

OPEN CALL APPLICATION GUIDE

TRAVESÍAS TERREMOTO

*Falling
into
Amphibious
Land*

DEADLINE: JULY 17, 2026



EFIARTES



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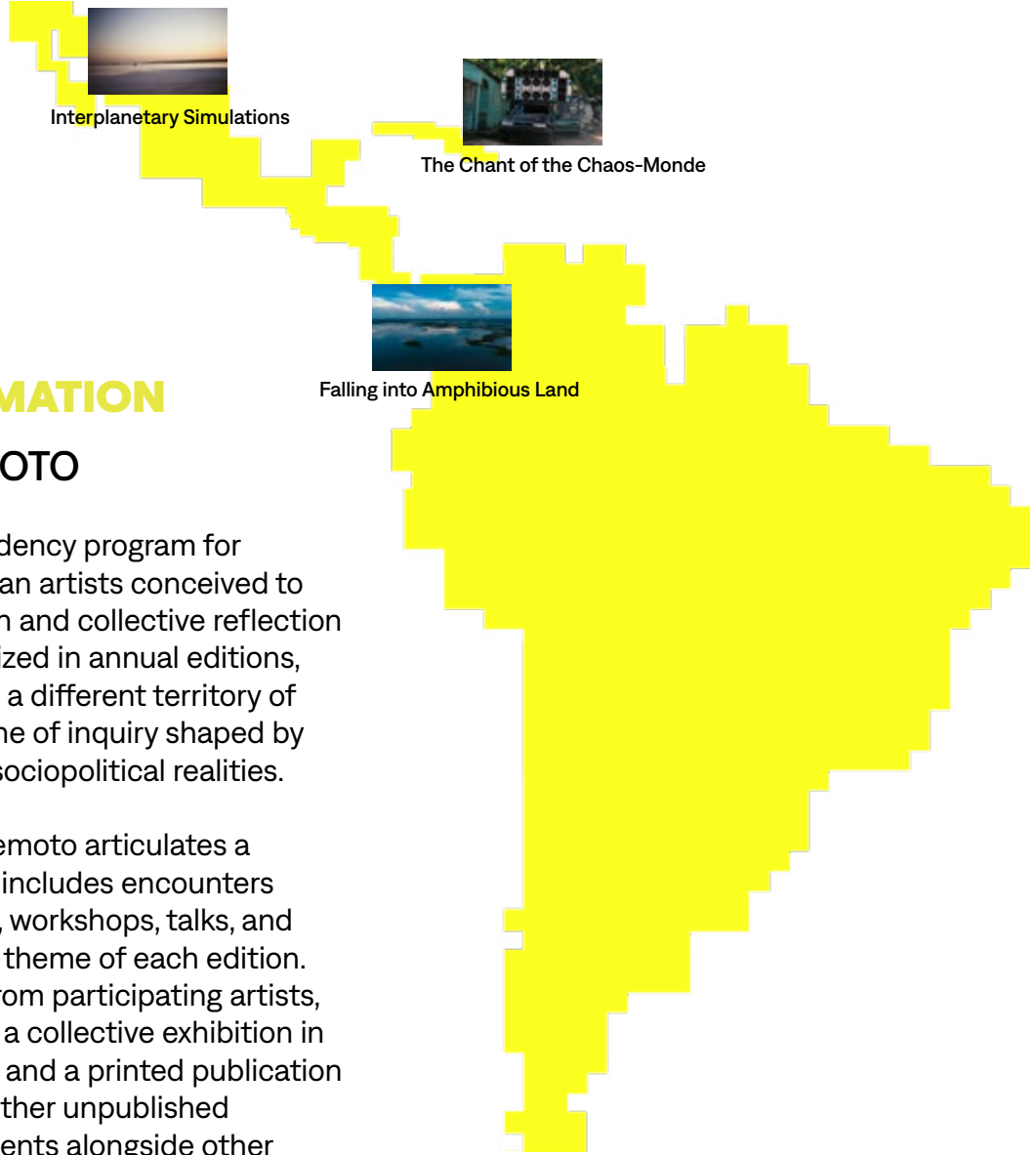
EL BOGA
CASA TALLER

MICO

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Interplanetary Simulations

The Chant of the Chaos-Monde

Falling into Amphibious Land

GENERAL INFORMATION

TRAVESÍAS TERREMOTO

Travesías Terremoto is a residency program for Latin American and Caribbean artists conceived to generate spaces for research and collective reflection across the continent. Organized in annual editions, each iteration takes place in a different territory of the Americas and builds a line of inquiry shaped by the local landscape and its sociopolitical realities.

With funded programs, Terremoto articulates a transdisciplinary space that includes encounters with local agents, field visits, workshops, talks, and other activities linked to the theme of each edition. It also commissions works from participating artists, which are later presented in a collective exhibition in dialogue with invited artists, and a printed publication is produced that brings together unpublished contributions from the residents alongside other invited voices.

Travesías Terremoto bets on residencies as critical sites for thought, allowing us to weave networks across the continent and reflect on our geopolitical and affective realities through research, exchange, and collaboration.

TRAVESÍAS TERREMOTO VOL. III: *FALLING INTO AMPHIBIOUS LAND*

Location: Mompox, Colombia

In-person program dates: September 13 – October 5

Curated by: Adriana Salazar Vélez

Falling into Amphibious Land places water as matter, metaphor, and site of dispute. The socio-environmental crises running through several Latin American territories are the sustained result of extractive economies and colonial logics that have managed scarcity, displaced communities, and redefined which bodies can access, inhabit, or survive in water. In response, ancestral memories, forms of resistance based on the collective, and other modes of care and political imagination have emerged.

Within this framework, artistic and narrative practices position themselves as critical devices to imagine possible futures for waters. Therefore, the residency proposes thinking of them as a flow that takes shape among lakes, rivers, seas, and aquifers, but also as a system crossed by infrastructures, economies, and violences. One such body is the Magdalena River in Colombia: a scene of colonization, recent conflicts, and above all an inexhaustible source of life. In Mompox—a historic port in the Caribbean region—knowledge survives that teaches how to care for, build, and inhabit a world.

The amphibious world of the Momposina depression, in the heart of the Colombian Caribbean, allows us to think of water from a territory where there exists a relation—at once tense and fertile—between water and land. In this liminal space, knowledge flourishes that teaches other ways of doing and being, in a territory made of water.

The project seeks to learn from the trades and situated knowledge of this region, recognizing the river and local wisdom-keepers as fundamental political and epistemological guides and agents. Each artist will develop their practice from an embodied experience in this amphibious land, where the territory itself acts as a teacher: a living agent that challenges, questions, and transforms those who traverse it.

LINES OF INQUIRY

- The amphibious as a way of living on the border between water and land, as a metaphor for the modes of production inherent to artistic practices.
- Water as connective matter that links, moves through, permeates, and crosses bodies and living beings. Through it, we will investigate concepts such as sweat, torrent, and body of water, among others.
- Land as matter that serves as substrate and basis for amphibious interdependence. From it, questions will arise concerning rootedness, displacement, belonging, and difference.
- Knowledges of life as strategies that unsettle established epistemic sites and vindicate other forms of knowledge.

ABOUT THE RESEARCH TRIP

The residency is structured as a situated research process that combines fieldwork, knowledge exchange, spaces for dialogue, and time dedicated to artistic and editorial production.

During the in-person weeks, artists will take part in an intensive program that includes field visits, encounters with local wisdom-keepers, workshops, and learning sessions focused on practices linked to the amphibious territory of the Momposina depression. These activities are organized as direct experiences in relation to water and land, addressing topics such as local trades, aquatic life systems, and forms of interdependence with the environment.

The program is articulated around different axes of work, including the exploration of the amphibious as a condition of life, water as connective matter, and land as a substrate for social and ecological relations. Through these axes, participants will approach both traditional knowledge and contemporary scientific perspectives through dialogue with researchers and invited specialists.

Once selected and closer to the program dates, you will receive a detailed itinerary with information about guest participants, sites to visit, and all day-to-day details.

METHODOLOGY

The residency methodology is based on three main strategies:

- Learning to fall, through situated experiences and learning with local wisdom-keepers.
- Learning to navigate, through conceptual sessions, readings, and discussions.
- Learning to inter-depend, through dynamics of collaboration, coexistence, and relationship with local communities.

Throughout the residency, participants are expected to maintain an active disposition toward collective work, knowledge exchange, and respectful engagement with the social and territorial contexts in which the program takes place. Likewise, during the residency, artists must develop and materialize their project research, dedicating part of their time to the production of their artwork and their editorial contribution.

PHASES OF THE PROGRAM

I. Research Residency

In collaboration with Casa Taller El Boga, our main partner, the research residency consists of a 23 day trip to Mompox, Colombia, where selected artists will have the opportunity to take part in workshops, seminars, research, and exchange with local wisdom-keepers.

El Boga is a space that develops cultural, academic, and artistic activities that foster dialogue and add value to the local community and visitors. They promote cultural exchange, environmental sustainability, and the protection of the tangible and intangible heritage of Mompox.

Location: El Boga, Mompox, Colombia
Dates: September 13 - October 5, 2026

II. Public Program

You will be asked to lead a workshop or some activity open to the public. The program seeks to broaden audiences and encourage dialogue among artists, academics, cultural managers, and the local community at large.

III. Editorial Content and Printed Publication

Following the legacy of Terremoto's printed magazine, the residency contemplates two types of editorial production: critical texts commissioned by Terremoto and visual contributions from the artists. The material will be published in a printed edition and also disseminated on Terremoto's website.

IV. Exhibition

The exhibition is conceived as a dialogue between two amphibious territories: the work developed in Mompox will be presented in Oaxaca, expanding networks between the Colombian Caribbean and southern Mexico. Terremoto grants a budget to produce unpublished work, which will be exhibited at MACCO in dialogue with other invited artists. In addition, an extensive public program will take place during the exhibition, to be announced at a later date

Location: MACCO, Oaxaca, México
Dates: February 25 - May 30, 2027

APPLICATION GUIDE

We ask that you carefully read the guidelines of this open call before applying.
Applications that do not meet the requirements will not be considered

**Applications are accepted exclusively
through the following form.**

1. Eligibility Criteria

- Five artists will be selected through this open call.
- The open call is aimed at Latin American and Caribbean artists from any discipline, with no restrictions regarding age or level of experience.
- Applicants must reside in the Americas; applications from artists living in other continents will not be considered.
- Applicants must not have current representation by a commercial gallery.
- Applicants must be able to communicate in Spanish.
- Selected applicants must be available to participate in the entirety of the in-person program and commit to the extended production process that follows.
- If selected, applicants must have the necessary documentation and visas to enter Colombia when the program begins.

2. Program structure and duration

The residency has a total duration of three weeks in person.

The program is conceived as an extended process that combines territorial immersion with remote working sessions before, during, and after the trip. This format allows artists not only to research and engage with the territories, but also to have time and support to develop work and produce contributions for an exhibition and a printed publication that will gather the reflections from the residency.

3. About your project

To apply, you must submit a project. It does not need to be fully finalized; it is expected to evolve during the residency. However, it is important that you have a clear research line or area of interest. This project or research line will be the guiding thread you work with throughout the entire residency. The clarity and coherence of this proposal will be a fundamental criterion in the selection process.

4. Important dates

Open call: April 29 to June 20, 2026 (11:59 pm CET)

Application review: June 16 to July 29, 2026

Announcement of selected artists: July 30, 2026

Travel preparations: July 31 to September 12, 2026

Residency: September 13 to October 5, 2026

5. What does the program cover?

- Accommodation during the program dates.
- Meals: Most meals are included in the program, except for some that may not be specified.
- Transportation for all activities included in the program
- Program tuition: theoretical and practical activities (workshops, materials, all program activities, entry tickets to sites included in the program, among other elements contemplated in the program).
- Production budget for artwork of up to 40,000 MXN.
- Fee of 15,000 MXN covering participation honorarium.
- A printed publication with contributions from the selected artists. Edition with a print run of 1,500 copies and international distribution.
- A group exhibition: curatorship, production, management, installation, and dissemination.

6. What does the program NOT cover?

- Travel insurance and visa procedures. Selected individuals will be responsible for managing their own travel insurance, covering visa expenses, and any other documentation required for entering or leaving the country. Terremoto may offer support in the visa application process when necessary, but does not cover the associated costs.
- Flights – international or domestic – from your city of origin to Mompox, nor vice versa.
- Ground transportation to the place of residence in Mompox (including transfers to and from airports); the participant must manage their own arrival.

7. Selection Committee

Richard Tamayo (CO), Adriana Salazar Vélez (CO), Jovanna Venegas (MX), Juan Canela (PA), Maya Errazuriz (CL)

8. Compensation

The work generated from the residency process will be part of the compensation for participation in the program. This piece will become part of the Terremoto Collection. Likewise, in order to contribute to the local ecosystem, you will be asked to lead a workshop or carry out an activity during the research trip, open to the general public.

APPLICATION PROCESS

To complete your application, you must fill out this form. In addition to answering the questions, you must upload a PDF document (max. 25 MB) titled with your full name and country of origin, which includes the following information:

a) General Information

- Full name and artist name
- Country of origin
- Current place of residence

b) Bio

Include a brief biography that includes year and place of birth, education, relevant aspects of your practice, awards, important exhibitions, grants and other residencies, or any information you consider relevant.

(Max. 250–300 words)

c) Project Proposal

Describe the project, research line, or body of work you wish to develop during the residency. Clearly explain

(Máx. 400 words)

- Proposal
- Questions, concerns, or issues you wish to explore
- Methodologies, processes, or approaches you wish to activate during the residency
- Possible forms of materialization (without this implying a closed outcome)
- You may include up to 3 reference images (optional).

d) Statement of Purpose

Explain how your artistic practice relates to the residency's themes (water, amphibious territory, socio-environmental crises), your interest in participating in Travesías Terremoto, and why this program is relevant to your practice. Additionally, describe what current conditions (economic, labor, geographic, or related to access to resources) influence your ability to develop this type of process, and why this residency is key in that context.

(Máx 500 words)

e) Portfolio

Include a selection of relevant previous works.

(Máx. 10 páginas)

Important Considerations Before Applying

- The residency takes place in contexts where local communities are actively organizing against gentrification, cultural tourism, and other forms of extraction. Therefore, it is essential that your practice is sustained by an ethic of care and reciprocity.
- The residency will take place in Mompox, Colombia, a Caribbean region with a hot and humid climate, high temperatures during the day, and the possibility of tropical rains. It is important to consider these conditions when applying.
- The program includes outdoor activities that involve walking on different terrains (riverbanks, trails, mangroves). Willingness to engage in this type of experience is recommended, as is consideration of the physical effort they may require.
- Meals: The residency includes meals prepared with local, seasonal ingredients, in keeping with the culinary traditions of each region. The offering is simple and homemade, conceived with respect for the territory's products and knowledge. Occasionally, residents may organize themselves to cook collectively, as part of the exchange and shared living experience.
- Accommodation: Will be arranged in shared spaces, appropriate to the local context of each location. Participants will share rooms and bathrooms.
- Living Together: The residency involves close coexistence for several weeks, so it is important to be willing to share, collaborate, and actively participate in the group dynamic.
- Relationship with the Territory: The program proposes a direct connection with the territory and its communities. Openness, respect, and sensitivity toward the cultural and social contexts with which you will be working are expected.

These conditions are an integral part of the experience, which seeks to create a space for learning, exchange, and connection with the environment.

FREQUENTLY ASKED QUESTIONS

How are participants selected?

Applications are reviewed by the selection committee composed of Richard Tamayo (CO), Adriana Salazar Vélez (CO), Jovanna Venegas (MX), Juan Canela (PA), and Maya Errazuriz (CL), based on the following criteria:

- Quality and interest of the proposal
- Conceptual, material, and ethical alignment with the residency themes (water, amphibious territory, socio-environmental crises)
- Openness to collaborative and community-based work
- Willingness to inhabit the experience through immersion and cohabitation

If I am Latin American but live (or have recently moved) to another country in another continent can I apply? What if I am Latinx but live in the US?

This open call is specifically for people currently residing in Latin America, the Caribbean, or the Americas. We cannot accept applications from artists living outside the region, as the program is designed to strengthen networks and processes within the continent.

→ If you live in the Americas (North, Central, South, or the Caribbean) → you can apply. This includes Canada, United States, Mexico, Guatemala, Belize, Honduras, El Salvador, Nicaragua, Costa Rica, Panama, Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico, Bahamas, Trinidad and Tobago, Barbados, Grenada, Saint Lucia, Saint Vincent and the Grenadines, Antigua and Barbuda, Dominica, Saint Kitts and Nevis, Colombia, Venezuela, Ecuador, Peru, Bolivia, Brazil, Paraguay, Chile, Argentina, Uruguay, Guyana, Suriname, and French Guiana.

→ If you live outside the Americas (Europe, Asia, Oceania, Africa) → you cannot apply.

How much work is expected outside the in-person encounters?

The residency combines in-person immersion with self-directed work before, during, and after the trip. Each participant is expected to dedicate time to the following activities:

- Research and development of the project and artwork
- Contribution to the printed publication
- Production of an original artwork
- Administrative and management processes: reviewing and signing contracts, submitting forms, providing quotes and/or invoices for budget use, final report, participation in management meetings and tutorials.

The Terremoto team will be available throughout the entire process to answer logistical and curatorial questions.

What does the program include and what does it not include?

The program includes: meals, accommodation, local transportation, tuition, a participation fee, a production budget for the artwork, and curatorial support. Excluded are flights from your home city to Colombia and viceversa, as well as travel insurance and visa-related costs.

What kind of pace and experience can I expect from the research trip?

The research trip is intensive. We will have a very active schedule: workshops, gatherings, dialogues, collective reflections, shared meals, walks, site visits, and conversations with the local community. There will also be free time to process, rest, or produce; however, the overall pace is dynamic and collective.

Do I need to arrive with a defined project?

Yes. From the open call, we ask you to present a project or line of research that you want to work on during the residency. That project will be an important part of your application. We expect you to arrive with something clear in mind, but also open to transformation and enrichment through immersion in the territories and dialogue with others.

Who edits the publication and who curates the exhibition?**Is it a collective effort?**

It is not a collective effort in the sense that artists directly participate in editing or curating. Both the publication and the exhibition are handled by invited editors and curators. Artists focus on developing their work and editorial contributions; editing, management, and curating are the responsibility of the organizing team.

Can I apply if I have never worked with communities or in a territory?

Yes. Prior experience is not a requirement. However, it is important that you arrive with an open, respectful attitude and a willingness to learn. The residency is also a space to try out other ways of relating to the territory and its inhabitants.

Do I have to make the artwork during the residency? How much time do I have to produce it?

It is not necessary for the artwork to be finished by the end of the research trip. During the residency, you will work on your proposal and the conceptual development of the piece, but once the in-person part ends, you will have an additional two months to produce it and send it ready for exhibition at MACCO.

And for the editorial contribution?

You will need to submit a first draft at the end of the research trip. However, you will also have two additional months after the research trip ends.

If selected, you will receive a calendar with specific dates, deadlines, and everything you need to organize your trip and your production process, both for the artwork and the editorial contribution.

Contact us

Do you have more questions?

Write to us at **travesias@terremoto.mx**