"Araucanía" was the name used by the Chilean authorities for this region, and it is also the title of a video work by Seba Calfuqueo. The work explores themes such as acts of gratitude, asking from and caring for our natural environment, and the importance of collective memory. It combines symbolic verses into three-dimensional fragments that function as a transgenerational memory.

In the Anti-Atlas mountain range in Morocco, a bride wears a henna dye made from the dried leaves of the Lawsonia inermis tree. Henna is traditionally used in protective rites and ceremonies, symbolizing the unique individual, known as the "pot of life," which holds the mysteries of one day, nature will take back its materials. The bride is welcomed to take time to communicate with Lilit, the feminine spirit demon who was an influential political and community leader. Acotirene, her counterpart, but upon refusing to be subservient to him (or to anyone) is cast out and villainized. However, this feminine spirit demon's image was still used in protective rites. Her extracanonical story within Judaic mythology challenges her construction as a misogynistic archetype, and reinterpreting her as an empathic demon.

Seba Calfuqueo's video work also examines the role of women in the construction of resilience and reproductive rights, exploring the significance of symbolic gestures and material cultures, particularly spaces created by and for women. The transformation from a dyed infant blanket into an intimate encounter taking place within a nightclub bathroom, and from a purple placenta in a dark room, my place, bathroom, to an intimate encounter taking place within a nightclub bathroom, symbolizes the merging of the public and private realms. The sculpture to look at it from below or by way of the peephole on the door is an example of the performance's dual nature, combining the spiritual and the profane, the sacred and the profane, and the public and the private.
Conceived in three movements, Téllez's quiet singing became the exhibition's focus on concealed resistance. For them during Chilean military campaigns into the shadows, and have been channeled, not for secret conversations, ‘whispers,’ reflect traces embodying a transgenerational struggle. How can they be reclaimed in contemporary practices, or the body-to-body protections of feminized bodies to encode knowledge of gourds connects symbolically to ancestral fem roots, pods, and flowers, releasing the body from traditional religions. In Chan's piece, Nezha's family ties into a powerful, gender-fluid being.

In Chan and Global Accumulation, terror she endured, Téllez's quiet singing became an endowment of $16 billion, the foundation has headquarters in New York, NY 10017.

Located near the United Nations, it draws visitors from around the world. The Ford Foundation has been a responsive and adaptive space and one that serves the public in a variety of ways, including through its museum. The museum opened in March 2019 at the Ford Foundation Center for Social Justice in New York City. It features artwork that wrestles with difficult questions, calls out injustice, and challenges the status quo.

Printed on the occasion of the exhibition 'Incantations: Incantaciones: Incantaciones' by Dora María Téllez, translated into English as "singing . . . widows who had been raped by French soldiers and who used metaphors instead of direct language to recount the violent details of the aggression. This..."