IX COLLECTIONS

Vis.[un]necessary force_1
Edition of 3 [+ exhibition and artist copy].
Multimedia Installation/Sculpture.
74 portable digital speakers *shoot gun MK-A1*, 74 Micro-SD cards, 74 mp3 sounds, MDF modular structure.
Dimensions: variable.
Duration: undetermined.
Collection: Instituto Tamaulipeco para la Cultura y las Artes. Matamoros.
Tamaulipas, Mexico.

Vis.[un]necessary force_*
Edition of 3 [+ exhibition and artist copy].
Multimedia Installation/Sculpture.
20 silver portable digital speakers *shoot gun MK-A1*, 20 Micro-SD cards, 20 mp3 sounds, MDF modular structure.
Dimensions: variable.
Duration: undetermined.
Collection: Museum of Contemporary Art [MAC].
Bogota, Colombia.

X LIST OF MULTIMEDIA ARTWORKS

Power Room, 2020 | work in progress.
Closed Circuit, 2020 | work in progress.
Post Corpus, 2020 | work in progress.
detritus, 2020 | work in progress.
Vis. [un]necessary force_4, 2019-2020 | work in progress.
Vis. [un]necessary force_3, 2017-2020 | work in progress.
Vis. [un]necessary force_2, 2016-2020 | work in progress.
Vis. [un]necessary force_1.01, 2017-2020 | work in progress.
Vis1.Vis. [un]necessary force_1, 2017.
Untitled [Flag], 2017.
Sinsonte, 2017.
detritus, 2015.
Vis. [un]necessary force_1, 2015.
Untitled [Planes], 2014.
under [your] clear shadow, 2012.
Untitled [Police Frequencies].01, 2012.
Detritus 02,03, 2011.
Untitled [Cardinal's Message], 2010.
2487.01, 2009.
The Rebel, 2008.
The Making of Americans, 2008.
Untitled [7 Sound Stations at the McNay], 2007.
2487, 2006.
riverbank, 2006.
Diaspora, 2006.

4.20.2004, 2006.
Untitled [Police Frequencies], 2005.
Untitled [Nogalitos St.], 2005.
Untitled [Nuweiba Radio Frequencies], 2004.
Untitled [Rio Grande/Rio Bravo], 2004.
Untitled [Waste Management], 2004.
Untitled [Bunker], 2003.
Untitled [Shore], 2003.
Spurs vs Pistons, 2002.
Untitled [Fans], 2002.
BABY I-X, 2001.
FLIES I-IV, 2001.
Untitled [PPV], 2001.
Untitled [Tractor], 2001
Untitled [4 sounds], 2000.
Untitled [Doppler], 2000.
Untitled [Tunnel], 2000.
Untitled [light structure], 2000.
Untitled [sound formulas], 2000.
Untitled [Anechoic Chamber], 2000.
To Live I II III, 2000.
Untitled [Green Bags], 2000.
Untitled [water bomb de ¼], 1998.
Untitled [31 voices], 1998.
Radio, 1997.

XI BIO

Luz María Sánchez is a transdisciplinary artist, writer, and scholar. She holds a Doctorate in Art by Universidad Autónoma de Barcelona. Her work operates in the political sphere with themes like the Mexican Diaspora, violence in the Americas, and the failure of the Nation-State. Her artworks have been included in exhibitions at Prix Ars Electronica, Linz; WRO Art Center, Wroclaw; ZKM, Karlsruhe; Goldsmiths, London; Centro de Cultura Contemporánea CCCB, Barcelona; Vincent Price Art Museum., Los Angeles; The Dallas Center for Contemporary Art, Dallas; Galería de la Raza, San Francisco; John Michael Kohler Arts Center, Sheboygan; Illinois State Museum, Chicago; Museum of Contemporary Art, Bogota; Contemporary Art Museum, Oaxaca; Raul Anguiano Art Museum, Guadalajara; Contemporary Art Museum, Matamoros; and in Mexico City at the Laboratorio de Arte Alameda, X-Teresa Arte Actual, MUCA Roma, Museum of Modern Art, and Museo Universitario Arte Contemporáneo MUAC.

Luz María Sánchez received two Honorary Mentions from Prix Ars Electronica in 2021 and 2020. She received a grant from Art Council Norway (2022), and a 3-year grant from the Mexican Culture Ministry (2020-2023). In 2017 she was keynote and activated her artwork *V.F[i]n_1.01* at ZKM (Karlsruhe), invited by Morten Søndergaard and Peter Weibel. In 2014 she received the First Prize Award for the inaugural Biennial de las Fronteras. In 2015 she was awarded the Climate Change Artist Commission by the Land Heritage Institute (Texas). She has been international artist-in-residence at School of the Art Institute Chicago (SAIC), Artpace San Antonio and at Círculo de Bellas Artes de Madrid.

Her books include Sonar. *Navigation/Location of Sound in the XX Century Contemporary Art Practices* (Spanish. UAM: 2018); *Electronic Samuel Beckett: Cochlear Samuel Beckett*, (Spanish. UAM: 2016), *The Technological Epiphanies of Samuel Beckett: Machines of Inscription and Audiovisual Manipulation* (Bilingual. Fonca/Futura: 2016). She coordinated the publication *Forms of resistance: seven experiences of listening and protest in artistic practices* (Spanish. UAM 2020.); as well as several books and journal chapters published in the UK, Australia the United States and Mexico.

Sánchez is artistic member of the National System of Art Creators (SNCA) and the National System of Research (SNI/Conacyt) in Mexico; member of the Norske Billedkunstnere (NBK) in Norway; and member of the Executive Committee of the Samuel Beckett Society.

XII CONTACT DETAILS

Luz María Sánchez
Email: studio@luzmariasanchez.com
www.luzmariasanchez.com