

ISIDORA
CORREA



My artistic research examines how extractive and productive systems shape territories transforming the conditions for life. Working across installation, moving image, and sound, I approach landscapes as sites where deep ecological processes intersect with political histories and the circulation of matter through material culture.

Focusing on microbial life and the continuum between the mineral and the organic, my work unfolds at the intersection of fieldwork, scientific dialogue, and material experimentation. I trace how microorganisms adapt to and transform degraded environments, fostering pathways for material recirculation and ecological continuity.

By incorporating found matter from disturbed geographies, I examine the physical traces of colonial extraction and overproduction, attending to resilient forms of life that persist within altered ecosystems.

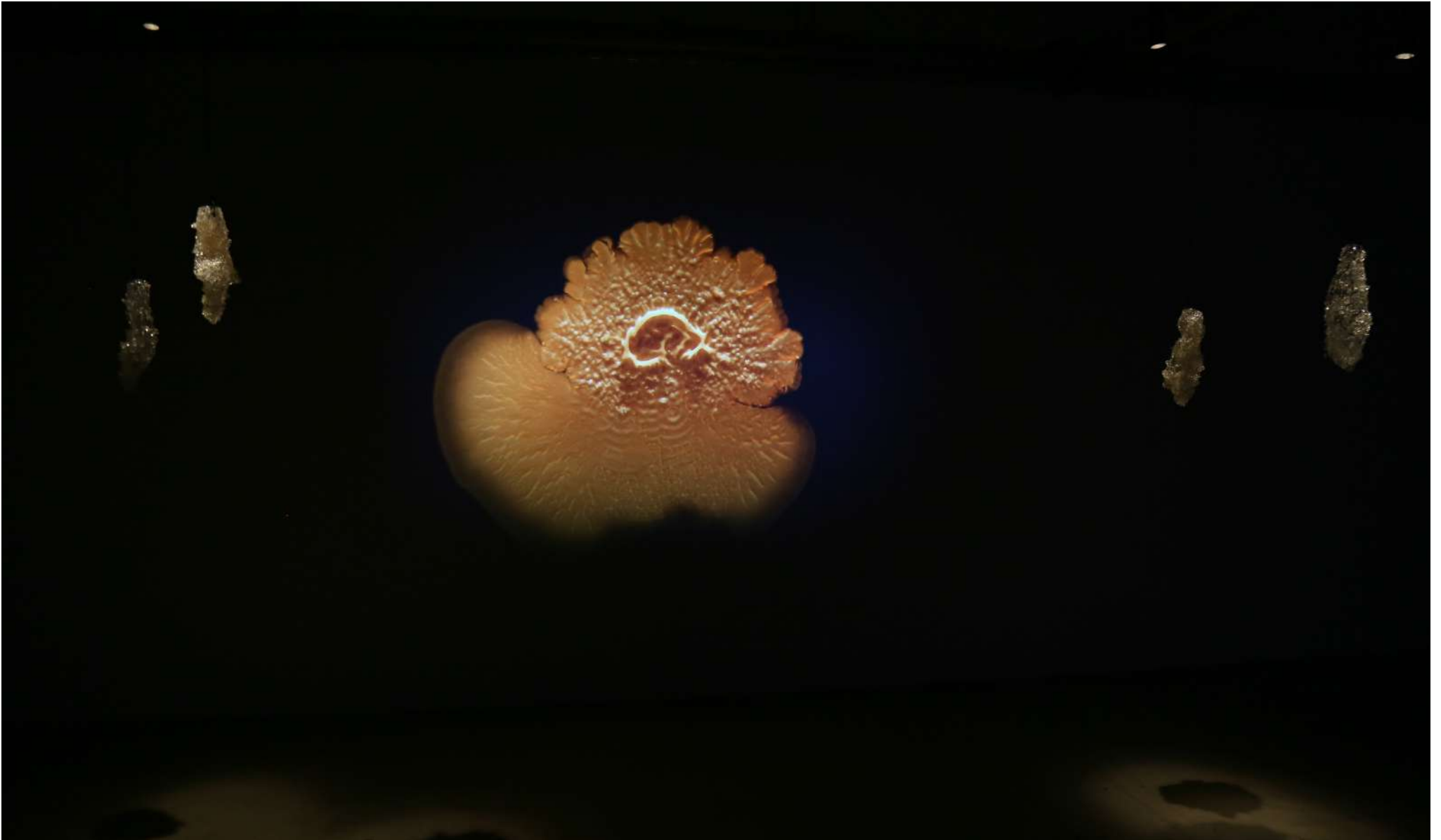
I propose an understanding of matter as an active historical agent. In my installations, mineral, manufactured, and living components interact through physical forces: gravity, fracture, erosion, decay, and metamorphosis, unsettling conventional definitions of resource, commodity, and waste.

MICRO MINING ECOLOGIES

MICRO MINING ECOLOGIES connects the microbial worlds of the Salar de Atacama with the afterlife of lithium batteries. Bringing together living cultures, glass sculptures, moving image, and generative sound, the installation holds the pressures of mineral extraction in tension with the possibility of material recirculation.

Glass vessels echo the forms of salt crusts and host bacterial bioleaching processes by local strains from the Atacama desert to recover lithium and other critical minerals from discarded batteries of mobile phones. Cameras track subtle microbial color shifts within the vessels and translate them into sound. A second sonic layer draws on computer vision applied to time-lapse images of bacterial growth, giving sensory form to changes that unfold beyond direct perception.

The installation holds a tension open, proposing mineral recirculation as an ecological and political question inseparable from the living landscapes on which technological futures depend. Through color and sound, it makes these relationships perceptible and opens the possibility of composing them otherwise.



MICRO MINING ECOLOGIES

Installation view

Glass sculptures with biological processes, video projection, and bio sonification

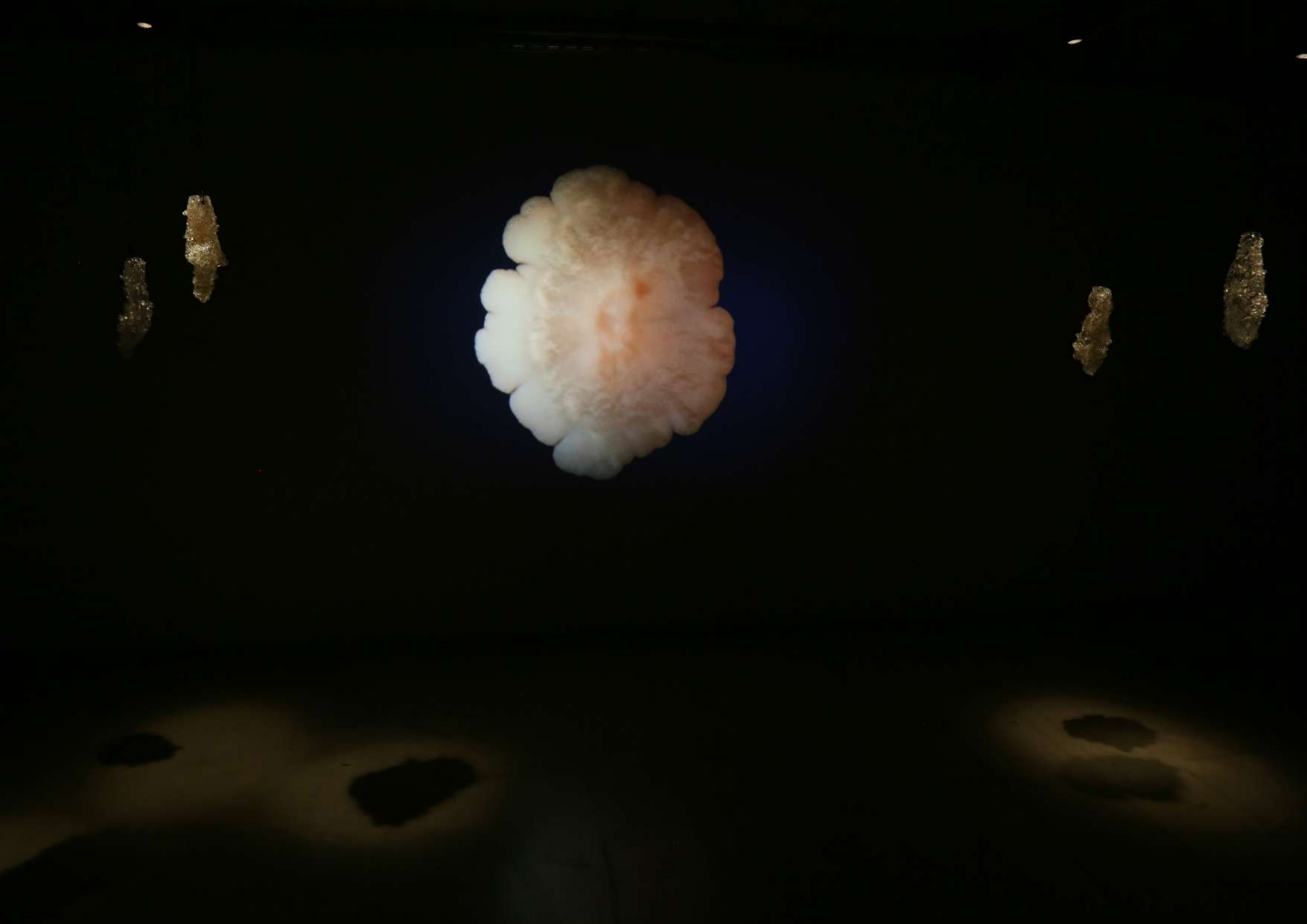
1000 x 500 x 300 cm.

Semibreve Festival, Gnracion

Braga, Portugal

2025

<https://www.isidoracorrea.com/ecologias-micro-minerales-micro-mining-ecologies#11>







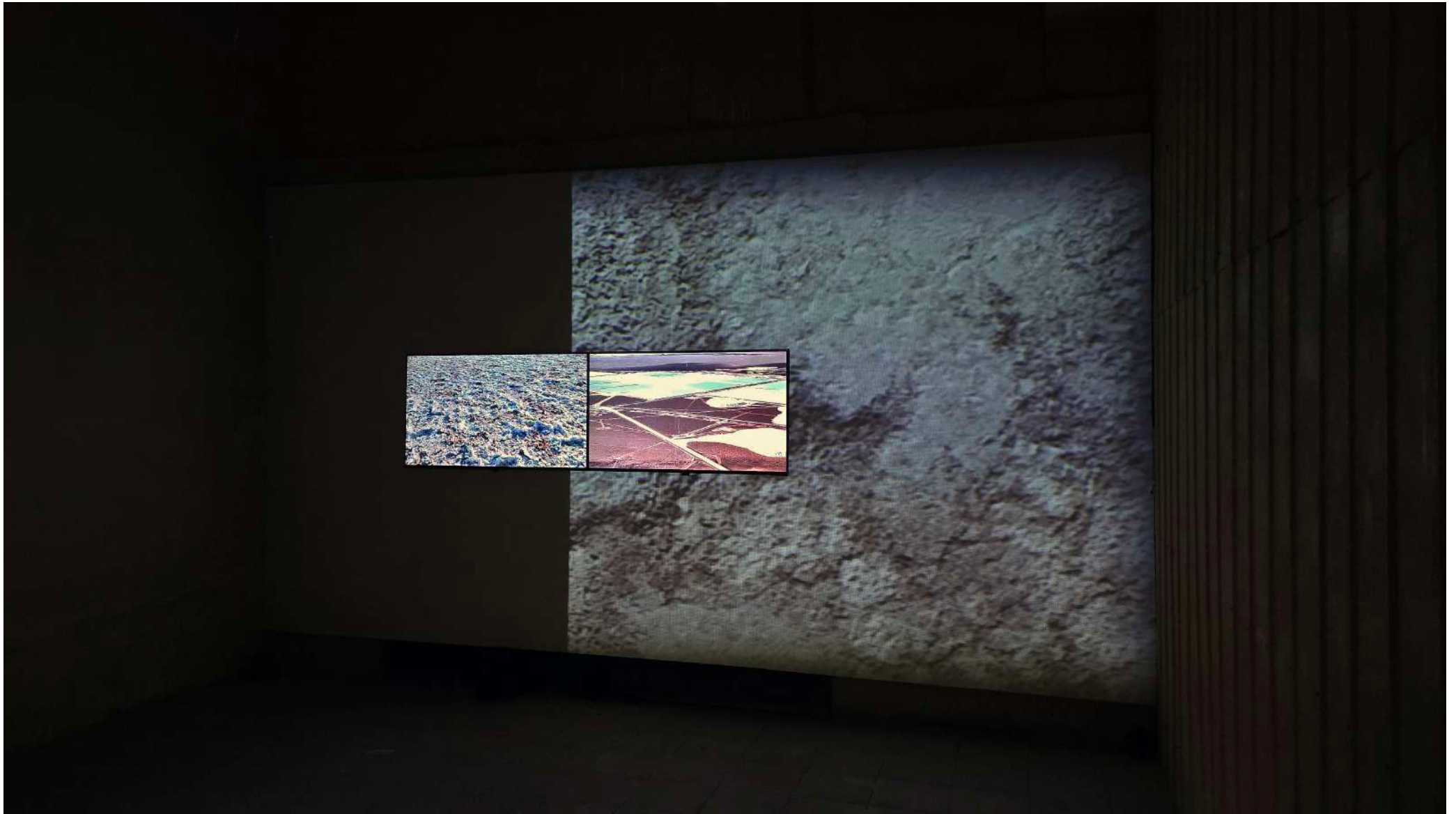




STRATA

STRATA offers a critical reading of the energy transition through its material traces, situating the Salar de Atacama as a territory where the historical, geological, and biopolitical strata that underpin lithium extraction become visible. The work conceives of the landscape as an archive in continuous sedimentation, where each stratum—mineral, biological, and industrial—acts as a force of friction. Through visual, material, and sonic layers, the installation creates a space of sedimentation, transaction, and conflict. Porous surfaces, crystallizations, and superimposed images entangle extractive practices with the salt flat's geo-histories, revealing a mineral and biological heritage strained by extractive industries operating on a planetary scale.

The three-channel video installation, two LCD screens and a projection, presents field recordings from the salt flat. Lithium brine evaporation ponds and saline formations associated with bacterial activity are brought into dialogue with a soundscape of environmental recordings and data sonification: the thermal cracking of the salt crust, wind currents, resonances of extractive operations, and the sonic translation of lithium brine extraction volumes over a seven-year period. Images and sounds overlap and collide, bringing mining operations and conservation zones into friction and exposing the relations of dependence and resistance that shape these ecosystems under intensive water and mineral extraction.



STRATA

Installation view

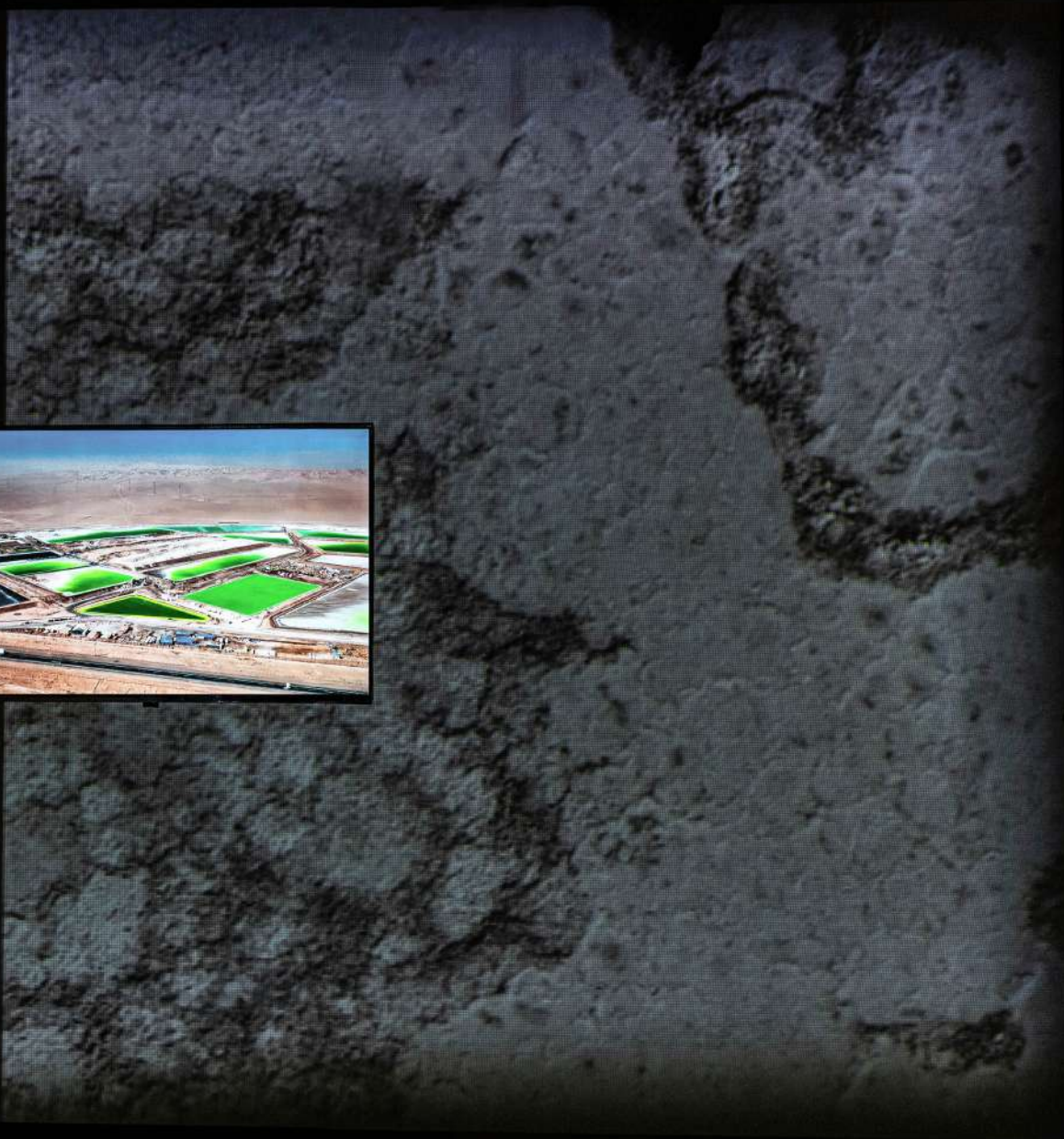
Three-channel video installation: video projection and LCD screens, 50'

800 x 250 cm

SACO Biennial: *Dark Ecosystems*

Antofagasta, Chile

2025







STRATA

Video Instalation detail

<https://www.youtube.com/watch?v=nYvMvLJ9HDA&t=8s>

2025

SHAPES OF DISAPPEARANCE

SHAPES OF DISAPPEARANCE, begins in Peldehue, a territory scattered with the bones of dead animals. Its name means “place of mud” in Mapudungun, yet it is now among the driest areas of central Chile. On land ceded at no cost by the Chilean Navy to the multinational mining company Anglo American, the hardiest **espinos** and **algarrobos** persist against advancing desertification. Beneath them, the bones of cows and goats catch the intense sunlight.

Correa gathers these remains and reduces them to ash to reformulate an eighteenth-century English recipe for bone china, a material tied to the colonial production of luxury objects. She uses it to cast the shapes of stones and branches collected at the site. With each successive casting, she removes a measure of porcelain slip. As though the material itself were undergoing drought, the forms diminish: each is singular, like an echo losing volume with every repetition until it disappears.

An archive of projected images, fragments of **espino**, **quintral** flowers, and traces of mining activity, moves across the porcelain, giving the sculptures color, texture, and motion while returning them symbolically to the landscape from which they came. SHAPES OF DISAPPEARANCE makes perceptible the painful continuity between strategies of colonial conquest and the extractive histories of the present.

Carolina Castro Jorquera



SHAPES OF DISAPPEARANCE

Installation view

Replicas of stones and branches in bone china,

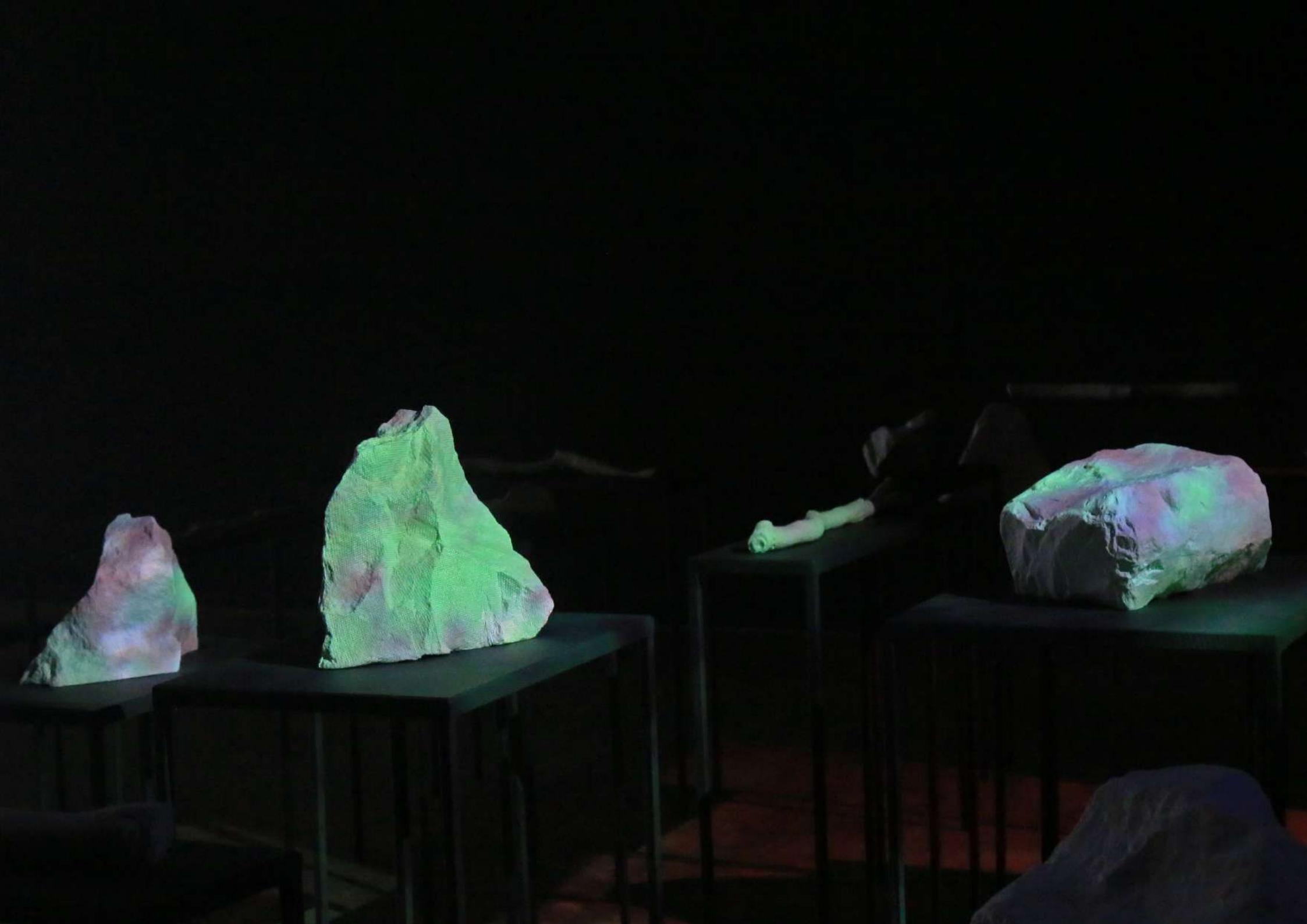
Video projections and sensors

800 x 800 x 100 cm.

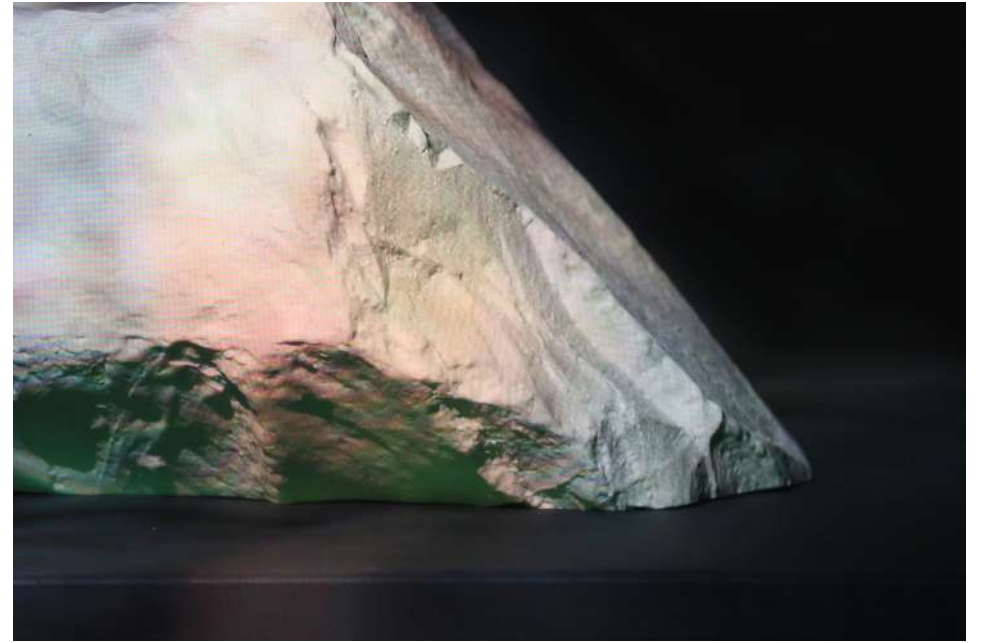
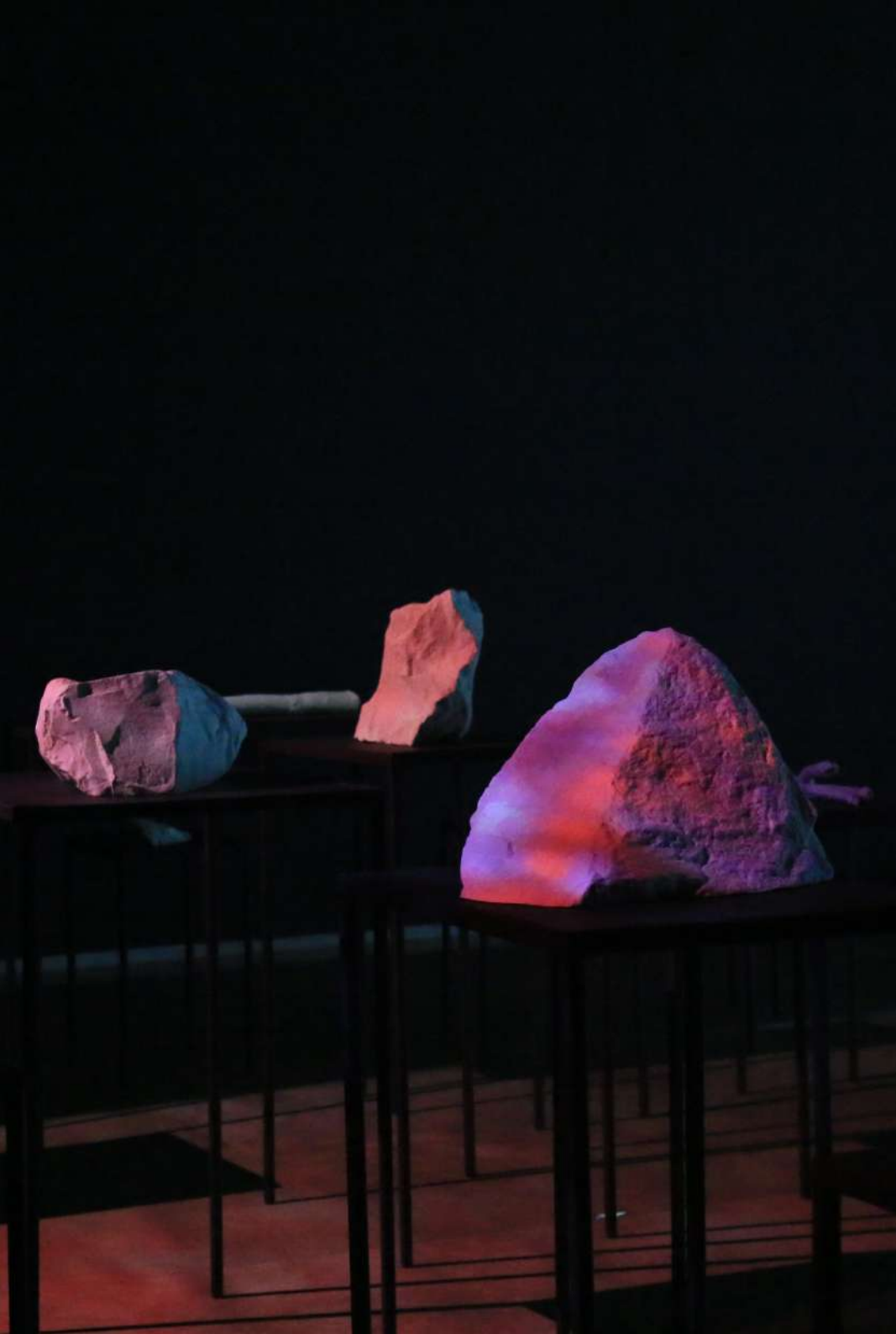
Patricia Ready Gallery

Santiago, Chile

2022







DOWN RIVER

DOWN RIVER investigates how an introduced species reshapes the relations between animal bodies, native forests, and waterways on Isla Grande de Tierra del Fuego. Developed through fieldwork in Karukinka Natural Park: our territory in Selk'nam, the work unfolds in a landscape marked by violent nineteenth-century colonization supported by the Chilean and Argentine states.

Canadian beavers were introduced by the Argentine Navy in an attempt to establish a fur industry. With no natural predators, they dam streams and flood the roots of native lenga trees. Their presence carries the afterlife of that failed industry into the island's ecology: an economic project that continues to transform its waterways and forests.

During a residency at Karukinka, I traced the marks of their teeth through the forest and collected part of a fallen lenga tree gnawed by beavers. Suspended in the exhibition space alongside photographs and video, the tree becomes a material record of an altered landscape and of the histories that continue to move through it.



DOWN RIVER

Installation

Lenga tree, steel cables.

400 x 75 x 30 cm.

Rodolfo Andaúr curatorship

Cultural Center of Spain

Santiago, Chile

2021





DOWN RIVER
Video and Photography installation
350 x 90 cm



HORIZON (C)

HORIZON (C) takes its name from the soil profile. Beneath its more developed layers, this horizon contains weathered mineral matter associated with the material from which soil forms. The title turns the idea of a horizon downward, toward what usually remains hidden beneath a landscape.

The work brings ceramic clays and minerals from different territories into a series of prismatic sculptures. Bands of natural clay color run through each volume, marking the different earths and minerals from which it is made. These layers carry distinct origins, condensed into a single body. Arranged together, the prisms form a fractured terrain: a constructed geology that belongs to no one place.

In these sculptures, the accumulation of strata is also a history of displacement. Extraction moves mineral matter away from its geological context and into systems of production; the work compresses that movement into form. As Chilean territories face degradation and desertification, the C horizon becomes an unstable point of origin, holding traces of several landscapes at once.



HORIZON (C)
Combined clays and minerals
Variable dimensions
El Tranque Cultural Center
Santiago, Chile
2019-2020

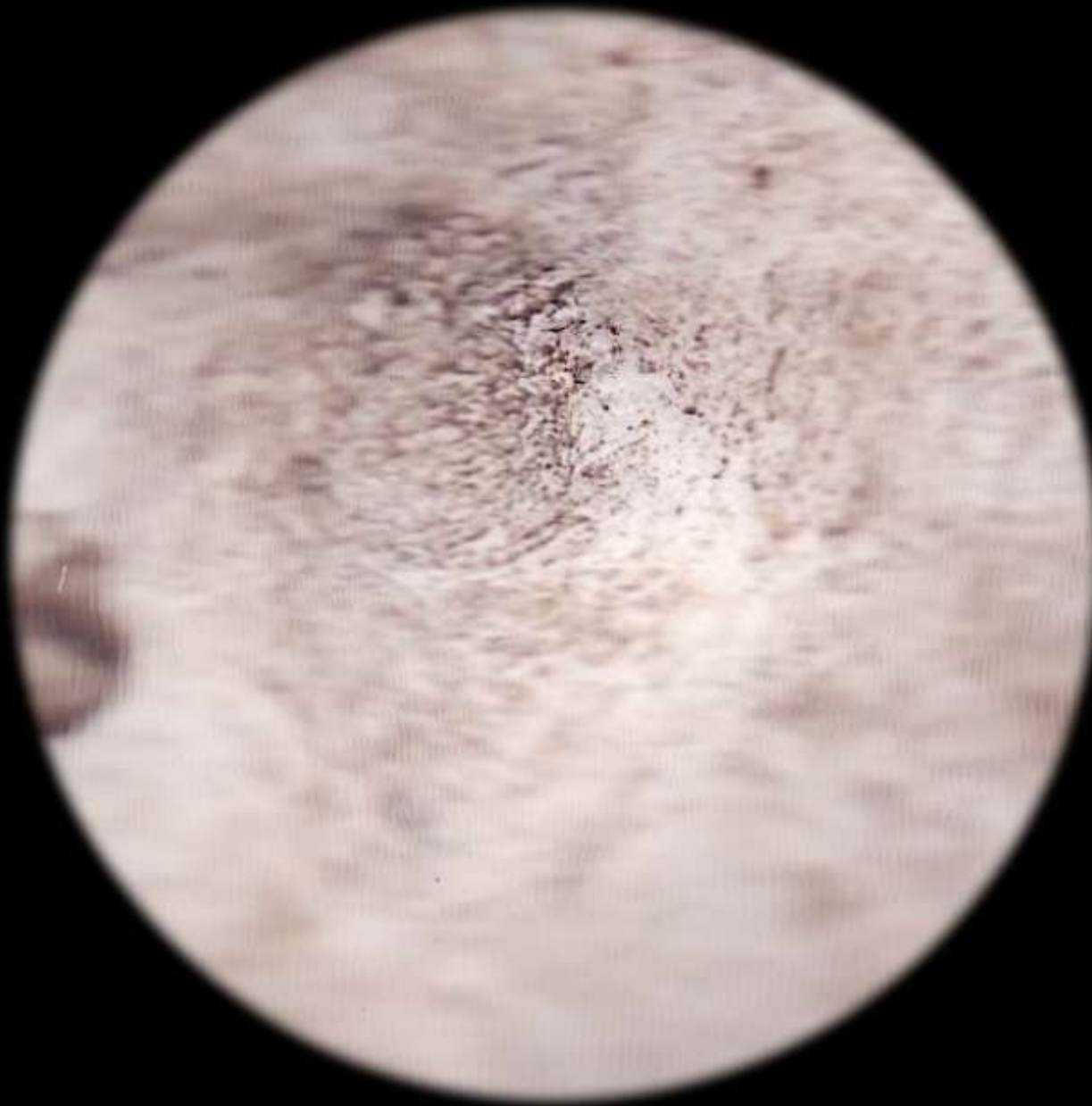


NATURAL STATE

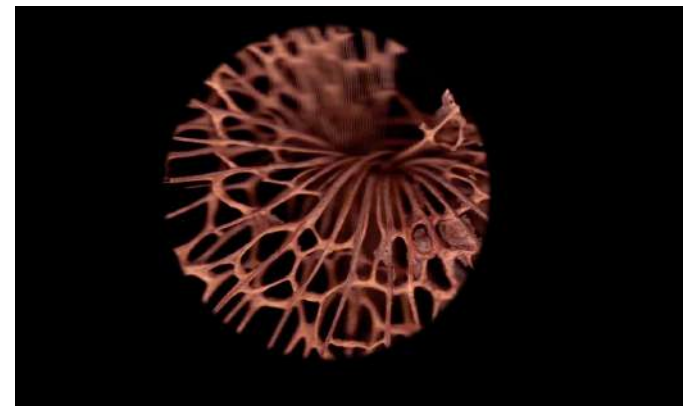
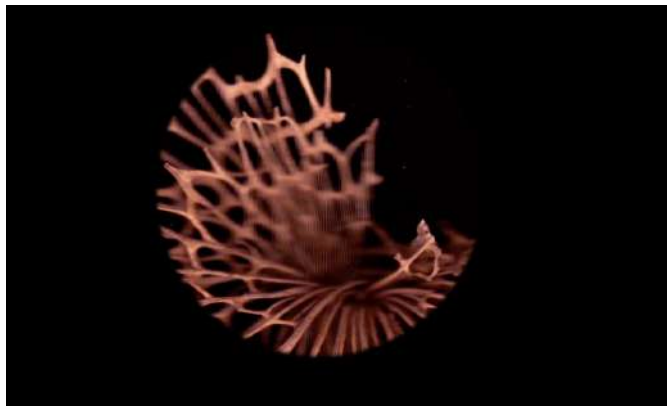
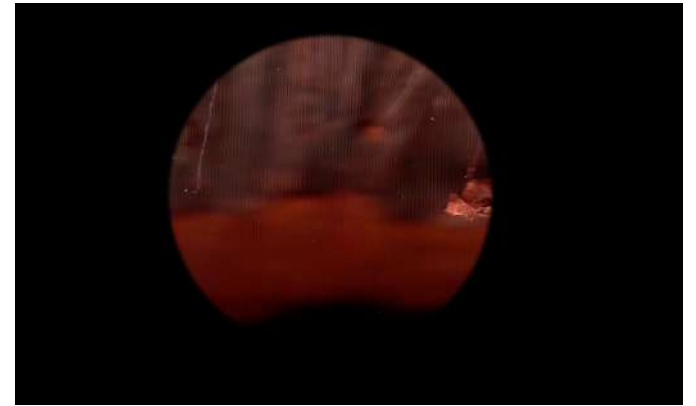
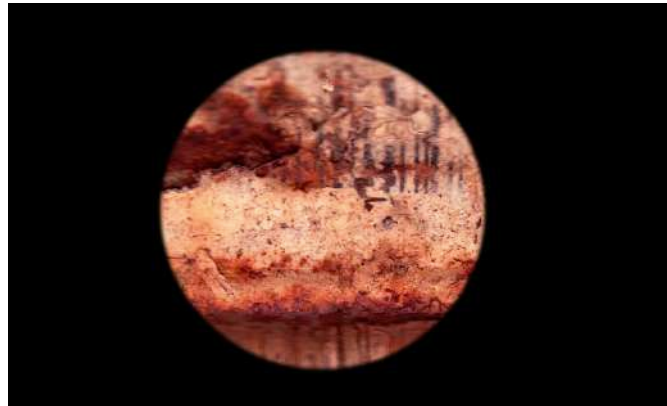
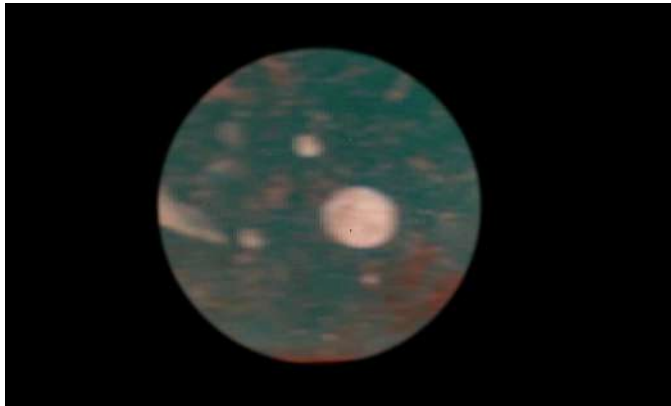
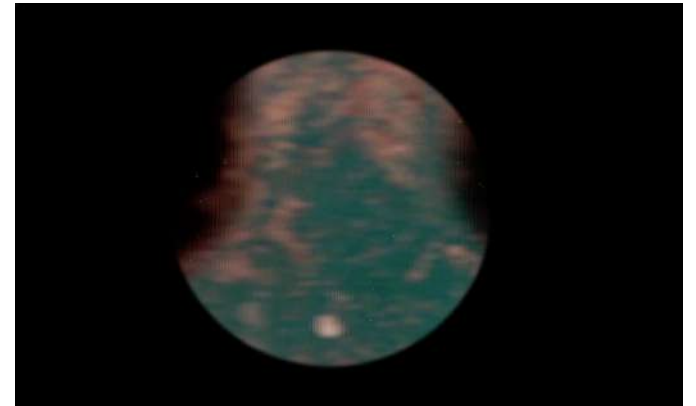
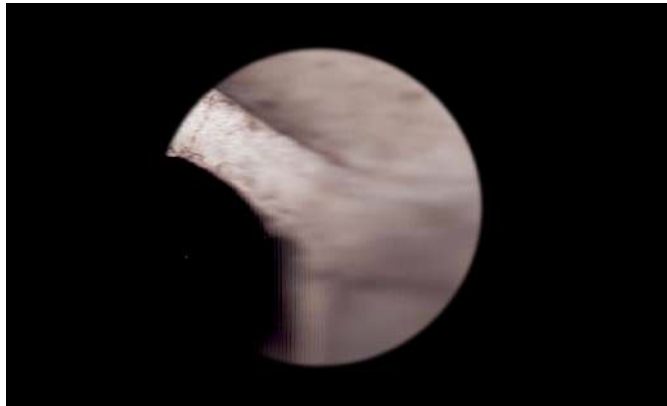
NATURAL STATE follows a walk from the Andes toward the sea along roads between rural and urban areas of central Chile. Ninety fragments found along the route—animal bones, leaves from native trees, industrial waste—were collected and scanned. I then traced a downward path across each still image by hand, recording the passage through screen capture. Sequenced in the order of collection, the resulting videos turn each object into a terrain to be traversed. The journey through the landscape repeats at the scale of its remains.

Seen through a circular mask, the descent passes through textures while the outer contours of each fragment fall away. One surface gives way to the next, bringing animal, vegetal, and industrial matter into close proximity. The work uses this shifting view to unsettle the distance that roads, fences, and other infrastructures seem to place between the natural and the human.

These fragments were gathered in territories marked by water scarcity and desertification, where intensive water use for agriculture and mining has altered rivers and wetlands. NATURAL STATE follows the traces of that change along the roadside. Each downward passage crosses the boundaries through which we try to divide a landscape whose materials remain entangled.



NATURAL STATE
Video projection
15'
200 x 200 cm
Ross Cultural Center, Pichilemu
2020
<https://vimeo.com/395972036>



NATURAL STATE

Sequence of screen recordings of found remnants: a cow's jawbone, a paintbrush, and a fragment of a decaying plant.

<https://vimeo.com/395972036>



THE WEIGHT OF THINGS

THE WEIGHT OF THINGS begins with remnants gathered from sidewalks: leaves, feathers, and branches alongside plastic, concrete, and other manufactured debris. Photographed and printed at life size, they are suspended by silk threads that pass across and beyond the edges of the images. The support holding each photograph in place becomes visible.

The fragments are paired in counterweight. A branch holds a piece of plastic; a fragment of concrete supports a leaf; a broom handle balances a feather; a piece of burst balloon, a seed. Each pairing gives physical consequence to materials that might otherwise pass unnoticed.

The installation brings organic and industrial remnants into a precarious relation of mutual support. Its threads trace dependencies that extend beyond the photographic frame, while the balance remains vulnerable to the slightest shift. Here, weight emerges through relation: through what each fragment holds, and what holds it in turn. The lightness of the seemingly insignificant gains substance through resistance; the artificial order is sustained by the natural one.







THE WEIGHT OF THINGS

Digital photography

18 images in counterweight, silk thread and eyebolts
600 x 230 cm

Intervention in an abandoned apartment building
for the exhibition *Este puede ser el Lugar*
Carmen 36, Santiago, Chile
2018

CORRELATION

CORRELATION began with a ceramic fragment found among the remains of a British settlement established for nitrate extraction in northern Chile. Its presence evoked a foreign domestic object embedded in a landscape already shaped by the exploitation of its minerals.

From that fragment, the work expanded through the gathering of used ceramics in secondhand markets and stones in natural sites across northern, central, and southern Chile. Joined into sculptural units, they bring apparently opposed qualities into physical tension: smooth and rough, light and heavy, fragile and resistant. They also reveal a material correspondence. Silica is present in many rocks and ceramic bodies; the manufactured object retains a geological dimension within its altered form.

Pieces of the landscape become objects, while used ceramics reveal their kinship with the ground. Held together through weight, fit, and resistance, stone and ceramic retain the distinct marks of erosion, firing, and use. Their contact keeps these different histories legible within materials that remain closely related.

CORRELATION

Rocks, ceramic objects, metallic and marble tables
120 x 220 x 350 cm
Focus Object Subject,
Cecilia Fajardo-Hill curatorship, ChAco, Santiago Chile
2017







COUNTERFOCE

COUNTERFORCE emerged during the URRRA Residency in Buenos Aires, from walks along the Río de la Plata near the Costanera Sur Ecological Reserve. The reserve took shape on artificial ground formed from demolition debris. Marble, granite, cement, and brick removed from the city's buildings became a substrate on which plants and animals took root.

I collected fragments of granite countertops, tiles, moldings, and marble from this terrain and photographed them. Printed on fragile cotton paper, the images are propped up by pieces of rubble. The sheets fall like another layer of the city, while the photographs seem heavier than the materials holding them in place.

This reversal carries the history of the site into the installation. What the city discarded supports both a new habitat and images of what has disappeared. The balance remains precarious, as if the city were held in place by the remains of its own demolition.





COUNTERFORCE
Digital Photographs and demolition materials
Variable dimensions
IX International Biennial of Bolivia SIART, Joaquín Sánchez curatorship, National Museum of La Paz
2016



PHASE TRANSITION

PHASE TRANSITION began in 2014 during a residency in Scotland. Along the political borders of the United Kingdom, I gathered animal, plant, and manufactured remnants and made molds of their forms. I cast the replicas in recycled Chilean copper discarded by British industry.

Back in Chile, I gathered volcanic rocks in the south, pairing each one with a copper cast of equivalent weight. Suspended by copper wires and pulleys, stone and metal hold each other in balance. In parallel, I collected water from Chilean rivers receiving residues from copper mining. Frozen in glass vessels, the water expanded until the glass fractured; its broken pieces were displayed at the entrance to the installation.

Two passages from liquid to solid give PHASE TRANSITION its structure. Molten copper takes the form of remnants found in Britain; Chilean river water expands as it freezes, breaking the glass that contains it. Volcanic rocks hold the copper casts in balance, while the metal carries another transformation through the work: from a resource extracted in Chile to British industrial waste and, finally, return to Chile into sculptural matter.





PHASE TRANSITION

Fused copper elements

Variable dimensions

Glenfiddich residency, Scotland

2014





PHASE TRANSITION

Fused copper elements in balance with volcanic
rocks

Patricia Ready Gallery, Santiago, Chile

2015

<https://vimeo.com/431341650>





PHASE TRANSITION
 Broken glasses and copper shelf
 1800 cm
 Patricia Ready Gallery, Santiago, Chile
 2015
<https://vimeo.com/431569316>



ON VIOLENT NATURE

ON VIOLENT NATURE began with walks across northern Chile, through territories whose borders were redrawn after the War of the Pacific, when Chile annexed lands from Peru and Bolivia. The work brings political boundaries into contact with geological fractures and the economic interests attached to the ground.

Stones collected along the route were carved into replicas of ammunition used in the war. Arranged in a vitrine according to where they were found, they become both fragments of a landscape and images of the violence that divided it. Alongside them, water-filled glass vessels hold stones gathered from the Andes, along waterways, and toward the sea. Each stone catches on the rim through its irregular shape, placing its weight against the fragility of the glass. Across the sequence, fractured mountain stones give way to forms worn smoother near the coast.

The installation ends with a stone found at the foot of a glacier, split into two nearly equal halves when water entered a fissure and expanded as it froze. Set beside the carved ammunition, its unworked fracture brings the forces that shape stone into contact with the histories that have cut through the territory.



ON VIOLENT NATURE

Bullets replicas from the Pacific war carved in stone

150 x 30 x 20 cm

José Roca curatorship

Cultural Center of Spain

2014



ON VIOLENT NATURE
Glass vessels, water, and stones
600 x 25 x 6 cm





