



ATL

PABLO BENJAMÍN NIETO MERCADO (MÉXICO 1979)

Multimedia artist. Study of Engineering in Communications and Electronics and Production of Educational Television. His artistic proposals are presented in different formats. His work reflects on the role of technology in human communication and the transformation of the territory. His audiovisual production includes video, sound, public installations, electronics art and collaborative works.

In 2008 he founded the Melvin Records label dedicated to the experimental audiovisual production. He has presented his pieces at festivals and exhibitions in Mexico, Bolivia, Colombia, Uruguay, Brazil, Bilbao, Milán, Cittadella, London, Los Angeles, Saudi Arabia and Japan. He has presented his live act of improvisation in the cities of Mexico, Puebla, Rome, Prague, Paris and Lyon.

Currently he is releasing his first documentary feature film “The Valley of Stone Rivers”, with which Bolivia Lab 2016 participated winning the Pitch Prize for Latin American Projects. In 2017 the Program of Stimuli for Cinematographic Creators of the Mexican Institute of Cinematography (IMCINE). He also participates in 2017 at MICA MEETINGS in Mexico City and at MIA Market in Rome, Italy. In 2018 the project has the support of the National Fund for Culture and the Arts (FONCA). In July of 2020 the project receives the support of the Doc Society.

Released his sound in netlabels: Noise Entertainment (MEX), Paax(MEX) Torn Flesh Records (USA), Surrism-Phonoethics (DEU), Plasticrane (ITA), Intox Noise (RUS) WakuShoppu (CZE), Editora du Porto (BRA), Anything Records (JPA). Besides participating in compilations with Mosquito Recordings (MEX), EventNow (GBR), Torn Flesh Records (USA), Audition Records (DEU), Ifar Label (GBR), Echo Lightwave Unspeakable (USA). Direct sound and music of the documentary *Obsolescencia* (2015) Dir.Hugo Chávez, which also had the support for participation in film festivals of the Mexican Film Promotion and Development Trust, mention of the Jury Festival ACAMPADOC 2015 and Intima Visual.

Networking:

Personal website - <https://pablonieto.jimdo.com/>

Label website - <http://melvinrecords.com.mx/>

IG - <https://www.instagram.com/paultoolmx/>

FB - <https://www.facebook.com/pablo.nieto.mercado>

SC - <https://soundcloud.com/paultool>

PROJECT STATEMENT

It is difficult to imagine how Mexico City founded in the middle of five great lakes, with the passage of time, dried the channels of its waters, gaining space for the growing asphalt city. As an example we have Lake Texcoco, which previously received millions of fish, molluscs and migratory birds such as ducks and chichicuילות, a source of food for the locals formerly dedicated to fishing and hunting, now Lake Texcoco its descendants They stopped hunting to work at the airport, receiving flights from planes loaded with trinkets and passing people at the control tower.

We live in an age where common resources, such as water, land and its fruits, are commercialized, sterilized, bottled and disguised in ways that prohibit and incite the human senses, indoctrinated by the machine and its banners of progress, stunted by the overdose of information and dependence on “mediating interfaces”, which only have the stamp of continuing with the infinite turning of the gears that incite the fearful narcissism of the packaging and self-extinction. The cans, wrappers and bottles that were initially tested in extreme environments to keep the military troops alive, become part of the daily consumer culture that increasingly distances itself from the origin of what life gives.

If water is a fundamental part of life on earth and human bodies we are a large part of water.

How is it that we relate to the origin of our matter in other states?

How do we consume water in our daily lives mediated by the systems that have historically educated us?

How do we identify with the objects we consume and these shape our bodies?

PROJECT REMARKS

This Transmedia documentary was developed with archival material, an old scanner and material waste from the daily consumption of water and its derivatives in a modern city. I navigate through the cycle and physical states of water in interaction with other substances and forces, through various experiments I explore their relationships and how they materialize in the daily life of the world's cities.

The project is conformed by; 1 live cinema performance, 1 interactive PDF, 12 shorts, 90 still images, 4 augmented reality posters and 1 piece of generative art. For on-site mounting the content is mounted on; 4 augmented reality posters, 8 loop projections (6 monitors, 2 projectors), 1 generative piece projection, 1 web interface (mobile, tablet, pc, mac) and a virtual reality gallery accessible through tablets and phones compatible with VR (android, mac).

The Live cinema act requires; 1 fish tank, ++Trash, 1 projector, 1 sound amplification equipment and 2 smoke machines.



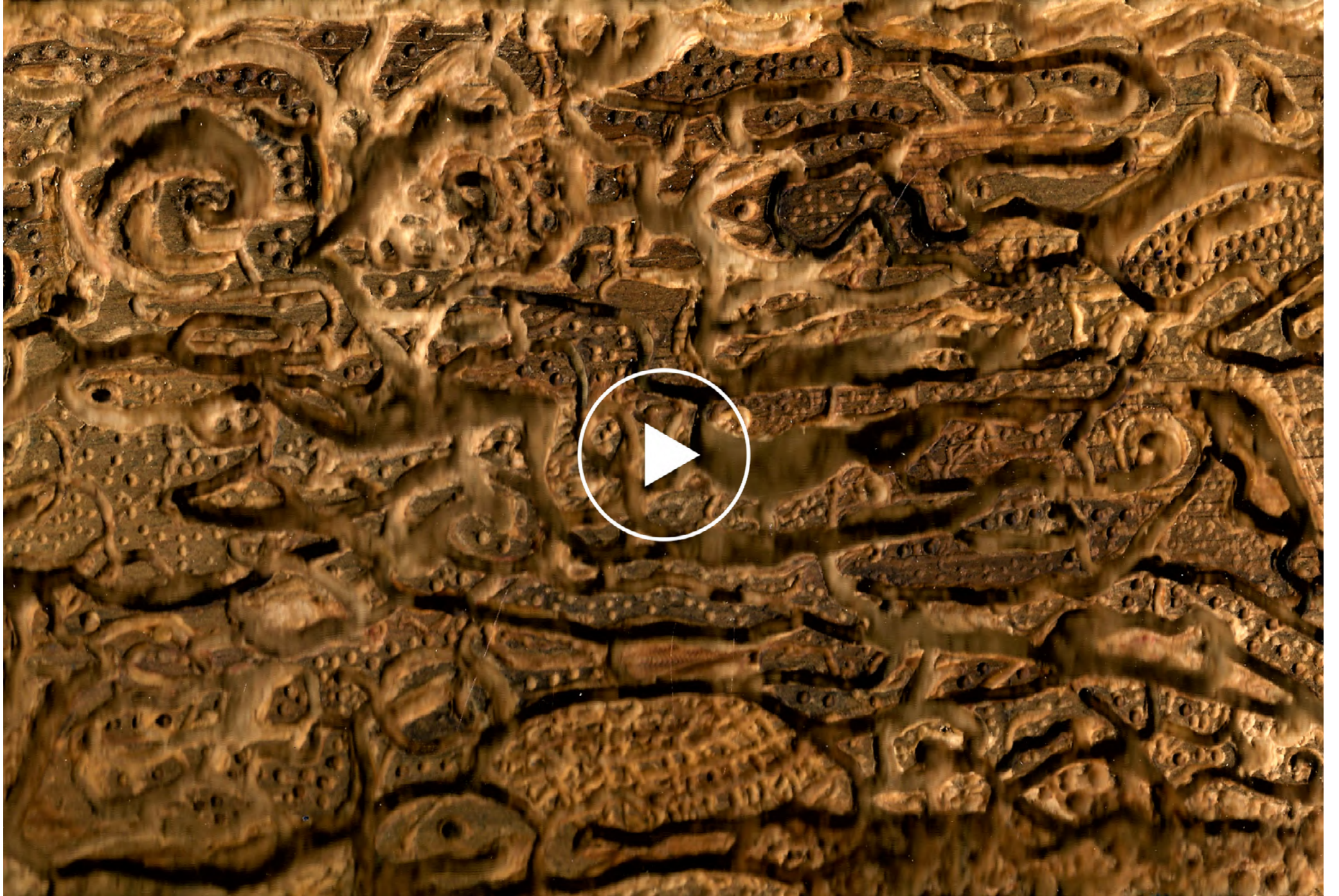
Visit the ATL website and generative art by clicking on the Plane logo.



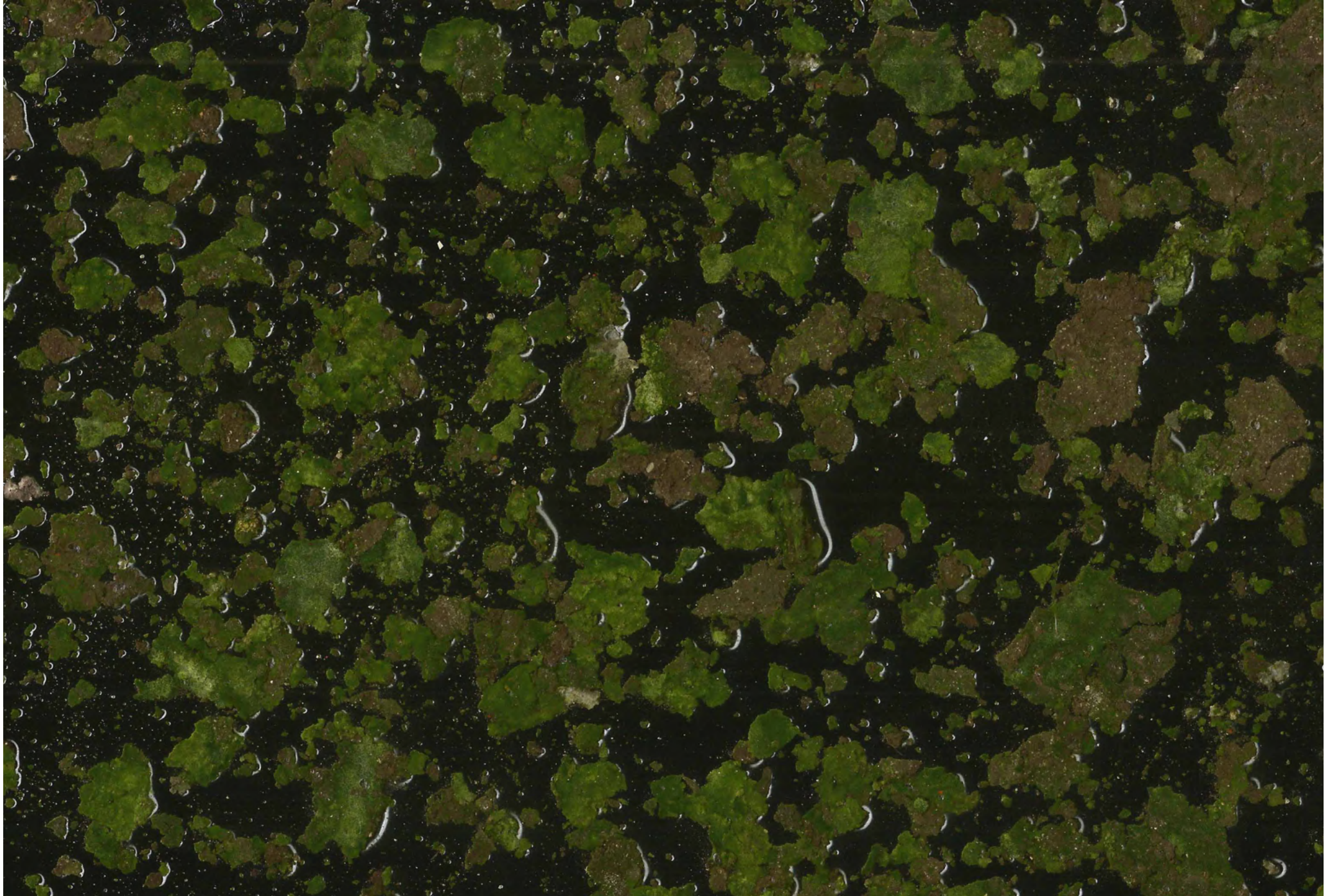
Visit the virtual exhibition in the Delfín DelMundo Gallery. Click on the logo on the left. If your phone supports Virtual Reality, download the Artsteps APP, then search for exhibition "BOTELLATL".



You will be able to access AR content. Download the Artvive APP and scan the images marked with the logo.

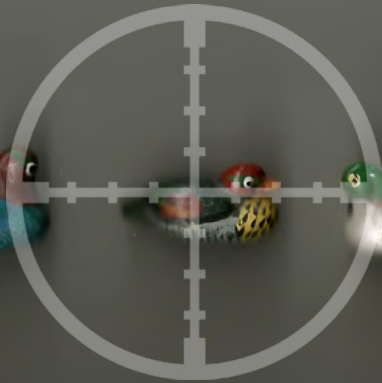


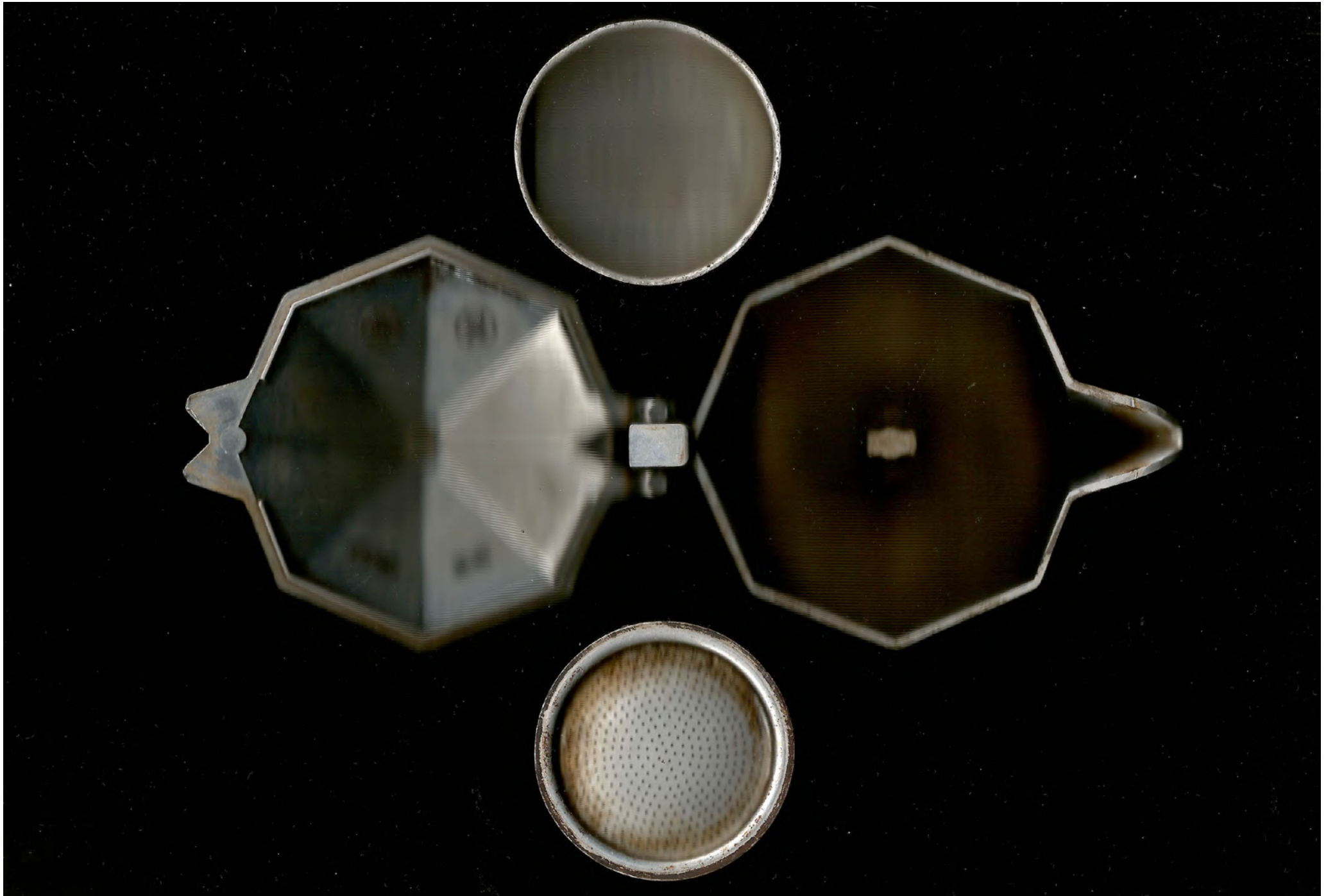


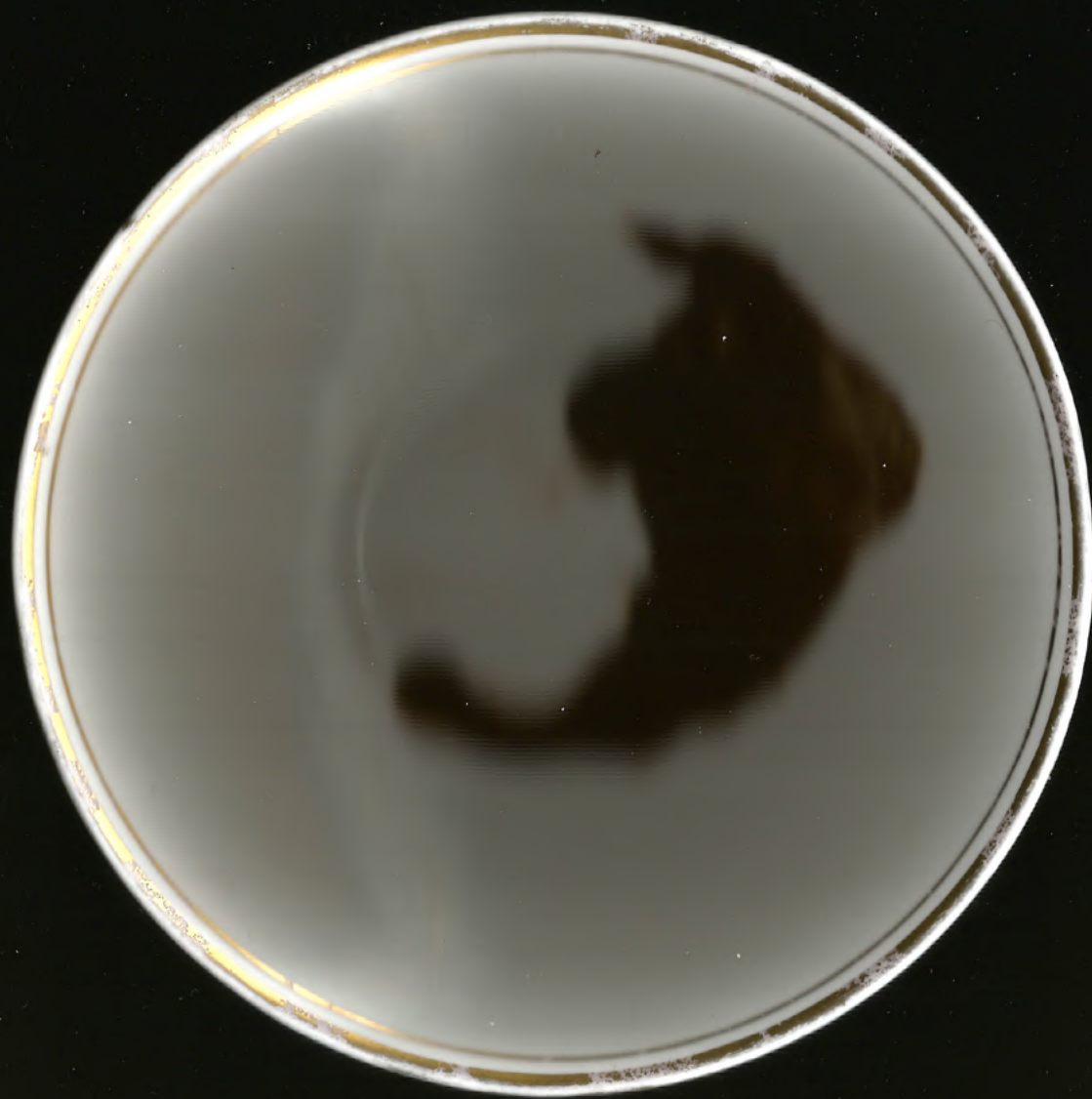


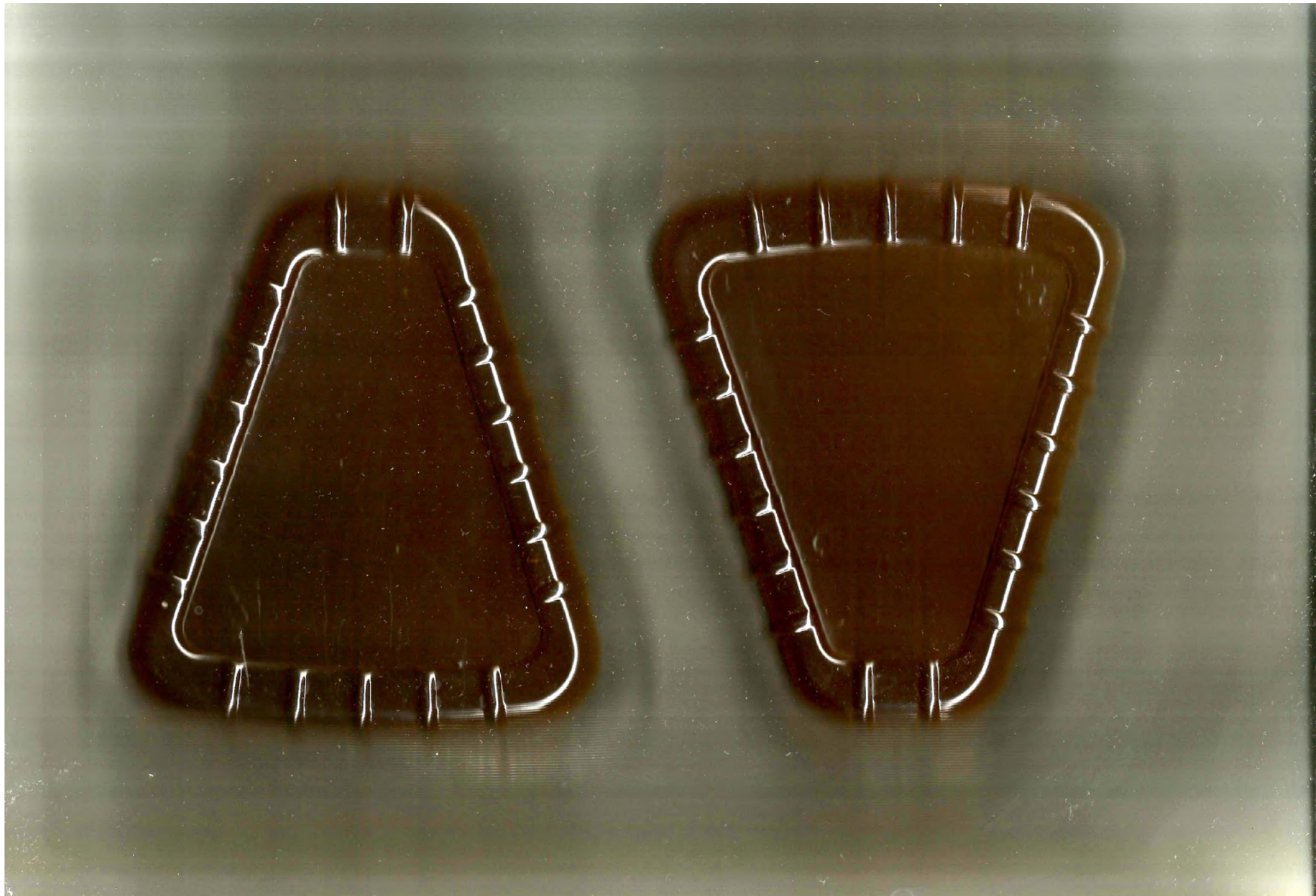


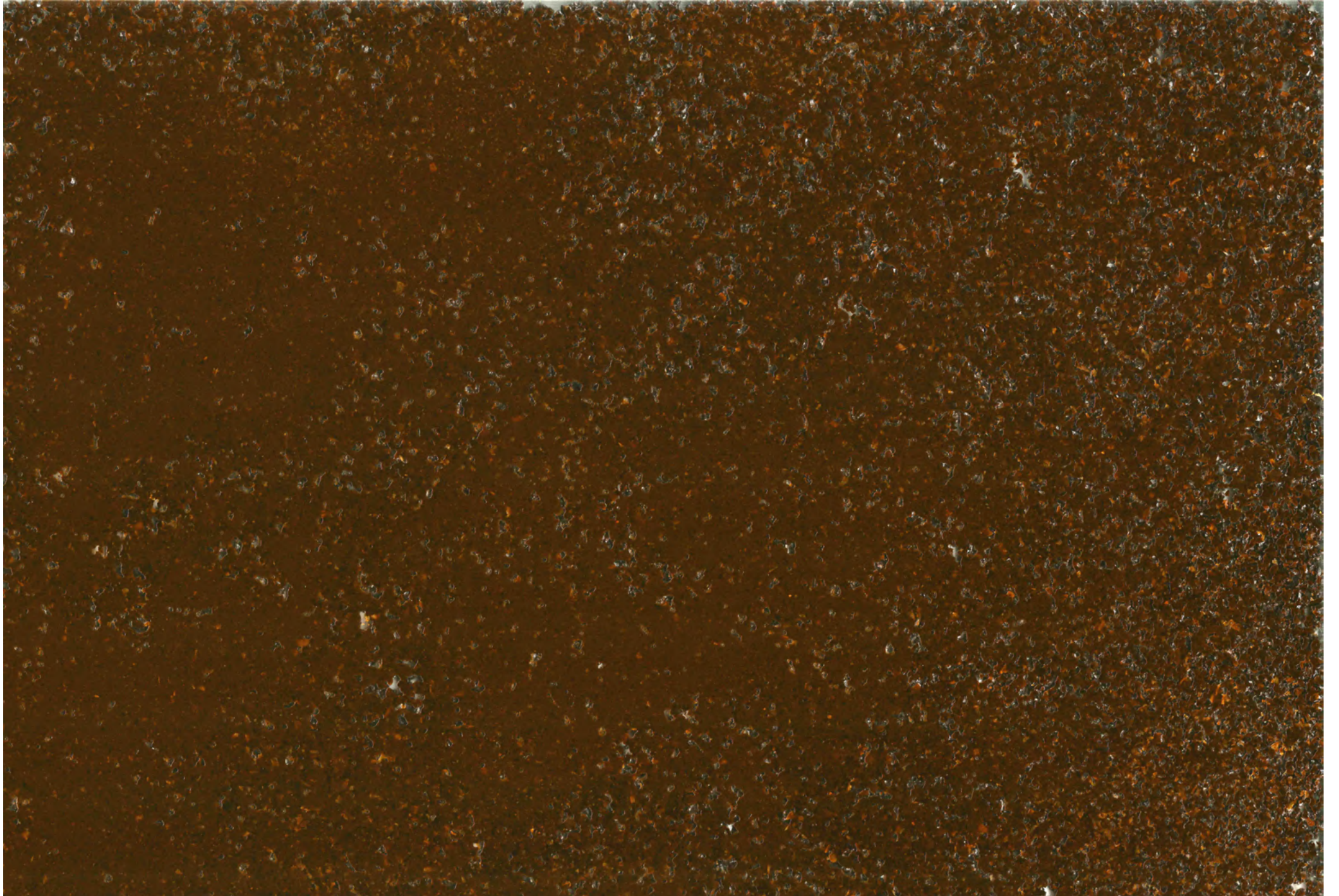




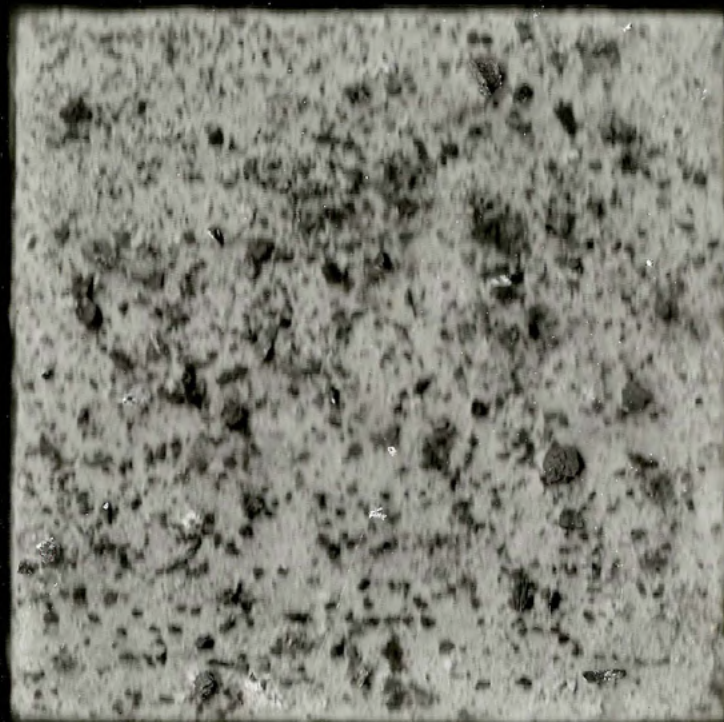


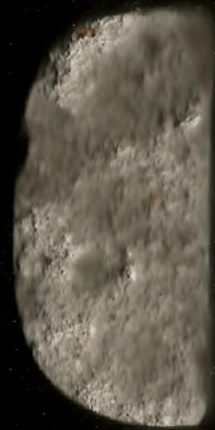
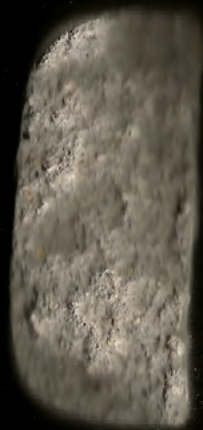


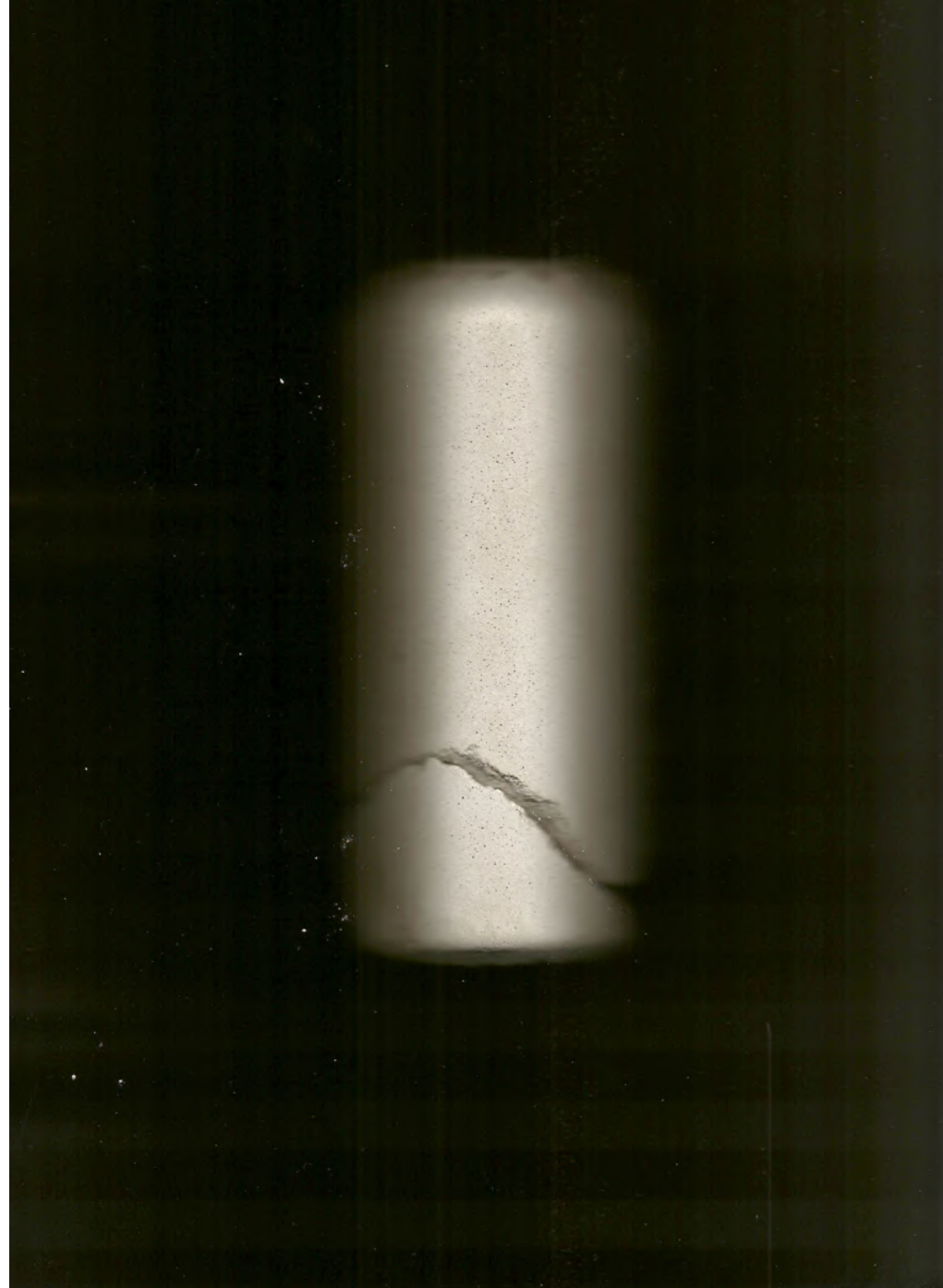


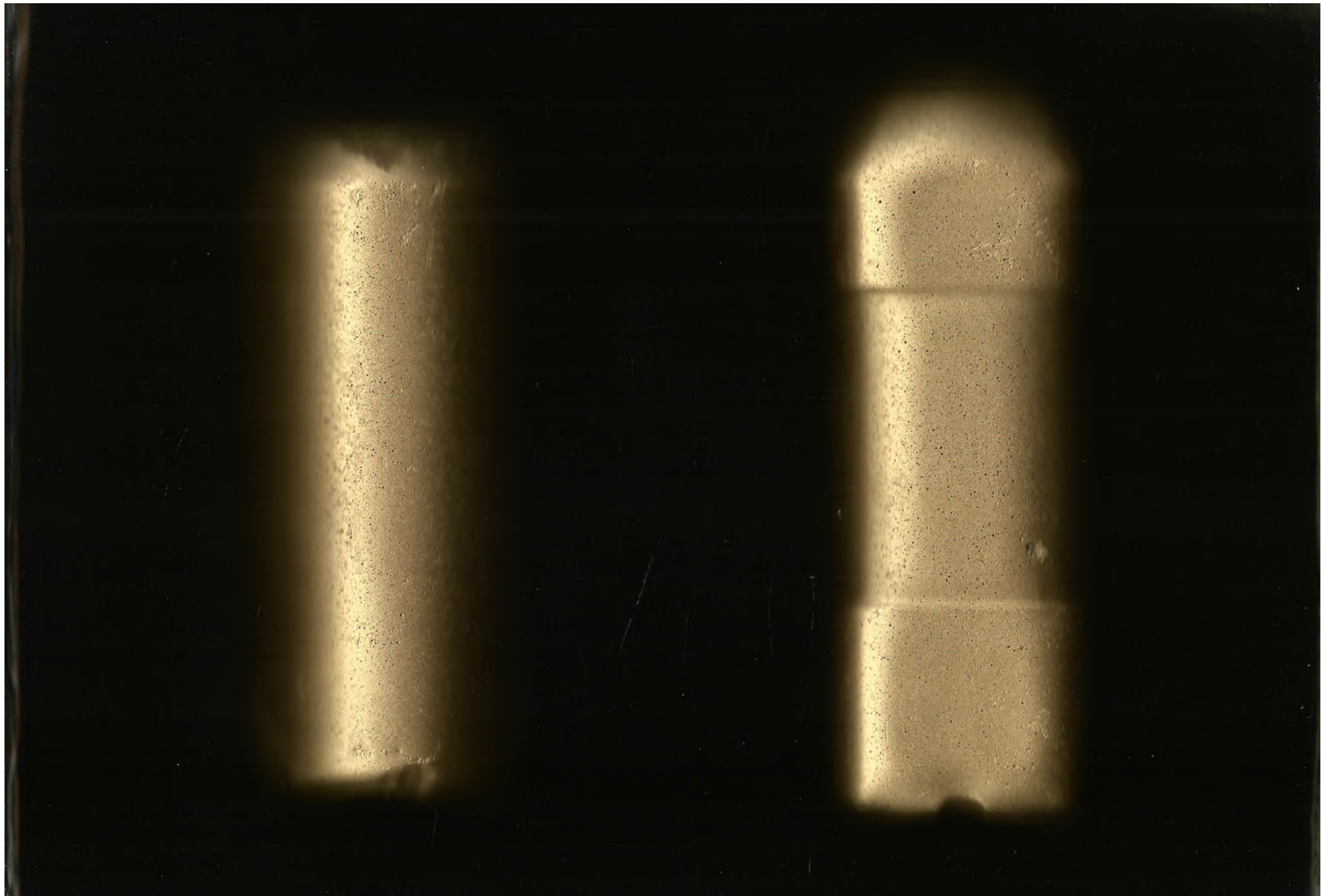
















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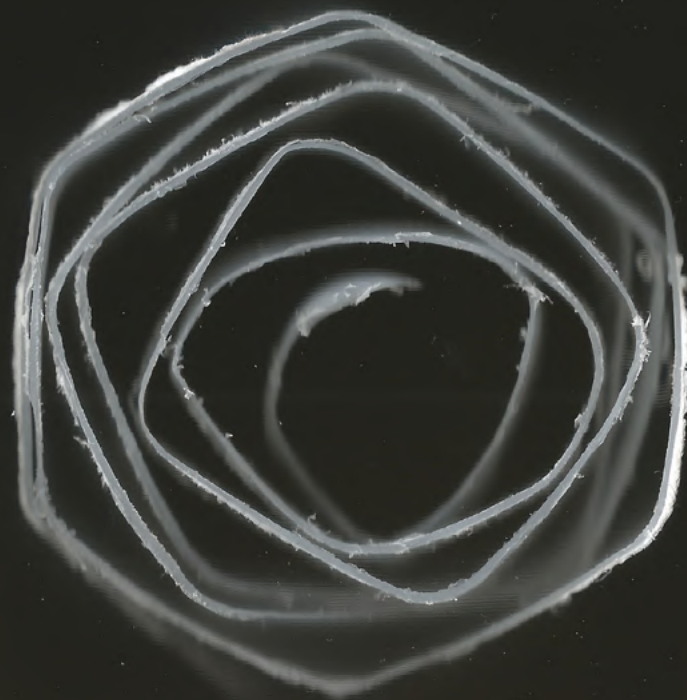
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Tabla Nutricional
 Porción de Porción 100 ml
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Proteínas	0g
Grasas (Totales)	0g
Grasa Saturada	0g
Carbohidratos Disponibles	0g
Almidones	0g
Fibra Alimenticia	0g
Sodio	< 1.7 mg

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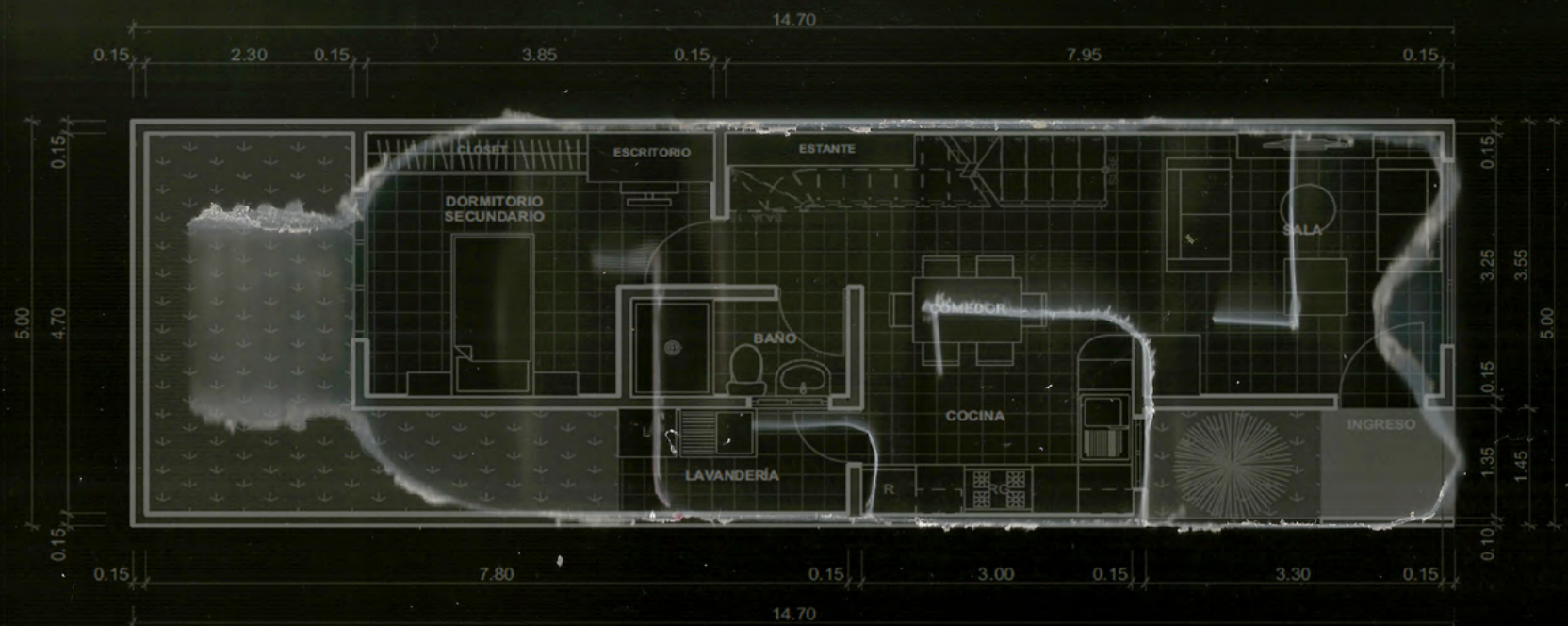
Libre de azúcar

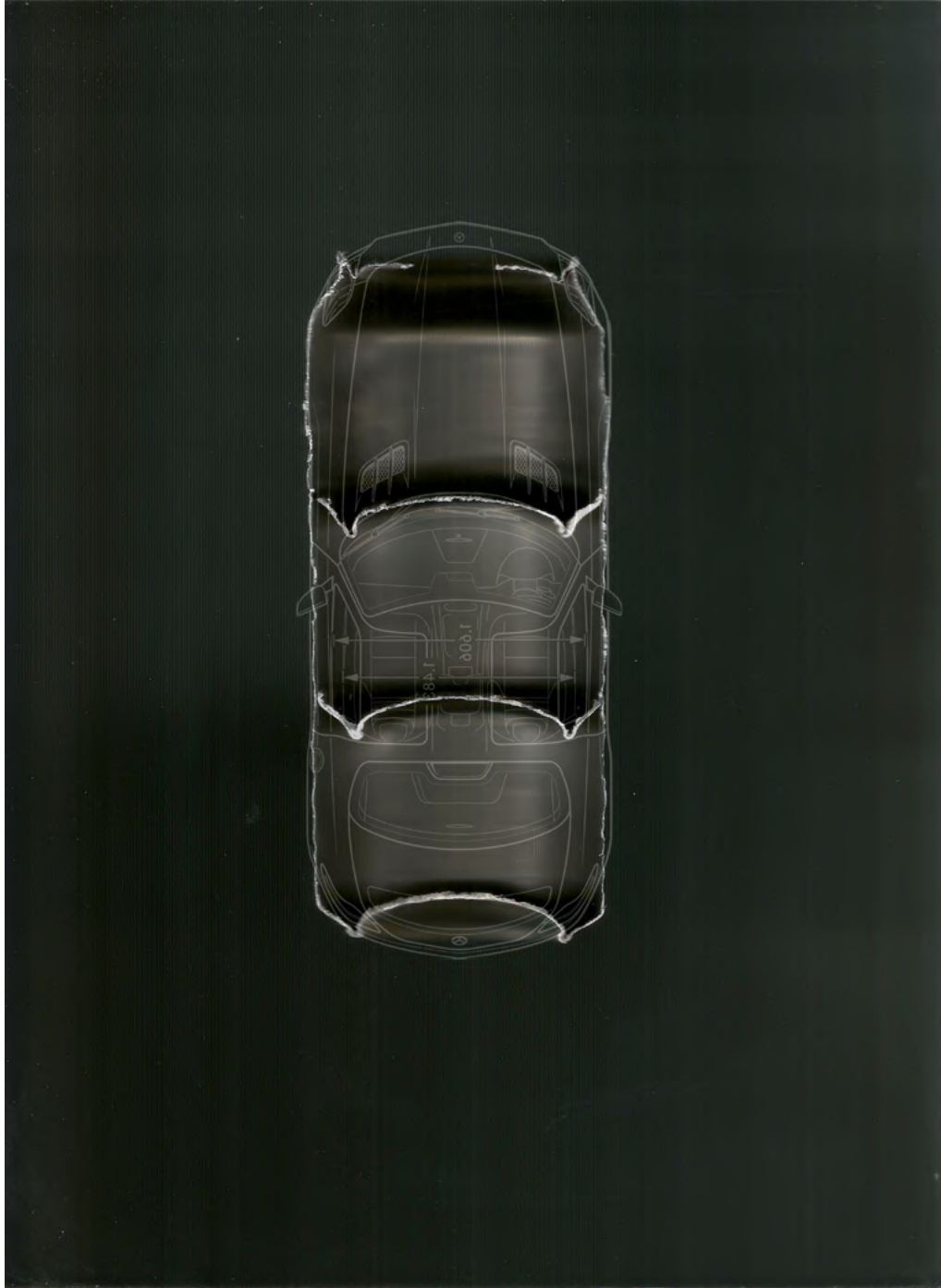
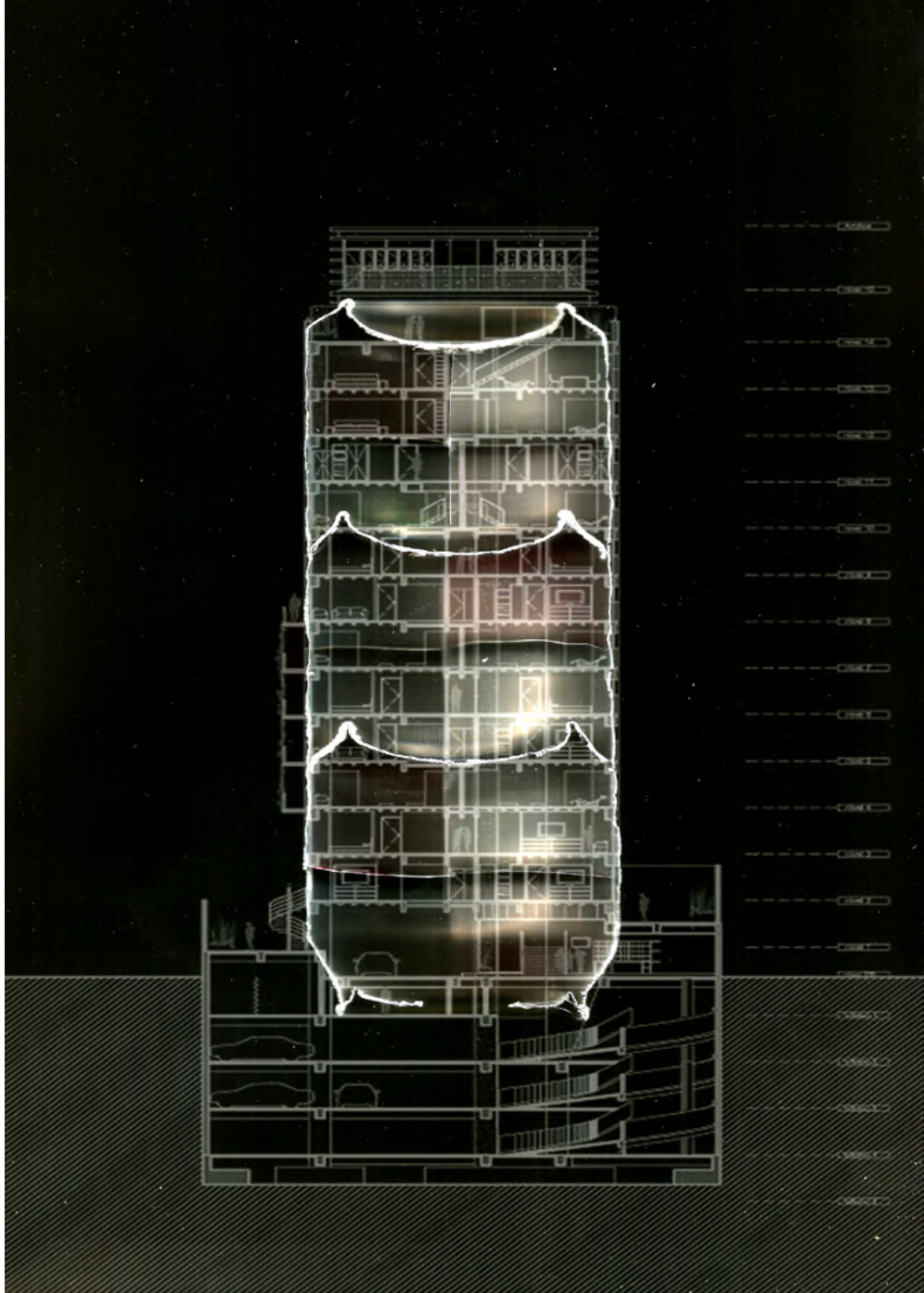
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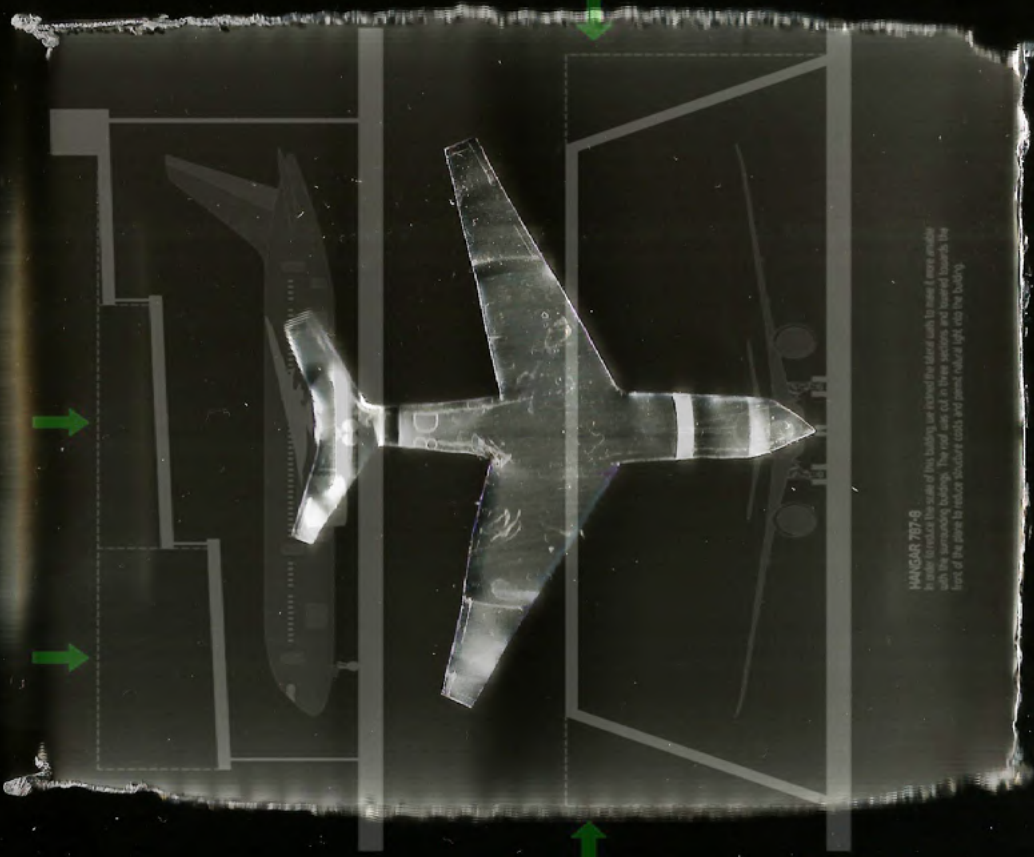
600ml











HANGAR 787-6
In order to reduce the scale of this building we retained the fabric walls to save money available with the surrounding buildings. The roof, use of a three sections and beamed boards the floor of the plane to reduce structural costs and present reduced light into the building.



