

# Fourth Movement

Counterclockwise Rotation

**Claudia Huenchuleo Paquien 2022**

**San Francisco State University/ Fine Arts Gallery**

## Counterclockwise Rotation

Sound constitutes space. –Dylan Robinson

Building on my previous work, *Invisible Forces* (2019), in which I used my kultrun, a Mapuche ceremonial drum, I decided to recreate the piece by bringing the sound of the instrument instead of the object into the gallery. *Invisible Forces* created associations of past and ethnographic objects that I did not want to display in my new piece *Four Winds: A Cartography of East*. In the new work component is the incorporation of sound. Four-channel audio piece in reference to the cardinal points emphasizing the drum- kultrun symbology).



*Invisible forces* speaks about the struggle to resist extractivism and colonial power by the Mapuche people in relation to the Chilean State. The territory is invoked through burned and gold leaf encrusted ropes mingled with paper leaves in reference to the foye tree, that along with the Kultrun drum, are both used in ceremonial and political events for Mapuche people.

*Four Winds: A Cartography of East*, is a four-channel sound installation with a duration of 04:32 minutes. The kultrun's power resides in the sound, which creates the sense of present and immediacy. It also connects to the fact that this instrument is always present in political negotiations between Mapuche people and the government of Chile.

Following the xwélmexw (Stó:lō/Skwah) artist, writer and curator Dylan Robinson's premise that "sound constitutes space," *Four Winds: A Cartography of East* explores my own associations with the four directions and their sonic qualities to discuss "critical listening positionalities".

Robinson describes in his book *Hungry Listening* critical listening positionalities as "a practice of guest listening, which treats the act of listening as entering into a sound territory, constituted through lived experience of movement across our lands." "Listening is perhaps always a listening through, or in relation with land."<sup>1</sup>

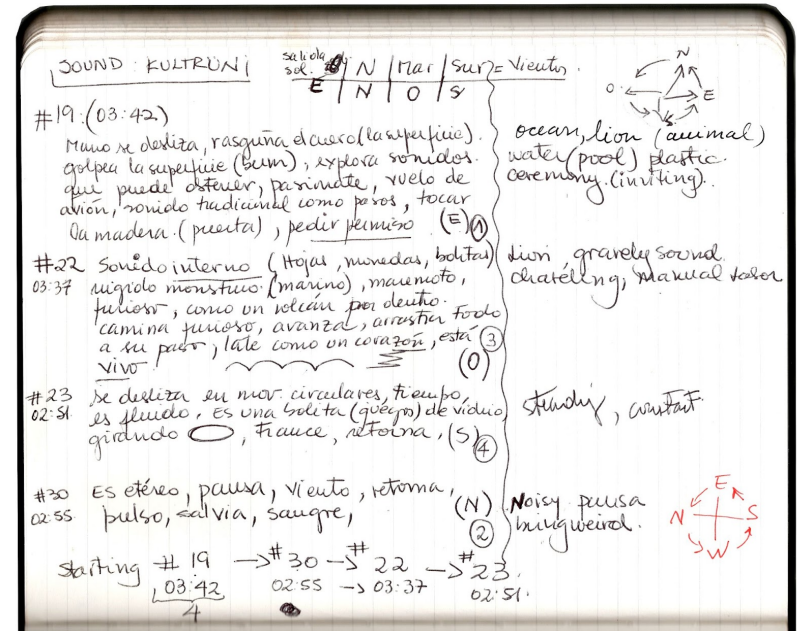
Following this understanding of sound, I approach sound territory not with static boundaries of settlement, instead, I am interested in experimental sound as a perceptual experience of listening in relation to space. As well as, the conversations about the problematic ideologies embedded in perception and hence aesthetic judgments.

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<sup>1</sup> Robinson, *Hungry Listening*, 53.



The Four Winds: A Cartography of East (2020-2022), four-channel sound installation and a compass. Sound played with a Kultrun, a Mapuche ceremonial drum, 04:32 minutes. Sound design and mix by Maya Finlay.



Journal with my notes about the sonic qualities and their association with the four directions.

*Four Winds: A Cartography of East* does not replicate traditional indigenous songs, and remains opaque in relation to indigenous traditional sound knowledge. The settler mindset is driven by the hunger/desire to extract resources, which translates into perception oriented toward extracting knowledge that is useful for individual purposes, and not necessarily in relation to the larger context where the sound-source might come from. *Four Winds: A Cartography of East* opens questions about how to imagine decolonial forms of sound compositions that consider listening in relationship to place and sound, and the space where the piece is presented considering our positionality as listener.

[\[Nagpa Kūrūf-East\]](#)

[\[kompa kūrūf-North\]](#)

[\[waywen kūrūf- South\]](#)

[\[pürapa Kūrūf-West\]](#)

(Click on each wind to listen.)

I created *Four Winds: A Cartography of East* in collaboration with Maya Finlay, a Canadian sound engineer, to propose a composition that includes the symbolism present in the iconography painted in every kultrun and its form; a cross that divides the drum's face into quarters and represents the *meli witran mapu*, or fourfold division of the world. Mapuche people conceive the cosmos as an entity formed for four dimensions. This symbolism includes the four planes of space, and the space above, center (skin) and below (wood base) the kultrun.

The *Four Winds: A Cartography of East* proposes a conversation in relation to place, sound and noise reflecting on the fourfold divisions of the world taking the movement principles from the Mapuche cartography in which East is the main point of reference. The sonic arrangement follows a counterclockwise movement starting with the East channel and continues with North, West, and South respectively.