



ATELIER ALEXANDER SUTULOV ALL TIMES PUBLICATIONS 2010 - 2013

RECICLA PROJECT USACH 2017

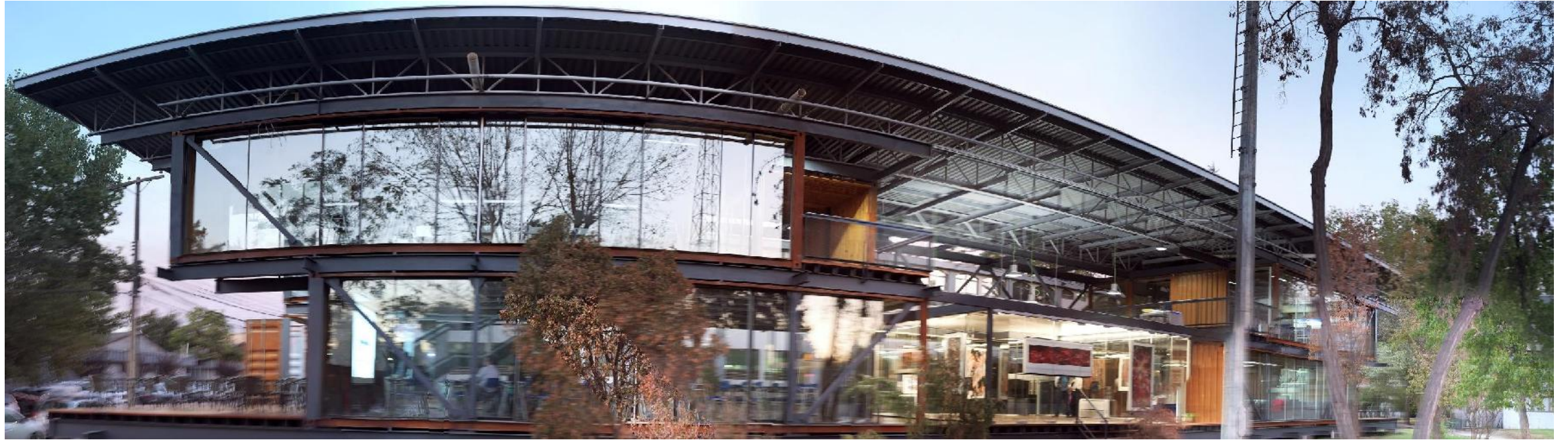
MURAL OF ALL TIMES EINSTEIN + NERUDA 2018

CONFERENCE NUFFIELD COLLEGE / OXFORD UNIVERSITY 2019

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ALEXANDER SUTULOV / RECYCLE BUILDING INSTALLATION

MARCH THROUGH MAY 2017

UNIVERSITY OF SANTIAGO, CHILE



Atelier Alexander Sutulov Publications



Viernes, 24 de marzo de 2017



Artista visual, Alexander Sutulov, realiza instalación en Edificio Recicla de la FAE

Noticias

En la sala multiuso del recién inaugurado edificio sustentable "Recicla", se dio inicio a la instalación que abarca dos proyectos, uno sobre la cosmovisión del mundo nerudiano y las teorías de las ondas gravitacionales de Einstein; y el segundo en madera, que dice relación a la depredación del bosque nativo que son remplazados por especies exóticas.

Uno de los objetivos del edificio sustentable Recicla, inaugurado hace unos días, es acercar a la comunidad universitaria al arte ya la música. Es por esto, que se inauguró esta semana, la instalación del artista Alexander Sutulov, en la sala multipropósito de la construcción.



Friday, March 24th 2017

Visual artist, Alexander Sutulov, installs in the FAE Recycle Building.

News

In the multipurpose room of the recently opened sustainable building "Recicla," the installation began, which includes two projects. One on the Nerudian world's worldview and Einstein's theories of gravitational waves; and the second in wood, which is related to the depredation of the native forest that is replaced by exotic species.

One of the sustainable buildings, Recicla, inaugurated a few days ago, is to bring the university community closer to art and music. The reason why, this week, artist Alexander Sutulov's installation was inaugurated at the new building's multipurpose room.

The presentation that consists of fourteen works mixes two projects. The first is a mural that will be placed inside the study hall of the faculty permanently. "This double-sided mural that will be suspended from the ridge has two themes. The first deals with the worldview of the Nerudian world. Its other side is Einstein's recently corroborated theories of gravitational waves," says Sutulov.





Preliminary installation studies which took place beginning of 2017 in view of four permanent mural installations for Recycle Building.



La presentación que consta de catorce obras, mezcla dos proyectos. El primero es un mural que se va emplazar al interior de la sala de estudios de la facultad en forma permanente. "Este mural de doble cara que irá suspendido desde la cumbrera tiene dos temas. El primero trata sobre la cosmovisión del mundo nerudiano. Su contracara es las recientemente corroboradas teorías de las ondas gravitacionales de Einstein", cuenta Sutulov.

El artista visual y ex alumno de la Universidad de Santiago de Chile, explica que el segundo proyecto que está actualmente en exhibición, consta de un relieve con listones de madera enchapada con un grabado en la cara de un bosque de araucarias.

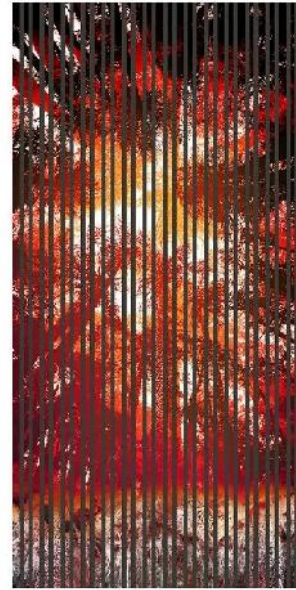
"La madera que es reciclada: raulí, pino Oregon, laurel y roble; y son una metáfora a la depredación del bosque nativo que es remplazado por especies exóticas", añade Sutulov. El proyecto RECICLA-continúa el artista- nos invita a una doble reflexión que me hace recordar en un antiguo proverbio ruso: "el descubrir algo nuevo, es siempre volver al pasado. El tejido permanente de la vida, en cómo se van hilando y entretejiendo sus distintos eventos; propone en el acto de creación, una disyuntiva entre el pasado y el futuro que fragua el presente. Bajo esta premisa, la obra exhibida estratifica distintas informaciones de un pasado que insinúa un futuro.

"El observador no tiene porqué saberlo y por ello, que el desarrollo iconográfico que reviste -en forma de grabado- en las caras de los listones laminados, establece una suerte de diálogo plástico en la obra. Lo que busca transmitir es en el contexto de un bosque nativo de araucarias que está siendo progresivamente sustituido por especies exóticas modificando el paisaje originario de nuestra tierra", argumentó Sutulov, agregando que el desafío actual, así como lo demuestra el nuevo edificio de la Facultad de Administración y Economía de la USACH, es proyectarnos en el futuro mediante el uso de la memoria como un elemento constitutivo que nos permita mantener y respetar nuestra esencia.

Mural en Sala de Estudios FAE

La Facultad de Administración y Economía cuenta con la sala de estudios más grande del campus, con 520 metros cuadrados para ser utilizados las 24 horas del día, los siete días de la semana.

En precisamente en este espacio, que Alexander Sutulov instalará una obra pictórica a gran escala que permitirá dar una mirada reflexiva en el tiempo, sobre aquellos pensadores universales que tuvieron una cosmovisión para adentrarse de manera clarividente en la relación del ser humano y el cosmos. "Navegar en dos aguas no es inusual en el mundo contemporáneo en que vivimos. Los conocimientos humanos han alcanzado un punto de inflexión importante y al mismo tiempo, decisivo en lo que respecta las urgencias planetarias de todo orden, que nosotros mismos como seres humanos, hemos provocado. Es por esto, que surge la inquietud por parte de la Facultad de Economía y Administración de la USACH, en cómo plantearse una obra pictórica a gran escala al interior de la recientemente remozada sala de estudio", contó el artista.



The visual artist and former student of the University of Santiago de Chile explain that the second project currently on display consists of relief with wood slats veneered with an engraving on the face of an araucaria forest.

"The wood that is recycled: raulí, Oregon pine, laurel and oak; and they are a metaphor for the depredation of the native forest that is replaced by exotic species," adds Sutulov.

The artist continues -the RECYCLE project- invites us to a double reflection that reminds me of an old Russian proverb: "to discover something new, is always a return to the past. In how they are spun and interwoven its different events, life's permanent fabric proposes in the act of creation, a dilemma between the past and the future that forges the present. Under this premise, the exhibited work stratifies different information from the past, leading to a potential future.

"Without the observer necessarily acknowledging, the iconographic development that covers -in the form of engraving- on the faces of the laminated slats, ultimately establishes a visual dialogue in work. What he seeks to transmit is in the context of a native araucaria forest that is being progressively replaced by exotic species modifying the original landscape of our land ", argued Sutulov. It is adding that the current challenge, as evidenced by the new building of the USACH Faculty of Administration and Economics, is to project ourselves into the future through memory as a constitutive element that allows us to maintain and respect our essence.

Mural in FAE Study Room

The Faculty of Administration and Economics has the most extensive study hall on campus, measuring 520 square meters to be a 24/7 occupancy.

In precisely this space, Alexander Sutulov will install a large-scale pictorial work that will allow a reflective look back in time on those universal thinkers who had a worldview to enter the relationship between human beings and the cosmos clairvoyantly. "Sailing on two waters is not unusual in the contemporary world we live in. Human knowledge has reached a critical turning point and, at the same time, decisive concerning planetary urgencies of all kinds that we as human beings, we have provoked. This is why the concern arises on the part of the Faculty of Economics and Administration of the USACH, in how to propose a large-scale pictorial work inside the recently renovated study room ", said the artist.

In this context, the figure of Pablo Neruda emerges at the national level, whose epic focused on the notion of the Andean world with "Heights in Machu Pichu," where his return to origin occurs precisely, in his reunion with stone and metal.





The Recycle Building at the University of Santiago Campus became an iconic landmark where thousands of students walk in and out 24/7.



En este contexto, surge a nivel nacional, la figura de Pablo Neruda, cuya épica centrada en la noción del mundo andino con "Alturas en Machu Pichu", donde su regreso al origen se produce precisamente, en su reencuentro con la piedra y el metal.

"De manera preliminar, los estudios exhibidos dan cuenta sobre los siete ejes o arquetipos que definen como vehículo transitivo la cosmovisión nerudiana. Esto va desde una visión crepuscular, el portento de sus musas, el mundo mitológico en las diabladas, el sentido de su travesía existencial como nave auto contenida y su eco en las profundidades marinas a través de sus caracolas", dice Sutulov.

En la contra cara del mural, que será suspendido desde la cumbrera de la sala en forma apaisada, aparece el epitafio de Albert Einstein basado en su recientemente corroborada teoría de las ondas gravitacionales. Este último planteamiento del físico alemán, presenta de manera prístina la plasticidad del universo y lo más revolucionario: la curvatura del tiempo.

"Su representación constituye un verdadero desafío, una ventana que se abre de manera infinita a, por ejemplo, modelos cíclicos en un escenario o universo eckpyrotico - conflagración, ekpyrosis-, en referencia en la filosofía estoica a la destrucción y recreación del mundo en el fuego. Y es en este punto, donde se encuentran Neruda y Einstein, como un en un diálogo de contra caras, enraizado en el movimiento pendular y natural de la existencia en su forma de sístole y diástole; tensión y distensión; luz y oscuridad, de vida y de muerte", enfatiza.

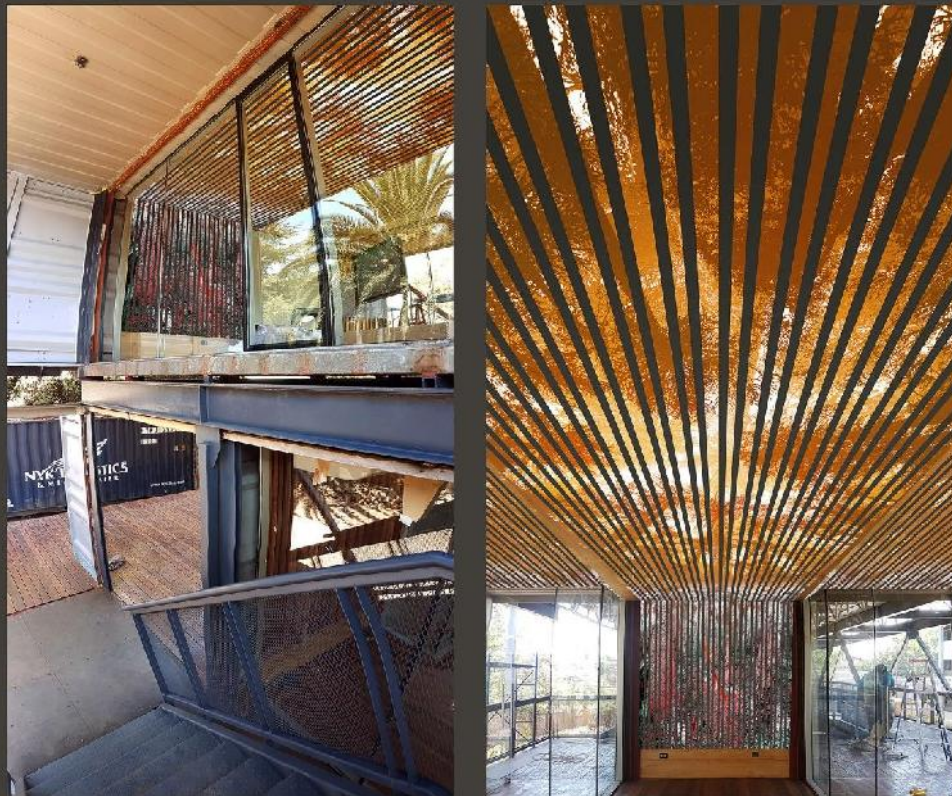


"In a preliminary way, the exhibited studies report on the seven axes or archetypes that define the Nerudian worldview as a transitive vehicle. It ranges from a twilight vision, the wonder of its muses, a mythological world in the *Diabladas*, the sense of an existential journey in a self-contained ship, and the resounding sea echo reverberated in a seashell," says Sutulov.

On the reverse side of the mural, which will be suspended from the room's ridge in a landscape form, appears the epitaph of Albert Einstein based on his recently corroborated theory of gravitational waves. This latest approach by the German physicist presents in a new way the plasticity of the universe and the most revolutionary thing: the curvature of time.

"Its representation constitutes a real challenge, a window that opens infinitely to, for example, cyclical models in an ekpyrotic scenario or universe - conflagration, ekpyrosis-, referring in Stoic philosophy to the destruction and recreation of the world. At this point, where Neruda and Einstein meet, as one in a dialogue of against faces, rooted in the pendular and natural movement of existence in its form of systole and diastole; tension and relaxation; light and darkness, of life and death ", he emphasizes.





El proyecto **RECICLA** nos invita a una doble reflexión que me hace recordar en un antiguo proverbio ruso: "el descubrir algo nuevo, es siempre volver al pasado..." El tejido permanente de la vida, en cómo se van hilando y entretejiendo sus distintos eventos; propone en el acto de creación, una disyuntiva entre el pasado y el futuro que fragua el presente. Bajo esta premisa, la obra exhibida estratifica distintas informaciones de un pasado que insinúa un futuro...

La fragmentación vertical es concebida a través de listones laminados en raulí, laurel, pino Oregón y roble, los que alguna vez fueron elementos constructivos de un convento en Valparaíso y posteriormente rescatados para volver a ser parte activa de las aulas de esta Casa de Estudios y así impregnarlas con la trascendencia de la historia.

El observador no tiene porqué saberlo y por ello, que el desarrollo iconográfico que revisita -en forma de grabado- en las caras de los listones laminados, establece una suerte de diálogo plástico en la obra. Lo que busca transmitir es en el contexto de un bosque nativo de araucarias que está siendo progresivamente sustituido por especies exóticas modificando el paisaje originario de nuestra tierra.

El desafío actual, así como lo demuestra el nuevo edificio de la Facultad de Economía y Administración de la USACH, es proyectarnos en el futuro mediante el uso de la memoria como un elemento constitutivo que nos permita mantener y respetar nuestra esencia.



The **RECYCLE** project is an invitation to a double reflection that makes me think of an old Russian proverb: "to discover something new is always to return to the past ...". The permanent fabric of life, in how its roots are spun and interwoven. Different events; proposes in the act of creation, a dilemma between past and future that forges the present. Under this premise, the exhibited work stratifies further information from a history that hints at a potential end.

In turn, the vertical fragmentation is conceived through laminated slats in Raulí, Laurel, Oregon, and Roble, which are part of a lived history of woods that were a constructive element of a convent in Valparaíso. Although from the explicit, the observer does not have to know it, the iconographic development that covers in the form of an engraving on the faces of the laminated slats, creates an echo of sorts about a visual dialogue in the context of Araucarias native forest, which is progressively replaced by exotic species.

Today's challenge is presented by the University of Santiago's Faculty of Economics and Administration new building. We project ourselves in the future to use memory as a new constitutive element to return to the essence of our origin.

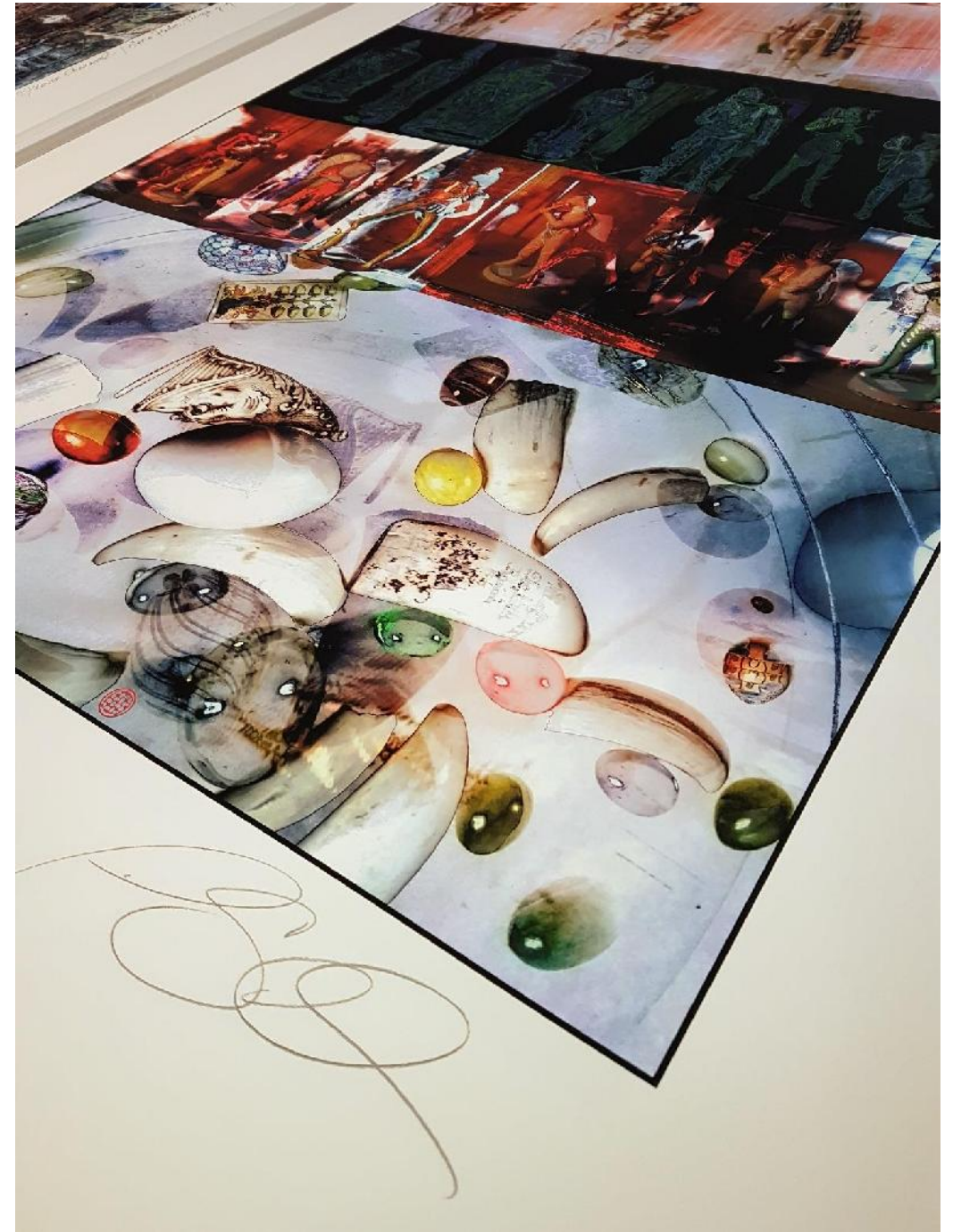


“Cuja V, Study V” & “Padecimiento” are morphological studies concurrent with Neruda’s Isla Negra surrounding landscape, this were some of the key elements that led the Mural of All Times genesis.





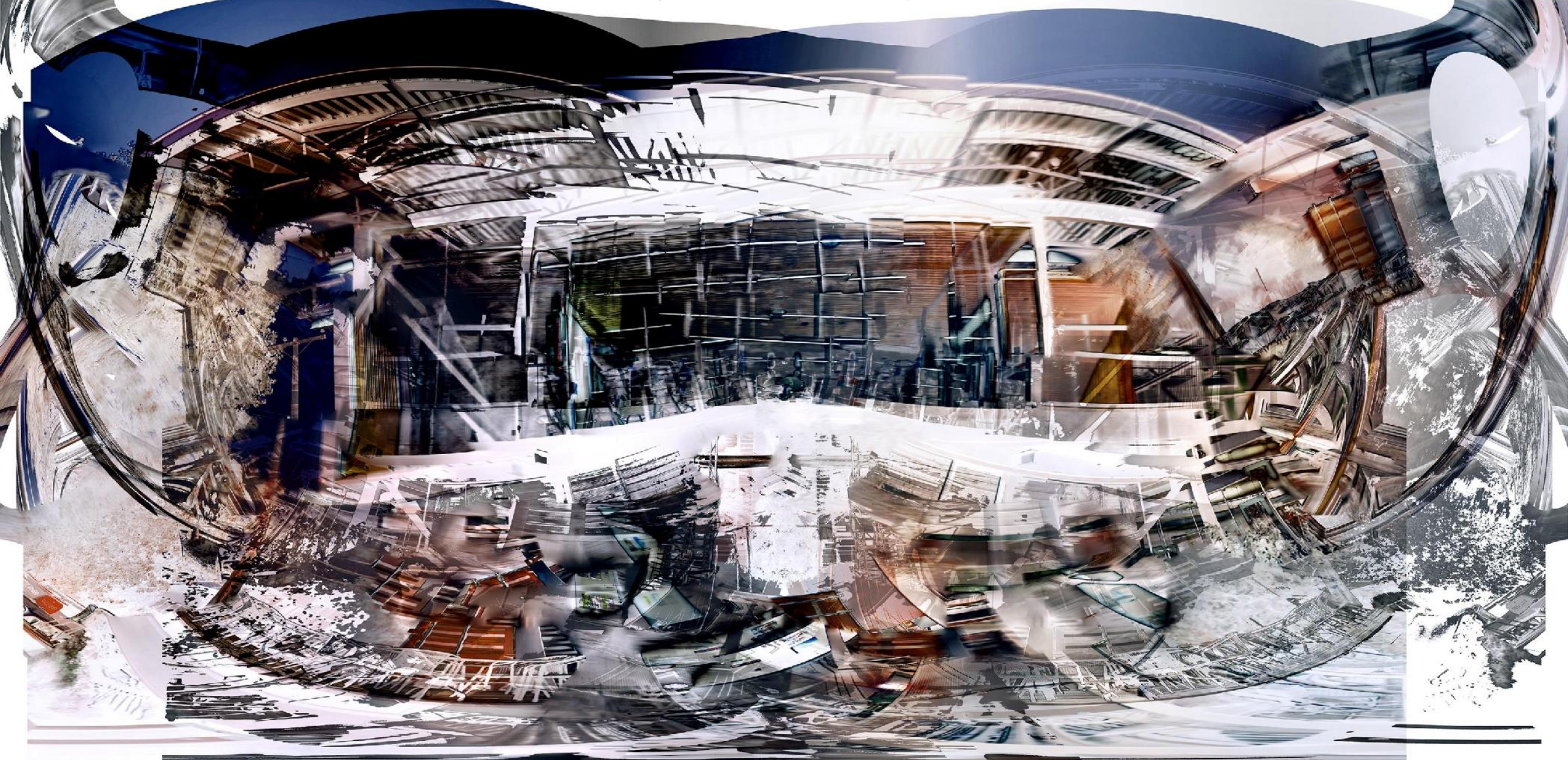
"Diabladas": Nerudian archetype promoting mestizaje





ISLA NEGRA NERUDA RESIDENCE ICONOGRAPHIC SURVEY
"EADAS CIEGAS" / STONE, TIME & AIR SERIES
3K ULTRACHROME ON MUSEO 350G / 152CM X 76CM / A.A.S. 2016

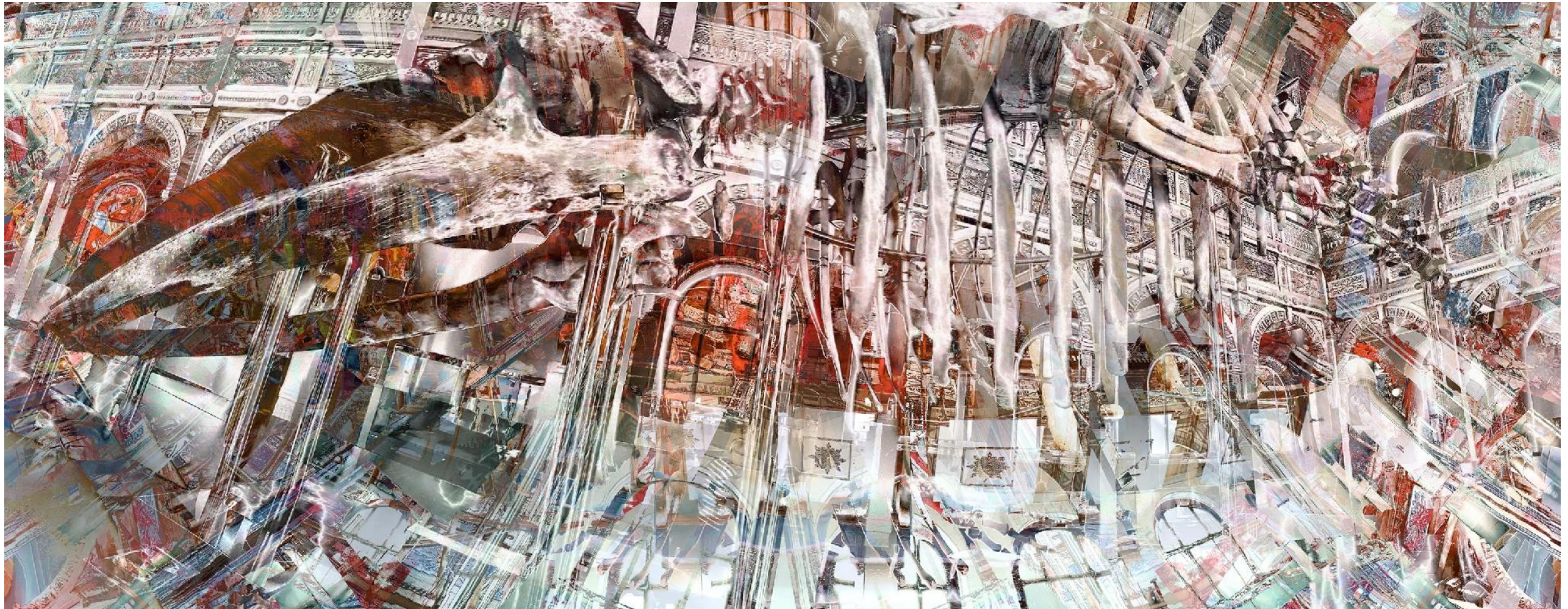




Important transition from Nerudian archetypes into anatomic studies of cetacean bone structure to be conceived as one of the most evolved forms in the universe, a preamble to Einstein's Gravitational Wave Theory.



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Cetacean Bone Structure Study I
NATURAL HISTORY MUSEUM / SANTIAGO CHILE 2016

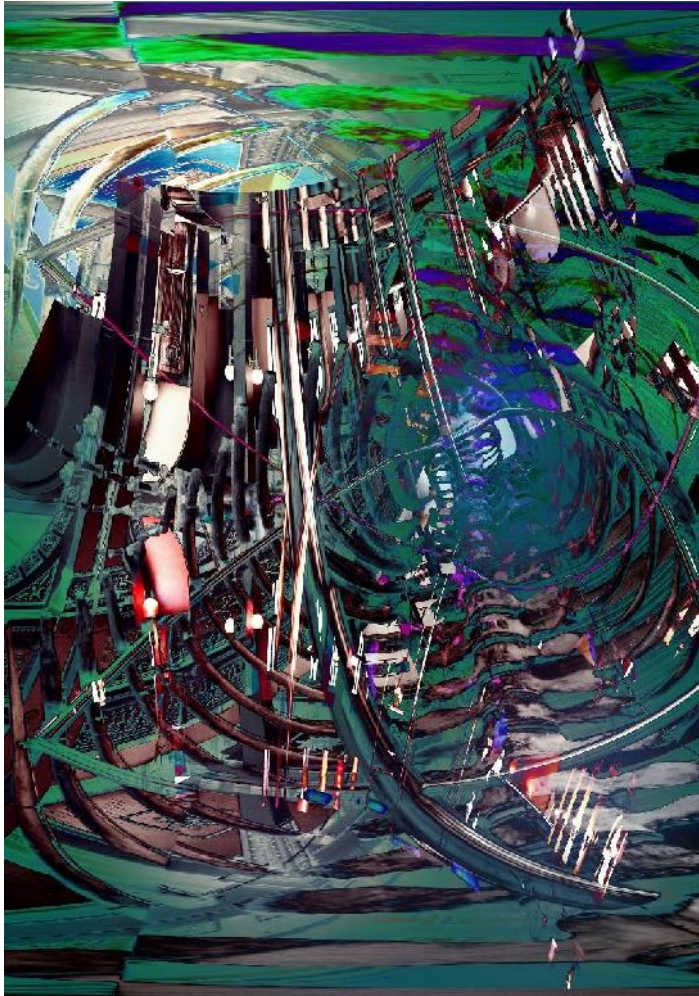


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Cetacean Bone Structure Study II
NATURAL HISTORY MUSEUM / SANTIAGO CHILE 2016





MURAL OF ALL TIMES / EINSTEIN + NERUDA



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MURAL DE TODOS LOS TIEMPOS

PIEDRA, TIEMPO Y AIRE

COSMOVISION NERUDIANA

ONDAS GRAVITACIONALES

TEORIA DE ONDAS GRAVITACIONALES DE EINSTEIN



Atelier Alexander Sutulov

Santiago del Nuevo Patrocinio, junio del 2018

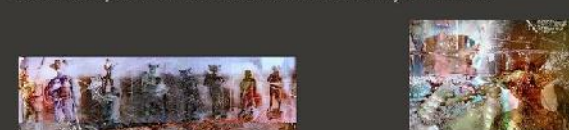
Se puede entender el destino de las naciones a partir de sus herencias que interactúan desde la fecundidad de sus raíces con una visión externa que ejerce su influencia como un exoesqueleto. En este contexto, el génesis del mural de *Todos los tiempos* toma forma y fondo en base a dos interlocutores como lo son el poeta chileno, Pablo Neruda, quien aporta su energía interna y el físico alemán Albert Einstein, con una concepción que dominó gran parte del siglo XX.

La primera cara del mural que se titula: *Piedra, tiempo y aire*, se fundamenta en una cosmovisión nerudiana, basada en la imaginaria que rodeaba el poeta en su casa en Isla Negra.

El plano visual se rige por cinco ejes que a su vez, constituyen arquetipos resultados de un estudio iconográfico realizado en el lugar. Si bien, sus otras residencias como La Chascona en el barrio Bellavista y La Sebastiana en Valparaíso, también tuvieron un rol protagónico significativo en la vida del poeta; pero Isla Negra fue, sin lugar a dudas, su espacio más íntimo y creativo rodeado por miles de recuerdos que sembraron y nutrieron el camino de su magna obra el *Canto General*.



De izquierda a derecha se observa una segmentación de ocho paneles verticales. El primer arquetipo: *Edades ciegas* integró por los mascarones de proa que acompañaron a Neruda a lo largo de su vida más prolífica. Musas azotadas por la bravura del mar que debieron romper olas y sortear un sinnúmero de tempestades, al igual que él durante su vida fogosa y aventurada que le llevó a ahondar aún más en el tejido humano.



Las diabladas se remiten a la mitología que propicia un fenómeno de transcultura en el ámbito del mundo andino. Dos culturas pre-seculares que

se funden en una creando el mestizaje. Esta pugna entre el bien y el mal es lo que gatilla por un lado, una trascendencia y por otro, la fertilidad de un paradigma que alerta los sentidos.



El Canto de los espíritus: las voces que se perpetúan en el imaginario colectivo nerudiano, tienen un vehículo que fermenta en la mente de sus cultores. Cuales víctimas de un entrapamiento, estos espíritus se hallan contenidos en botellas poli-formes que de pronto se personifican, como deidades o incluso, se reaniman como musas que proyectan áureas difractadas de sus múltiples texturas y colores.



Sonidos olvidados: si bien la noción atávica está arraigada a la madre tierra desde tiempos ancestrales, es sólo el mar y su inschable riqueza la que se vincula a un subconsciente universal. Este plano en Neruda cobra vida desde lo auditivo, cuando el oleaje se perpetúa desde el vacío en el silencio de las caracolas marinas.



Travesía: la idea de desplazamiento en un contexto del dominio de espacios marítimos desarrolla tempranamente en Neruda un rasgo de civilidad. Al igual que el rey Agamenón entierra la daga a su propia hija para conquistar los mares, es la pluma de Neruda como una vela gigante que gobierna todos los océanos iracundos. En esa pasión y vorágine, los eterniza y atrapa en pequeñas y relucientes botellas...

El elemento unificador de *Piedra, tiempo y aire* son sutiles ondulaciones que crean una frecuencia en el plano visual donde los arquetipos descritos transitan desde lo atemporal en una realidad bidimensional que trasciende y se transporta como un puente hacia la otra faz del mural.

La contracara toma el mismo elemento ondulatorio y lo extrapola a lo que se entiende como la *Teoría de ondas gravitacionales* de Einstein.



La composición general toma como leitmotiv el estudio anatómico de la estructura ósea de una ballena que representa unas de las formas biológicas más complejas, produciendo un registro sobre los más de catorce mil millones de años de evolución universal. El medio, si se puede decir, donde navegan estos cetáceos son ocho ondas donde cada una emite una vibración específica siendo la primera, identificada como *Génesis* la que corresponde al panel número cuatro y luego de izquierda a derecha *Primer movimiento* hasta el *Séptimo movimiento* respectivamente.



Los estudios ondulatorios se basaron en pinturas de aborígenes australianos cuya cultura milenaria - más de 65.000 años - trata el sentido del espacio tiempo como onda, frecuencia y vibración en tres manifestaciones ancestrales. La primera es el primer instrumento o la voz humana, con cánticos en monosílabos al interior de cavernas, que emite un eco cuya frecuencia les permite comunicarse con sus ancestros.

El segundo modo es a través de un instrumento de viento llamado Didgeridoo, que de igual manera, produce una vibración ondulante que los aborígenes utilizan para transportarse a lo que en Occidente se entiende como tiempo de sueño o conocido como *Dreamtime* que habla sobre el tiempo fuera del tiempo. Este concepto es lo más cercano a lo que física moderna plantea a partir de la Teoría general de la relatividad de Einstein y su trascendencia en el contexto de las ondas gravitacionales.



La última modalidad es mediante la yuxtaposición de puntos cuyos valores tonales y cromáticos determinados crean un ordenamiento espacial como una suerte de cartografía, un mapa topográfico sugerente que, producto de su morfología, va elaborando una vibración óptica con métricas y ritmos específicos. Estos aparecen en cada uno de los ocho paneles, dispuestos en un plano general cuyo conjunto establece una polcromía que permite al observador adentrarse en un espacio dentro de otro espacio, una frecuencia que captura y lleva visualmente a viajar por el tiempo.

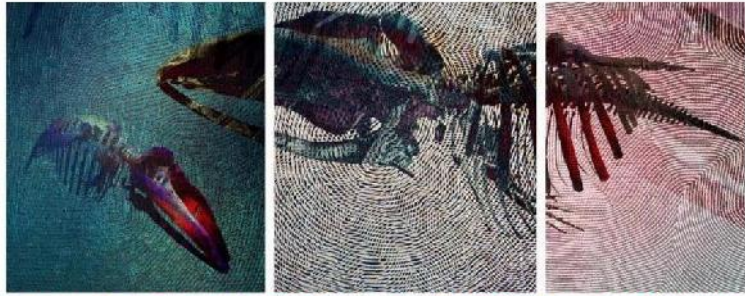


La recopilación materializada por el artista durante ocho meses, logra una síntesis de estas mediciones en un espectro interactivo cromático como luz proyectada, que es la percibida por ejemplo, desde un monitor gráfico. Esta discrimina millones de colores con un campo visual propicio para realizar ejercicios cromáticos en relaciones tanto aditivas como subtractivas. Lo anterior permitió indagar aún más lejos en el contexto de vibraciones cromáticas que responden a un nuevo orden plástico y por ende, una invitación a contemplar lo que Einstein concibió desde una fórmula matemática.

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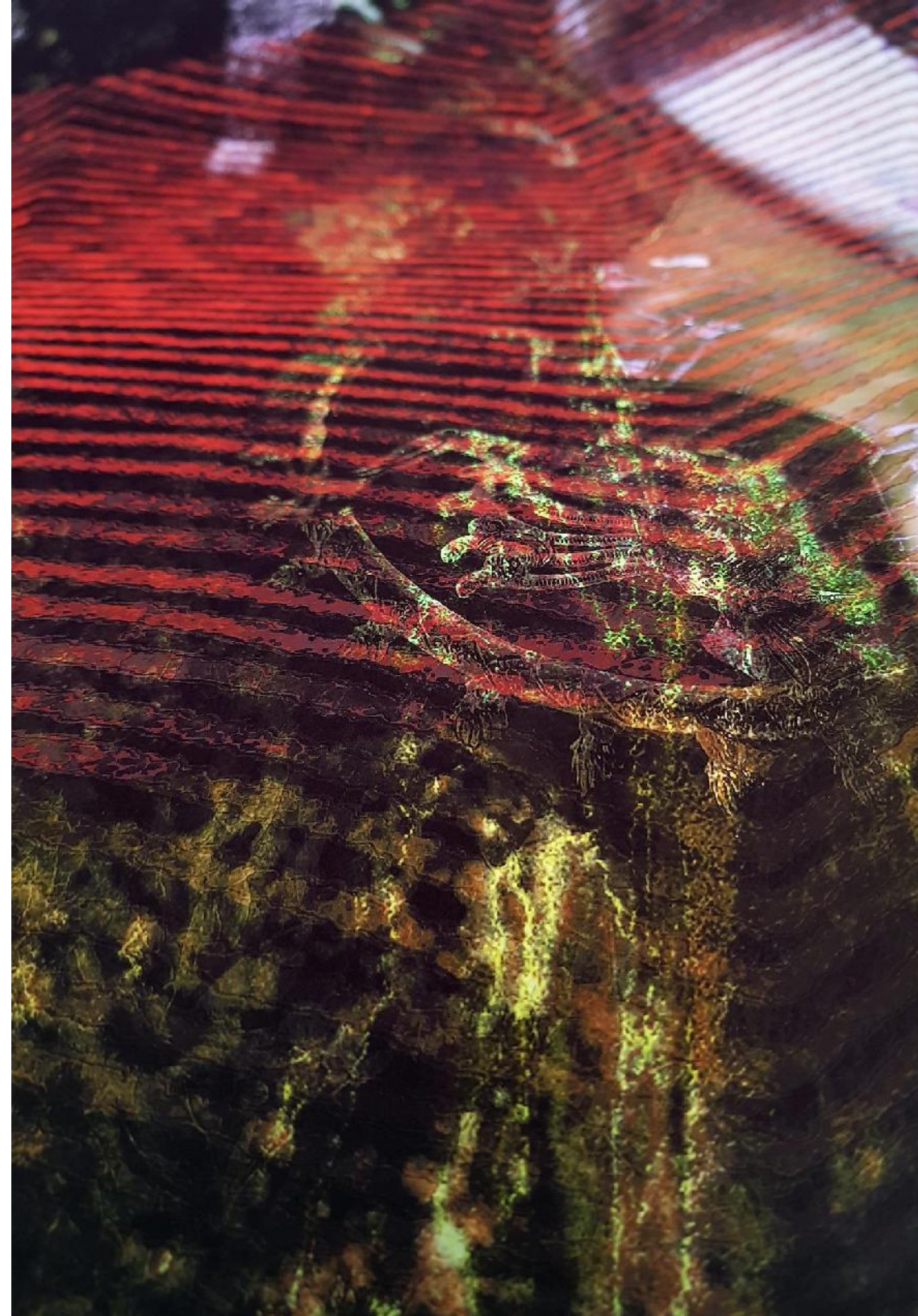


MURAL OF ALL TIMES / EINSTEIN + NERUDA

Countries' destiny originates from their inheritances that interact from their roots' fertility with an external vision that exerts its influence like an exoskeleton. In this context, the genesis of the *Mural of All Times* takes shape and background based on two interlocutors such as the Chilean poet, **Pablo Neruda**, who contributes with his internal telluric energy, and the German physicist **Albert Einstein**, with a conception of the universe that dominated a large part 20th century.

The first face of the mural entitled: *Stone, Time and Air*, is based on a Nerudian worldview, attributed to the poet's imagery of his seashore home in **Isla Negra**.

The visual plane is governed by five axes, which, in turn, constitute archetypes, the results of an iconographic study carried out in his unique museum beach house. Although, his other residences, such as *La Chascona* in the Bellavista, Santiago's bohemian neighborhood and *La Sebastiana* in Valparaíso's historical port, also had a significant leading role in the poet's life. But *Isla Negra* was, without a doubt, his most intimate and creative space surrounded by thousands of memories that sowed and nurtured the path of his poetic epic referred to as, *Canto General*.





From left to right, a segmentation of eight vertical panels is defined in five archetypes:

- I. *Blind Ages*: made up of the figureheads that accompanied Neruda throughout his most prolific life. Muses lashed by the sea's bravery, who had to break waves and overcome countless storms, just like him during his fiery and adventurous experience that led him to delve further into human tissue.
- II. *The Diabladas*: refer to the mythology that fosters a phenomenon of transculturation in the Andean world. Two pre-securar cultures merge into one, creating miscegenation. This struggle between good and evil triggers, on the one hand, transcendence and, on the other, fertility of a paradigm that alerts the senses.
- III. *Song of the Spirits*: the voices perpetuated in the collective imagination of Nerudians have a vehicle that ferments in the minds of their cutists. As victims of entrapment, these spirits find themselves contained in poly-shaped bottles that suddenly personify themselves as deities or even are revived as muses that project diffracted golds of their multiple textures and colors.
- IV. *Forgotten sounds*: although the origin of things is rooted in mother earth since ancient times, only the sea and its unfathomable wealth constitute a universal subconscious. Neruda's plane comes to life from the auditory when the waves are perpetuated from the void in the seashells' silence.
- V. *Travesía*: the idea of displacement in the context of maritime spaces develops early in Neruda, a trait of civility. Just as King Agamemnon buries his own daughter's casket to conquer the seas, it is Neruda's feather-like giant sail that rules all the wrathful oceans. In that passion and whirlwind, he eternalizes them and traps them in small, sparkling bottles.



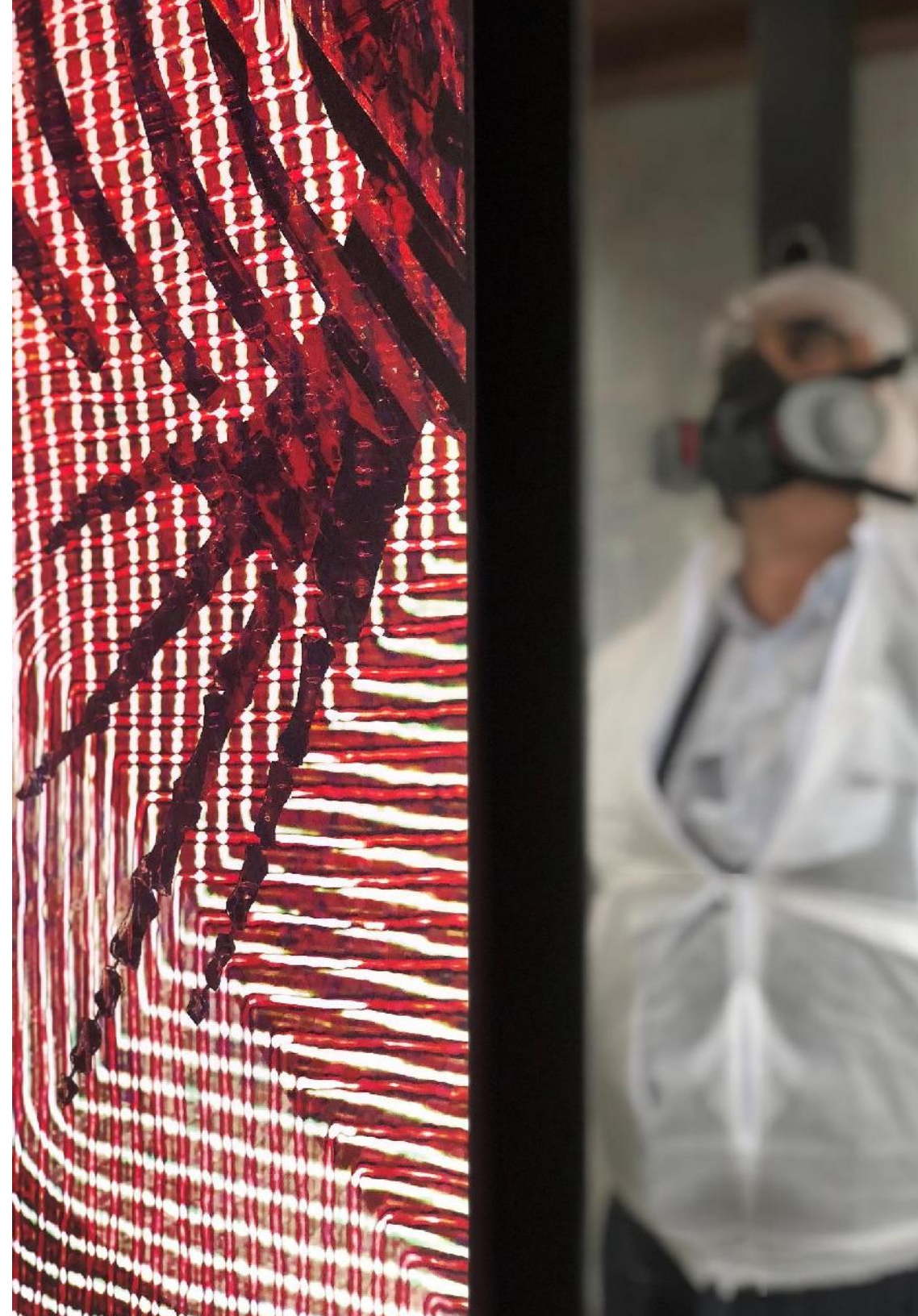
The unifying element of *Stone, Time, and Air* are subtle undulations where the described archetypes modulate from a timeless cosmogony into a two-dimensional iconography that transcends and acts upon as a visual bridge in relation to the counter-face of the mural.

The other side is the continuity of the same wavelike pattern which extrapolates into **Einstein's** *Gravitational Wave Theory*.

The general composition takes its leitmotif from anatomical study of a whale's bone structure that represents one of the most complex biological forms, constituting a record of more than fourteen billion years of universal evolution! If it can be said, where these cetaceans navigate in the general picture frame, eight vertical format wavelike patterns where each one emits a specific wavelength and vibration, the first one, identified as Genesis, which corresponds to panel number four and then from left to right First movement until the Seventh movement respectively.

The wave studies were based on paintings by Australian aborigines whose millenary culture — more than 65,000 years old — treats the sense of space-time as a wave, frequency, and vibration in three ancestral manifestations. The first is the first instrument or the human voice, with chants in monosyllables inside caves, which emits an echo whose frequency allows them to communicate with their ancestors.

The second mode is through a wind instrument called Didgeridoo, which in the same way, produces an undulating vibration that the locals use to transport themselves to what in the West is understood as dream time or known as Dreamtime that talks about time outside weather. This concept is the closest to





what modern physics raises from Einstein's general theory of relativity and its significance in the context of gravitational waves.

The last modality is through the juxtaposition of points whose determined tonal and chromatic values create a spatial arrangement as a kind of cartography. This topographic map develops an optical as a result of its morphology vibration with specific metrics and rhythms. These appear in each of the eight panels, arranged in a general plane whose set establishes polychromies that allows the observer to enter a space within another space, a frequency that visually captures and leads one to travel through time.

Over eight months, the collection materialized by the artist achieves a synthesis of these measurements in an interactive chromatic spectrum such as projected light, which is perceived, for example, from a graphic monitor. It discriminates millions of colors with a visual field suitable for performing chromatic exercises in additive and subtractive relationships. This visual exercise allowed us to investigate even further in the context of chromatic vibrations that respond to a new plastic order and, therefore, an invitation to contemplate what Einstein conceived from a mathematical formula.



Atelier Alexander Sutulov Publications

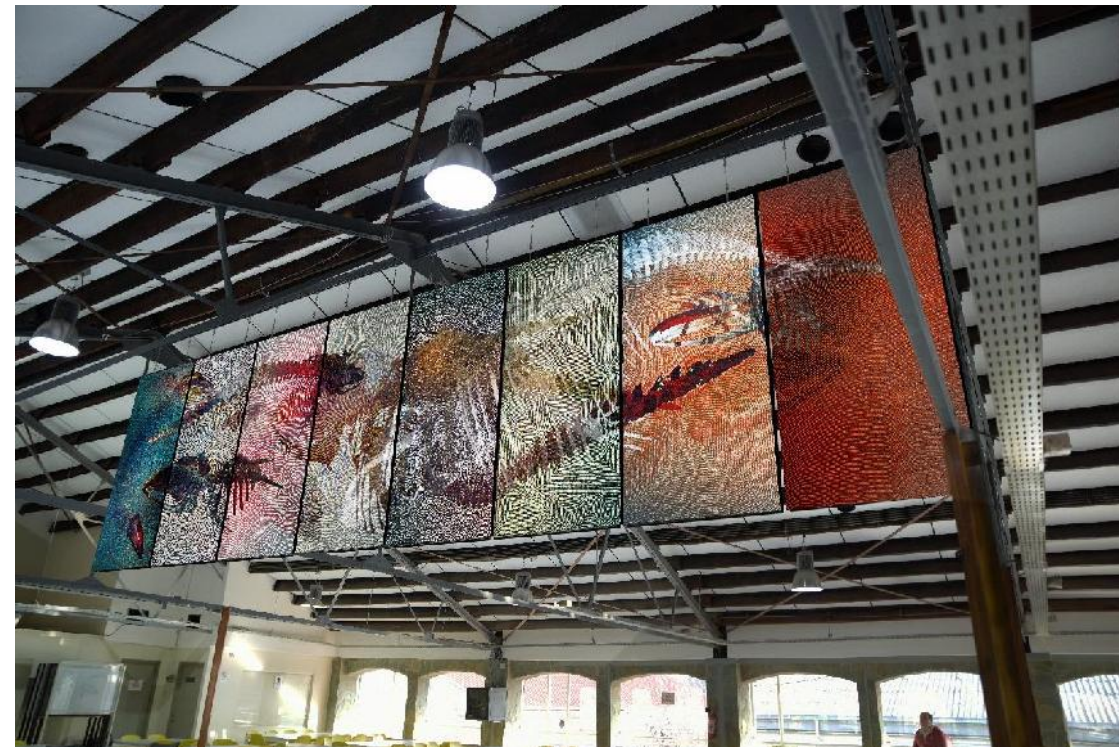
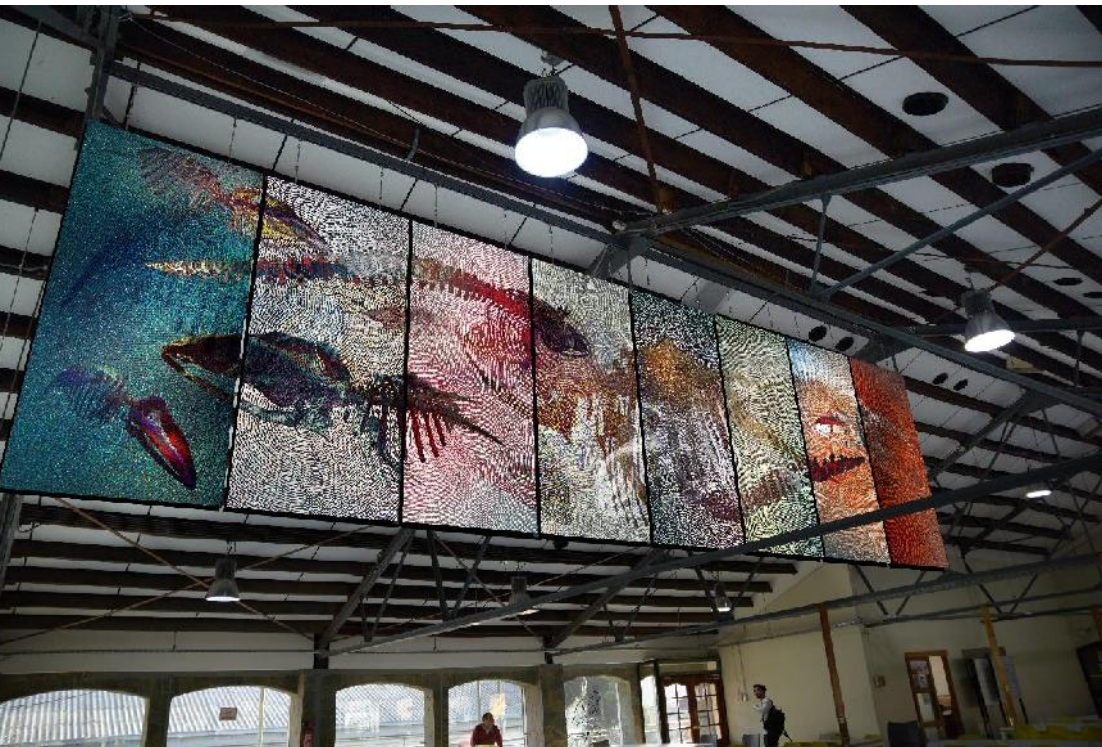


UNIVERSIDAD
DE SANTIAGO
DE CHILE





"Einstein's Gravitational Wave Theory" from Mural of All Times Series / 3K UltraChrome Ink on Melicbond Aluminum Plate / 2.40MT x 8.00MT / University of Santiago School of Economics Study Hall / Santiago, Chile 2018



Atelier Alexander Sutulov Publications



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SPACE SCIENCES LABORATORY
 BERKELEY, CA 94720-7450

November 13, 2020

To whom it may concern:

During an exciting trip to Chile at the end of 2018, I was invited in the capital Santiago de Chile to present a lecture about the recent launch of **Parker Solar Probe** (August 2018), the first human made spacecraft to reach the closest distance to the Sun ever accomplished. The satellite is already in orbit which brings it to a distance 10 times closer than the Earth and in 3 years its orbit will reach distance 20 times closer, with radiation 400 times more intense than on Earth. I am part of the team which monitors and explores the data received, under the auspices of NASA.

My talk presented the basics of the operation, the means of shielding from the radiation and most importantly - the scientific results about solar processes and our request to understand the physical phenomena well before they are reaching us, in order to learn about our solar system and prevent the numerous risks which may emanate from the Sun. Understanding these conditions is crucial for comprehension of the formation of the solar system.

During the conference, I was introduced to Visual Artist Alexander Sutulov, an occasion in which he cordially invited me to his studio house located in Santiago's Eastside district, Las Condes

Our next day visit to Alexander's house culminated with a presentation of his outstanding work and specifically a mural project he had recently installed at the University of Santiago School of Economics. I was impressed by the murals, their presentation of clear scientific observations and the artistic depiction of an almost spiritual connotation. Later I have learned about the bone structure of a cetaceous, a marine vertebrate which decided to return to the ocean because of its rich source of nutrition, nevertheless developed a very complex form of communication common to whales and dolphins; similarly, old cultures created path of communication through monosyllable chants to speak with their ancestors.



The similarity between the early living creatures and extremely old human cultures form a fascinating story which an artist is able to morph into an amazing mural. The vibrations which every scientist observes as oscillations of a physical system (light, sound, quantum gravity waves, etc.) are also the means of human way to communicate information over distances and history.

As hard it can be to prove a said theory, more intriguing can be the artist's interpretation. After a lengthy explanation of how the work came to life and the principles by which the artist intuitively made progress, I was utterly surprised when Alexander concluded his work that vibration is the means over which time memories are preserved in our consciousness.

Alexander merges these scientific and artistic features into his work with an emphasis on solving many important problems in the Americas. The view of a global and environmental crisis as we are confronting today requires giant labor of creativity. The union of various fields of knowledge can only help move forward into new indispensable solutions.

Alexander's work at the Four Corners can be a significant contribution and unique insight into the realm of the future science-art connection. Still, simultaneously, a sacred message we must see as a pathway into a new era of a cleaner and more sustainable world for humankind and its living environment.

Following the above I believe that the contribution of Alexander Sutulov will bring as a permanent citizen is invaluable.

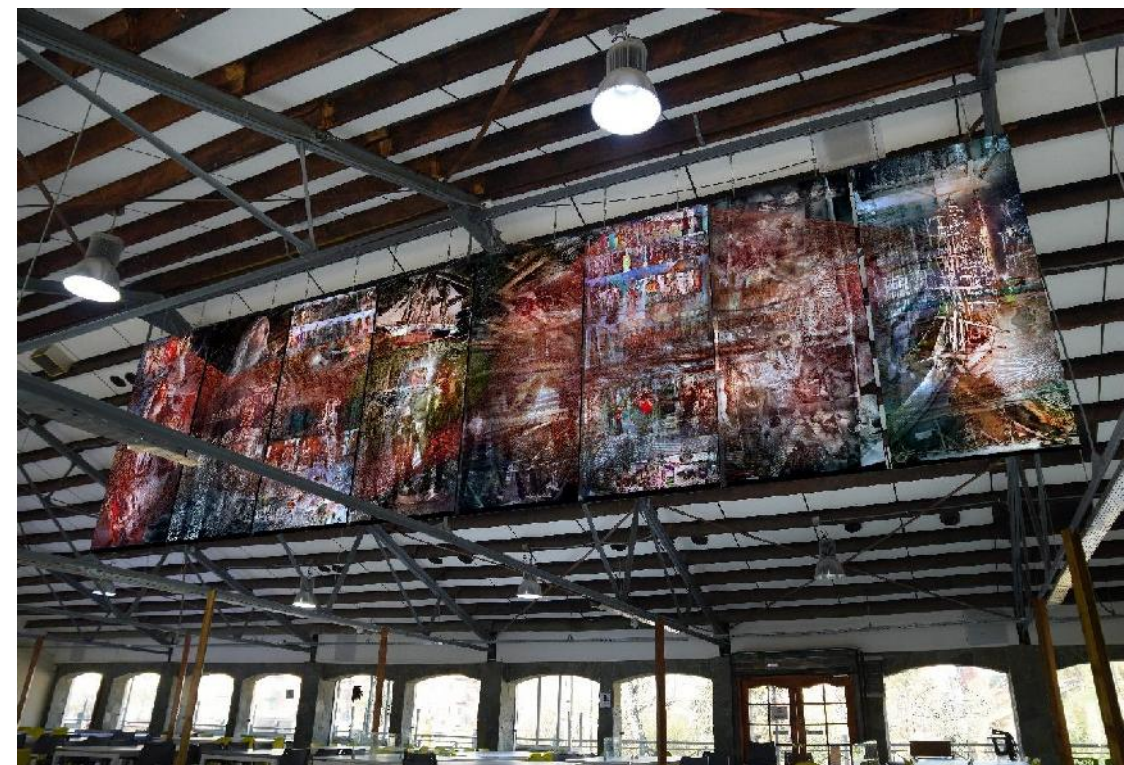
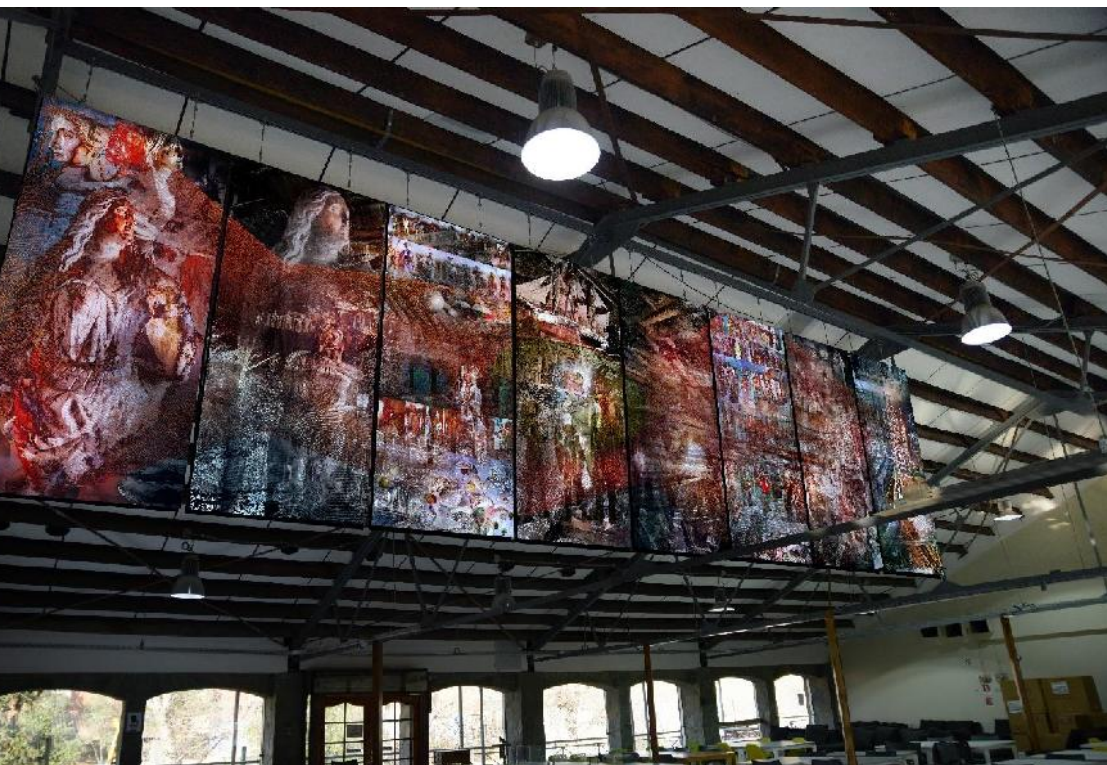
Ilan Roth, PhD

University of California, Space Sciences, Berkeley, CA 94720





"Stone, Time & Air" from Mural of All Times Series / 3K UltraChrome Ink on Melicbond Aluminum Plate / 2.40MT x 8.00MT / University of Santiago Business School Study Hall / Santiago, Chile 2018



Atelier Alexander Sutulov Publications



Jueves, 17 de octubre de 2019

Sala de Estudios FAE USACH: Más de 500 metros cuadrados de inspiración estudiantil y respeto al medioambiente

Jorge Friedman, decano de la Facultad de Administración y Economía de la USACH, quiso darle una nueva vida a la antigua sala de estudios de la facultad y logró entregar el año 2018 un espacio de más de 500 metros cuadrados, con una obra épica del artista Alexandre Sutulov, denominado "Mural de Todos los Tiempos".

"Desde hacía años que los estudiantes de la Facultad de Administración y Economía de la USACH necesitaban un lugar más acogedor, climatizado y cómodo para estudiar y hacer sus trabajos académicos". Con esa frase, el decano de la Facultad de Administración y Economía de la USACH, Dr. Jorge Friedman, explica el porqué del cambio en el espacio que fue remodelado, utilizando los mismos materiales con los que estaba construido.

El rediseño de este espacio, fue pensado para el bienestar de los estudiantes, proporcionándoles espacios acústicamente aislados, climatizados y mobiliario ergonómicamente diseñado para su correcta postura y comodidad.

La obra tiene varias características: todo el sistema eléctrico fue reconstruido bajo estándares de seguridad para una sala de este tipo. El suelo – que era una mezcla de diferentes pisos- fue reemplazado por un solo gran porcelanato, que le da estructura y estándar. "Era importante que nuestros alumnos pudieran conectarse en varios lados, por eso colocamos tótems por todo el espacio con enchufes y conectores para teléfonos y computadores", indicó Friedman.



Thursday October 17th 2019

Study Room FAE USACH: More than 500 square meters of student inspiration and respect for the environment

Jorge Friedman, dean of the Faculty of Administration and Economics of the USACH, wanted to give a new life to the old study hall of the faculty and managed to deliver in 2018 a space of more than 500 square meters, with an epic work by Visual Artist Alexander Sutulov, titled "Mural of All Times."

"For years, the students of the USACH Faculty of Administration and Economics needed a more welcoming, air-conditioned, and comfortable place to study and do their academic work." With this words, the dean of the USACH School of Administration and Economics, Dr. Jorge Friedman, explains the change in the space that was remodeled, using the same materials with which it was built.

The redesign of this space was thought out for the students' well-being, providing them with a soundproof environment, air-conditioned rooms, and ergonomically designed furniture for their correct posture and comfort.

The work has several characteristics: the engineering department upgraded all electrical systems to new safety standards for a room of this type. The floor - a mixture of different bases - was replaced by a single large porcelain tile, which gives it structure and standard. "We considered our students could connect on multiple sides, so we put up totem poles throughout the space with plugs and connectors for phones and computers," Friedman said.

La sala está rodeada de ventanales dobles que son acústicos y térmicos, armados por personal de la facultad. En el cielo se encuentran los sistemas de extracción de aire y de inyección de aire frío y con vigas a la vista, dos kilómetros de vigas de roble que fueron rescatadas, pulidas y barnizadas. Para mantener las murallas siempre limpias, se decidió colocar muros de piedra y se suma a esto varias antenas de wifi que aseguren una buena calidad en la conexión para los usuarios.

"Hace cinco años nos embarcamos en la facultad en un proyecto de mejora en todos los ámbitos. Rectoría nos invitó y nosotros aceptamos. Esta fue una oportunidad de avanzar en temas de infraestructura que tanto necesitaba la facultad. Primero fueron las salas del zócalo, el edificio Recicla, esta sala de estudios y prontamente el nuevo edificio que albergará a la facultad. Hemos trabajado codo a codo con rectoría para lograr todas estas cosas tanto con el esfuerzo de gobierno central, como el nuestro, lo que nos deja orgullosos de todo lo logrado", finalizó el decano Friedman.

Las condiciones de esta sala de más de 500 metros cuadrados permitieron que por períodos pueda permanecer abierta las 24 horas, permitiendo así, no discontinuar el proceso de trabajo académico de los alumnos.

Mural de todos los tiempos

Para dar un significado aún más especial a la sala, en el centro de ella se encuentra el "Mural de Todos los tiempos", una obra maestra de Alexander Sutulov, uno de los artistas más reconocidos a nivel latinoamericano en el arte digital.

"Para mí fue realmente un desafío realizar un mural colgante de dos caras. La obra fue inspirada en dos pensadores: Pablo Neruda y Albert Einstein. Se imaginan ¿cuál es la relación entre ambos?", expresó Sutulov, agregando que "si pensamos cuántos años tiene la cultura humana, parecería sorprendente tomar en cuenta que es diez veces el tiempo de nuestra civilización. Más de 65 mil años, donde culturas animistas dedicaron gran parte de su tiempo a la observación. El diálogo entre el movimiento de los cuerpos celestes y las más diversas manifestaciones morfológicas de nuestra geología, que data de más de 7 mil millones de años de antigüedad, es decir la mitad de la edad de nuestro universo".

"La relación entre Neruda y Einstein es que con el Premio Nobel chileno, nos abrimos camino al canto general, cuyo correlativo en el punto de la física corresponde a la teoría general de la relatividad. Pero el misterio no reside ahí, sino más bien en su epílogo, donde en alturas de Machu Pichu describe el origen del universo por medio de la roca y el metal, como de igual manera la teoría de las ondas gravitacionales nos permite adentrarnos al génesis del universo mediante la curvatura del tiempo. Esta magnífica sala que plantea un antes y un después, como el ágora del siglo XXI, pone sobre relieve el emplazamiento de una obra pública, cuyo único fin es acompañar a los alumnos y futuros profesionales a un tejido fino de la naturaleza humana que se balancea como un gran corazón, entre el sistole de la ciencia, y el diástole del arte", concluyó Sutulov.



The room is surrounded by double windows that are acoustic and thermal, set up by staff from the faculty. In the industrial like high ceilings are the air extraction and cold air injection systems combined with exposed beams, two kilometers of oak beams rescued, polished and varnished. For efficient wall maintenance, contractors installed stone walls in the periphery, and several Wi-Fi antennas ensure a good quality connection for users.

"Five years ago, we embarked at the faculty in an improvement project in all areas. The Rectoría invited us, and we accepted. This remodeling was an opportunity to advance in infrastructure issues that the faculty so badly needed. First were the zocalo rooms, the Recicla building, this study hall, and the new building that will house the faculty. We have worked for hand in hand with the Rectoría to achieve all these things both with the efforts of the central government, such as ours, which leaves us proud of everything accomplished," concluded Dean Friedman.

The conditions of this room of more than 500 square meters allowed that it could remain open 24 hours for periods, thus allowing not to discontinue the students' academic work.

Mural of all time

To give an even more special meaning to the room, in the center of it is the "Mural of All Times", a masterpiece by Alexander Sutulov, one of the most recognized Latin American artists in digital art.

"For me, it was a challenge to make a two-sided hanging mural. The work was inspired by two thinkers: Pablo Neruda and Albert Einstein. Can you imagine what is the relationship between the two?" Sutulov said, adding that "if we think about how many years is the human culture, it would seem surprising to take into account that it is ten times the time of our civilization. For more than 65 thousand years, where animistic cultures dedicated a large part of their time to observe. The dialogue between the movement of celestial bodies and the most diverse morphological manifestations of our geology, dating back more than 7 billion years old, that is, half the age of our universe".

"The relationship between Neruda and Einstein is that with the Chilean Nobel Prize, we made our way to his epic "*Canto General*," whose correlativo from the point of physics corresponds to the *General Theory of Relativity*. The mystery does not reside there, but rather in his epilogue, wherein *Heights of Machu Pichu*, he describes the origin of the universe through rock and metal, as in the same way the *Gravitational Wave Theory* allows us to enter the genesis of the universe through the curvature of time. This magnificent room that raises a before and after, like the agora of the 21st century, highlights the location of a public work, whose sole purpose is to accompany students and future professionals through an intricate buildup of human nature that sways like a generous heart, between the systole of science, and the diastole of art", concluded Sutulov.



To whom it may concern,

Our School Business and Economics here at the University of Santiago, Chile, has taken a dramatic remodeling over the past four years. It was our heart feeling in how to revitalize the campus with a new concept of educational integrity. The refurbishing of our mayor study hall, the idea of a wholly recycled building built out of containers, and the construction of a full flesh twelve-story building conceived by an exoskeleton became the cornerstone of a more significant challenge to anticipate a new era of world diversity.

My relation to Alexander Sutulov, which dates to our alma matter school, the American School in Santiago, Chile, has kept my eye seeing over decades the evolution of his artistic endeavor. Not until the right moment came, I called upon him to present to him what was the genesis of our ongoing campus remodeling.

After an intense exchange of ideas, I poised on him a fundamental question, after all, we have talked about, who do you think would be all-time universal thinkers at a national level and an international level being relatively contemporary to each other?

His answer was immediate: "Obvious our Noble Prize poet Neruda and Albert Einstein!" I asked him, Why? His answer, which I still recall was that they both have something in common, what Einstein conceived as his General Relativity Theory would be equivalent to Neruda's General Chant. But most importantly, Einstein's latter Gravitational-Wave Theory is no doubt the correspondence to Neruda's "The Heights of Macchu Picchu" because both speak about the origin of the universe!

His answer illustrates his unique view of tackling a creation that is utterly unnoticed by the majority. This dialogue was the beginning of our current relationship. My second question was; college students rarely motivate themselves and take the time to go see art, why is that? Again, I recall his answer; most of them have not encountered enough art throughout their lives.

So, I thought, we can solve this, by placing art in the spaces where they study. They will then be in touch with art for years and learn to appreciate it. So, we commissioned Sacha with a truly large art piece, 300 square feet, that became a permanent installation in our library. I believe it is his most beautiful work. And after that, other schools in the University have done similarly with other artists. Our university is almost 200 years old, and very traditional; incorporating works of art in spaces reserved for student spaces, thus going beyond museums was a highly contentious idea, but it was finally approved. We were able to put Sacha's ideas to work.

One of my main research agendas is cultural economics; so, our relationship evolved well beyond an artist's commission, to a profound and philosophical exchange of ideas on art, economics and social sciences. This took us to new horizons overseas, in particular, to work with the Centre for Experimental Social Science (CESS) at Nuffield College, University of Oxford.

I regard Alexander as a key actor in visual arts and how he can capture the momentum of an ever-evolving area of knowledge without precedent as a preponderant social science that will affect our organizational life in every aspect. His train of thought is an oblique wedge to parallel thinking, understanding as to the basis of future study.

In no doubt, his current FOUR CORNER :: LAND PROJECT in the Southwest region of North America, not only will be a contribution to cultural heritage, but also a turning point to on how to rediscover and understand the relevance and importance of art in pre-Columbus America.

Truly yours,



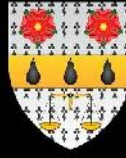
Dr. Jorge Ricardo Friedman

Dean

School of Business and Economics

University of Santiago de Chile





Atelier Alexander Sutulov
Sovrigno del Nuovo Etruria 2017

DIGITAL ART: A HIEROGLYPH TO 65.000 YEARS OF HUMAN CULTURE!

CONFERENCE AT THE CENTRE FOR EXPERIMENTAL SOCIAL SCIENCES
NUFFIELD COLLEGE, OXFORD UNIVERSITY 2019



Atelier Alexander Sutulov Publications



Atelier Alexander Sutulov

Digital Art: a hieroglyph to 65.000 years of human culture!



Conference at the Centre for Experimental Social Sciences
Nuffield College, Oxford University
May 10, 2019



Since the primal manifestation of human language in the form of a hand imprint on the surface of a rock or the blowing of rich pigment over its silhouette, thus creating a dialogue between positive and negative shape, humans have perpetually challenged the laws of the universe through a different force of creation.

In no surprise, can we think how digital media has dramatically intervened the very nature which gave us shape and forms?

Today confronted to the paradigm of artificial intelligence; we have a unique opportunity to take into our own hands, the responsibility of giving meaning and thought to our creations.

In no doubt, the two most potent human languages drawing and color, the first one being the description and the latter, sentiment; are at the disposal of a tremendous substrate commonly known as digital media.

The weaving of drawing and color in an unprecedented manner not to create artificial life, but rather to untwine the origin of life! That which is a Nanosecond, 10^{-30} second or Big Bang brought our universe to an engulfing 14 billion years of existence.

How can we narrate such magnificent story, how can we embrace it, is the new challenge of digital media, where the artist will illustrate what has been his genesis in creating the new working surface for monumental scale permanent installation public art.



Atelier Alexander Sutulov Publications





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Raymond Duch
Nuffield College

December 9, 2020

To whom it may concern,

Our meeting with Visual Artist Alexander Sutulov here at Nuffield College in May of 2019 was a significant initiative that conveyed two worlds in the realm of Social Behavioral Sciences and a world of visual language that we discover through art.

His lecture relative to "Digital Art: a hieroglyph to 65,000 years of human culture," was a critical insight to understand better how we could conceive a marriage between the two fields of knowledge. Motivations are based on rational language triggered by plasticity's enhancement and capability through visual language.

We look forward to Alexander's endeavor and his research regarding our ancestral cultural value, where precisely these two phenomena of human knowledge come together.

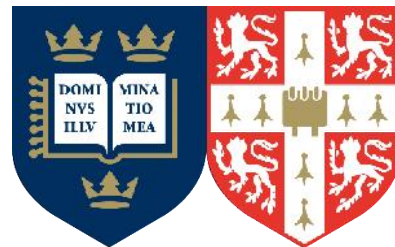
Sincerely,

Professor Raymond Duch
Director
Nuffield Centre for Experimental Social Sciences
raymond.duch@nuffield.ox.ac.uk



*Visual Artist Alexander Sutulov & Raymond Duch, Director, Centre for Experimental Social Sciences
Nuffield College, University of Oxford*





ALSO JUSTICE / OXFORD SERIES
OXFORD AND CAMBRIDGE CLUB
LONDON 2019



Atelier Alexander Sutulov Publications



Also Justice / Oxford Series

Long has been Carl Fredrik eloquent sculpture "Non-Violence" knotted gun or Hansky's powerful images of flowered guns, and yet after all the upheaval of postwar social, political movement: law enforcement clawed itself to Oxford tradition! The heritage of Hobbes Leviathan, the rigor of John Locke liberal empiricist and thirdly, Adam Smith's unifying element in The Wealth of Nations brought to the light of the law on the street adhered to a badge with a heart.



Oxford & Cambridge Club reception for official presentation of "Also Justice / Oxford Series" fine art edition of 300 Recipients for Executive Programme in Strategic Leadership at Nuffield College, Oxford University



*Visual Artist Alexander Sutulov and
University of Santiago School of Economics Dean, Jorge Friedman*



*David Gallagher (Oxford Alumni) Ambassador of Chile in London inaugural speech
Executive Committee Chair for Peggy Guggenheim Collection in Venice*





Official lunch with Chile's Police Force (Carabineros de Chile) high command regarding the future of public strategic leadership for high public office.

