

For Immediate Release

September 17, 2025



Constanza Alarcón Tennen, *Sudamericana tiene memoria del aire* (still) from the “Nazca/Sudamericana” trilogy, 2024.
Digital HD Video, 16 min 30 sec. Courtesy of the artist.

Constanza Alarcón Tennen: *Sudamericana tiene memoria del aire*

October 10 – November 5, 2025

Curated by **Laurel V. McLaughlin**

Opening Reception: Friday, October 17, 6–9 pm

Performance: Friday, October 17, 7:30pm

NARS Project Space

The New York Art Residency & Studios (NARS) Foundation is pleased to present **Constanza Alarcón Tennen: *Sudamericana tiene memoria del aire***, an exhibition featuring works by **Constanza Alarcón Tennen**, curated by **Laurel V. McLaughlin**.

Constanza Alarcón Tennen: Sudamericana tiene memoria del aire [The South American plate has memory of air]: is a chapter within Constanza Alarcón Tennen’s larger trilogy “Nazca/Sudamericana” conceived as a poetic and material narrative around a non-scientific relationship between the tectonic

plates of Nazca and South America.¹ The trilogy imagines erotic relational grounds between geological masses through performative elements, audiovisuals, texts, and sound sculptures. Centered in the installation are clay whistles, reciprocal artifacts inspired by pre-Columbian technologies. Around the sculptures, videos, and performances bodies operate in the service of tectonics as phenomena of invisible intensities.

The second volume of the trilogy features a multimedia installation replete with clay whistles, audiovisuals, choreographed performance, and video that synchronize and stimulate audiences' receptions as they are guided inside geological time and outside of a narrative/historical temporality. The project recalls Alarcón Tennen's research from her lived experience in Chile amid seismic activity from the 2010 earthquake, which recalibrated her awareness of the world's material fluidity and permanent movement. The installation embodies Alarcón Tennen's larger practice reflecting upon how radical experiences like tectonic shifts are perceived and remembered. Observations of contradictions between corporeal recollections and scientific underpinnings of geological events create a duality and uncanniness in Alarcón Tennen's preceding works *Earthquake for 15 Singers* (2017) and *Choral, Collective, Tectonic* (ongoing) and inform the first installment of the trilogy, *El prólogo de Nazca* (2021). Ultimately, *Sudamericana tiene memoria del aire* fosters deep connections to the elemental materials of ground and air, as media with which to explore and critique current contemporary relationships with time, technology, and the environment.

Accompanying the exhibition is a risograph publication including contributions from Alarcón Tennen, Jonathan González, Laurel V. McLaughlin, Paola Nava, and Madeline Murphy Turner. Programming during the exhibition would provide opportunities for a performative activation of the installation with ten performers, in addition to a conversation about the trilogy.

Constanza Alarcón Tennen: Sudamericana tiene memoria del aire is organized by Laurel V. McLaughlin in dialogue with the artist.

About the artist:

Constanza Alarcón Tennen is an artist from Chile working at the intersection of sound, sculpture, video, and performance. She is interested in transmaterial dialogues and in recent years has focused her practice in an integrated view on fiction and the possibilities of eroticism, and haptics, as lenses through which to see the world of both human and non-human entities. She graduated from a BFA at Universidad Católica de Chile and the MFA in Sculpture at Yale University. Her work has been shown internationally at venues such as PS122 (NY), Patricia Ready Gallery (Santiago), The XIII New Media Biennial (Chile), Atelierhaus Salzamt (Linz), among others. She has participated in residencies such as The Vermont Studio Center (VT), Delfina Foundation (London), B.A.S.E Tsonami (Valparaíso) and AIM at the Bronx Museum (NY). Alongside her artistic practice, Constanza is a teacher. She not-so-recently published her first poetry compilation as an artist's book with Otra Sinceridad independent press.

¹ The tectonic plates of Nazca and South America are located near the continent's coastline, from Chile to Colombia.

About the curator:

Laurel V. McLaughlin, PhD, is a writer, curator, art historian, and educator working as the Curator and the Director of the Collective Futures Fund at Tufts University Art Galleries. She has shared her scholarly and curatorial work in conferences ranging from Performance Studies International, Universities Art Association of Canada Conference, the College Art Association, and the Association of the Study of the Arts of the Present. She has published writing in *BOMB Magazine*, *The Brooklyn Rail*, *Contact Quarterly*, *Performance Research*, *ASAP Journal*, *Women & Performance*, among others and recently co-edited the multidisciplinary reader *Tania El Khoury's Live Art: Collaborative Knowledge Production* (Amherst College Press, 2024). McLaughlin's curatorial work has been supported by the Terra Foundation for American Art, the Helen Frankenthaler Foundation, the Dutch Consulate of New York, the Andy Warhol Foundation for the Visual Arts.

The New York Art Residency and Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well as engaging the local community in Brooklyn and the Greater New York area. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.

The NARS Galleries are open Monday - Friday from 12 to 5 pm. For further information, please contact us at www.narsfoundation.org / info@narsfoundation.org / 718-768-2765.



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