

# MAPUCHE ÑI KIMÜN



FUNDACIÓN DE ARTE Y CULTURA  
ELISA AVENDAÑO CURAQUEO

## **TAYÜL SCHOOL: A MAPUCHE SPACE TO CULTIVATE THE CHANT OF THE LAND**

**Project profile.**

Complete proposal includes the operating team's portfolio, yearly activity details in order of execution, monitoring plan, participative evaluation, etc.

## PROJECT DESCRIPTION

This project aims to constitute an artistic, pedagogical, and community research space focused on strengthening, multiplying, and amplifying one of the main means of cultural transmission in the life and history of the Mapuche People: singing known as **ÜL** or **ÜLKANTUN**, vocalized in the native language **MAPUDUNGUN** (Language of the Earth)

The long tradition of singing and music has played and continues to play a role of enormous significance in the spiritual and daily life of the MAPUCHE People. **MAPU** (earth, territory, space and/or universe) and **CHE** (person, people) make us a People of the Earth, a people that continually cultivates relationships with the tangible and non-tangible orders of the universe as a great living being. Our ancestral cartography does not refer to Chile or Argentina, but to **NGULU MAPU** (Western Lands) and **PUEL MAPU** (Eastern Lands) and which form the **WALLMAPU**—that is, the vast country-territory of the Mapuche People. The hills, mountains, forests, waters, volcanoes, stars, and all the human and non-human beings that make up the **ENCHI MAPU** (the land that sustains us) acquire a presence in the ceremonial and daily life of the Mapuche People.

**ENCHI MAPU** is, then, a cardinal point in this living cartography. In caring for the relationships with the tangible and non-tangible environments that make it up, the practice of **ÜL** acquires resonances of utmost importance for our People, strengthening and enriching the life of each **LOF** (basic territorial and communal unit of Mapuche society). Through the domains of their language, voice, and sound, whether as singing, instrumental music, or environmental sounds, the Mapuche People establish life relationships with the beings of **ENCHI MAPU** at all levels. Based on **MAPUCHE KIMÜN** (the Mapuche system of knowledge), **ÜLKANTUN** is an art that allows us to show our respect for **ENCHI MAPU**, as well as encourage, celebrate, reciprocate, and be grateful for good relationships with her. In the current historical circumstances resulting from territorial dispossession and extractive capitalism, song and music help us fight for and with it.

Based on this perspective, **ÜLKANTUN** feeds on **ENCHI MAPU** and, at the same time, helps to preserve and reproduce knowledge, stories, and ancestral values of life. This project is strategic both to reconstruct the **KÜME MONGEN** (Good Living) of the **WALLMAPU** and to contribute, from the Indigenous South to the present global ecological crisis that we are experiencing on the planet and the urgency of highlighting policies of voice and community life. Considering that **ÜL** or **ÜLKANTUN** has a rich variety of registers and expressions that have remained throughout centuries, in this cultural and pedagogical project we will focus on one of its subgenres: **TAYÜL**. It is key to strengthen this specific expression of **ÜL** because, on one level, it constitutes an expression of the Mapuche society that through musicality communicatively connects the participating Mapuche people with beings, values, and spiritual principles that govern the Mapu. There are certain sacred forms of **TAYÜL** that can only be interpreted by our medicinal and religious authorities (**MACHI**); we will not include or allow these to be improperly practiced in this project. On another level, **TAYÜL** has also become part of social life, practiced as song and music that, within the tradition of **ÜL**, allows us to express life situations linked to people, communities, and territories, cultivating

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historical memory and knowledge, and even contributing to the joy and recreation of people and communities. This versatility of **TAYÜL** allows us to socialize respectfully with the religious and cultural protocols of our People.

This project proposes to establish a multi-territorial school focused on two learning communities: first, Mapuche women, although the project will be an open space for men and people of other gender identities interested in cultivating the **ÜL**; and second, girls, boys, adolescents, and young people who can contribute to the amplification of the practice of **ÜLKANTUN** in new generations.

We will take this path under the leadership of Elisa Avendaño Curaqueo as **KIMELFE** (holder and transmitter of knowledge) and a multidisciplinary collective that is part of the **Elisa Avendaño Curaqueo Art and Culture Foundation**, a non-profit organization, founded with the aim of safeguarding—preserving, recovering, promoting, fostering, disseminating—and projecting the Mapuche Artistic Cultural Heritage.

Elisa Avendaño Curaqueo, as **KIMELFE**, has practiced and researched the vast history of the **ÜL** in the life of the Mapuche People. She began practicing **ÜLKANTUN**, and particularly **TAYÜL**, from early childhood, in the mid-1960s. At 10 years old, she began to play the **KÜLTRUN** (traditional Mapuche drum) to accompany her singing, and under the guidance of the older people in communities in the area of Lautaro, Province of Cautín, in **NGULU MAPU** (the Mapuche territory today called “southern Chile”).

For decades, Elisa Avendaño Curaqueo's **ÜLKANTUN** has been part of ceremonial and cultural activities of different types and has accompanied the political and historical struggle of the Mapuche People against Chilean colonialism and the forces that destroy the lives of **ENCHI MAPU**. With knowledge and experience, **KIMELFE** Elisa Avendaño Curaqueo will lead this project, along with a multidisciplinary team made up of **KIMELFE** and community educators, artists from the fields of music and theater, as well as audiovisualists and researchers dedicated to Mapuche culture and society.

## **FOUNDATIONS, APPROACH, AND RELEVANCE OF THIS PROJECT**

### **1. ÜL and ÜLKANTUN as a general framework**

The **ÜL** and **ÜLKANTUN** (or, **ÜLKATU**) have various dimensions.

Firstly, it entails an aesthetic and epistemological community dimension. It is an art that, musically and creatively, gives an account of our community stories, reflecting and expressing life situations in each community and at different historical moments. It is part of our people's memory, constituting an audible, oral and sound archive in Mapuche life. Not a museum archive this is the record of a living people, with their knowledge and stories that refer to the past and that is reinvigorated in the present and projected into the future.

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Second, it is part of our life relations in the territory. It is an art cultivated from and with the territories (land, water, human and non-human environments).

Third, the genre of the **ÜL** and its derivations are verbalized in **MAPUDUNGUN**, the Language of the Earth. Singing becomes an art of language, as it embodies a way of cultivating one's language that, with its vibrant musicality and tonal varieties, enriches the acoustic education of the senses, the mind, and bodies.

Fourth, **ÜL** is an art of voice and sound that also has a medicinal role, contributing to the health of the person and the community. It enables the expression of affection, love, and happiness as it denounces and releases pain and trauma. It is song and music that, even amid of the colonial history of violence and fragmentation imposed on the **WALLMAPU**, helps us to live and fight. It encourages us and gives us strength.

Finally, **ÜL** is an art that, as singing and music, fosters opportunities for play, humor, and recreation in the Mapuche home, in community events, and in educational activities with girls, boys, and young people.

With all these dimensions at play, there is no doubt that the **ÜL** or **ÜLKANTUN** has a high cultural and educational value. For this reason, we consider it urgent and essential to promote and strengthen the cultivation of **ÜL** and its different variants among the new generations, with the permanent guidance of community elders.

## 2. **TAYÜL as a focus for our cultural and pedagogical project**

**TAYÜL** is ceremonial music but it has also become part of the social life of the Mapuche People. It is a variant of **ÜL** characterized by aesthetic, cognitive, emotional, and communicative density and richness. On one level, it is associated with the music of spirits, expressing in its very name various relationships and associations of power, secrecy, sacredness, revelation, transcendence, and trance. Consequently, the interpretation of **TAYÜL** implies a complex sensory experience, absolutely different and unique for both the sender and the receiver. It is a musical expression linked to the spiritual plane. However, it is also an expression of song and music that has become an active part of the life of the **Mapuche People**, serving to account for life situations that affect people, communities, and territories, be they joyful or painful. **TAYÜL** thus becomes part of the cultivation of collective memory in a community and gives life to a kind of oral, vocal, and sound archive of the life of each **LOF** (community) or **CHE** (people).

Our project will focus on this second dimension to safeguard respect for the domains of **TAYÜL practice** that correspond to our medicinal and religious authorities. We will dedicate ourselves to putting into practice **TAYÜL's** community, social, cultural, and ecological dimensions that, as song that is fundamental for memory, the living archive, and the very transmission of the experiences, knowledge and values of the **Mapuche People**. From an aesthetic, pedagogical, and cultural angle, we will also make a specific contribution within the collective struggle for the self-determination and autonomy of **WALLMAPU**.

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### 3. Urgency and relevance of women's voices in the revitalization of TAYÜL

At a time when the broadcast and listening of ÜL, and consequently of TAYÜL, has been marginalized and practically erased from media agendas—radio, television—and educational institutions in Chile (and Argentina), it is key to ensure transmission to new generations and amplify its cultivation in communities (LOF, or communal territories). The TAYÜL, as we will discuss in the following pages, will be anchored in four territories of the NGULU MAPU, conceived as nodal and generative points that connect the learning of singing and music to various communities. We view this project as a contribution to the effort by various communities of musicians and activists in the world to make indigenous vocal and sound arts part of the present and, through their preservation and reproduction, enrich the acoustic ecologies of the human and non-human planet of the future.

TAYÜL cultivation project, as part of the ÜL tradition, acquires unique relevance to the extent that it focuses mainly on women, where the knowledge of an entire culture currently endures. Despite being an art that has been practiced by men and women in Mapuche society over the centuries, today there are no more than a dozen exponents who have become KIMELFE. One of this project's notable and original contributions is that it aspires to generate opportunities for Mapuche women to become part of the cultivation of the song and music of the Mapuche People, to recover and reconstruct spaces in which women's voices, bodies, and spirits have always been present.

To undertake this pedagogical task, the elder Elisa Avendaño Curaqueo has already agreed to invite other ÜL KIMELFE to collaborate to ensure contact between the Mapuche women who participate in the TAYÜL School workshops and cultivators who, like her, have vast knowledge on the subject.

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## TAYÜL SCHOOL: PLAN AND BUDGET

TAYÜL SCHOOL: A MAPUCHE SPACE TO CULTIVATE THE CHANT OF THE LAND				
PURPOSE	GOALS/OBJECTIVES	PROGRAMS	EXPECTED RESULTS	BENEFICIARIES
<p><b>To implement a multi-territorial school, with a focus on learning, practicing, and communally reproducing one of the most significant expressions of ÜL and ÜLKANTUN– Mapuche chants and singing– known as TAYÜL; an ancestral art of voice and sound that forms part of an exercise in memory, knowledge and values amongst the Mapuche People. To this end, we propose to carry out this project with a special focus on women and new generations of Mapuche.</b></p>	<p><b>1)</b> Promote, manage and implement 4 educational territorial initiatives to advance the identification, recuperation, and enactment of musical, artistic and cultural expressions of the Mapuche People, with a special focus on the <b>TAYÜL, ÜL</b> and <b>ÜLKANTUN</b> as critical components of Mapuche expressive culture.</p>	<p>• <b>MAPUCHE KIMÜN Education Program focused on the revitalization of TAYÜL, ÜL and ÜLKANTUN.</b> This includes workshop units where beneficiaries are allowed to participate in the process of recuperating their cultural knowledge.</p>	<p>• Recuperation, by the participants, of musical expressions practiced by the Mapuche People.</p>	<ul style="list-style-type: none"> <li>• 4 Mapuche communities/ territories from <b>NGULU MAPU</b> (Padre de Las Casas, Angol, Curacautín and Osorno).</li> <li>• 120 Mapuche women from the focus territories, without the exclusion of men or persons of other gender identities.</li> <li>• Children and young people from the focus territories.</li> </ul>
	<p><b>2)</b> Design and support the development of new Mapuche artistic and cultural talents by bolstering training experiences in the performing arts that permit cultural self-representation for all participants.</p>	<p>• <b>Program to Foster Mapuche Self-Representation in Theater and Performing Arts through TAYÜL, ÜL and ÜLKANTUN.</b> Theater workshops where beneficiaries are allowed to participate in the process of creation in the realm of performing arts.</p>	<p>• Enabling the participants to incorporate tools and techniques from the realm of performing arts.</p>	<ul style="list-style-type: none"> <li>• Mapuche women from the focus territories, without the exclusion of men or persons of other gender identities or variants.</li> <li>• Children and young people from the focus territories.</li> </ul>
	<p><b>3)</b> Disseminate the Mapuche People’s artistic and cultural expressions on a national and international level by displaying their main contributions.</p>	<p>• <b>Pedagogical Program to Develop Participatory Audiovisual Production with a focus on the TAYÜL, ÜL and ÜLKANTUN.</b> We will organize workshops that offer technical training of participants in the process of audiovisual production.</p>	<p>• Incorporation of audiovisual tools and techniques in the practice of the participants.</p> <p>• Sound recording and documentary videotaping of the entire process.</p>	<ul style="list-style-type: none"> <li>• Participants from the focus territories.</li> <li>• Mapuche People.</li> <li>• Indigenous Peoples of the Americas</li> <li>• The national and international community.</li> </ul>

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	<p><b>4)</b> Recuperate the memory of Mapuche cultural heritage through participatory research into Mapuche culture and the practice of art in specific territories.</p>	<p>• <b>Participatory Research Program on TAYÜL, ÜL and ÜLKANTUN.</b> Workshops that will enable the active involvement and contribution of all participants in research initiatives.</p>	<p>• Incorporation of methodologies, tools and techniques that facilitate participatory and collaborative research.</p>	<p>• Mapuche People and focus territories • The national and international academic community</p>
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<b>TAYÜL SCHOOL: A MAPUCHE SPACE TO CULTIVATE THE CHANT OF THE LAND</b>				
<b>COMPONENTS/ PROGRAMS</b>	<b>ACTIVITIES</b>	<b>PRODUCTS</b>	<b>INDICATORS</b>	<b>ASSUMED</b>
<b>1) MAPUCHE KIMÜN Educational Program based on the Revitalization of the TAYÜL, ÜL and ÜLKANTUN</b>	<ul style="list-style-type: none"> <li>• Assessment of knowledge</li> <li>• Training and cultural empowerment of participants.</li> </ul>	<ul style="list-style-type: none"> <li>• Preliminary report</li> <li>• Workshops on <b>TAYÜL, ÜL</b> and <b>ÜLKANTUN</b>.</li> </ul>	<ul style="list-style-type: none"> <li>• Up to 30 Mapuche women for each focus territory, without excluding men or persons with other gender identities.</li> <li>• Up to 15 children and young people from the focus territories.</li> </ul>	<ul style="list-style-type: none"> <li>• There is a demand for the recovery of the <b>TAYÜL, ÜL</b> and <b>ÜLKANTUN</b> in the focus territories/communities.</li> </ul>
<b>2) Educational Program for Mapuche Self-Representation of TAYÜL, ÜL and ÜLKANTUN in the Performing Arts.</b>	<ul style="list-style-type: none"> <li>• Training and empowering of participants in theatrical techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• Collective works of <b>TAYÜL, ÜL</b> and <b>ÜLKANTUN</b>, in each territory (4 communities).</li> <li>• Music gatherings to present the collective work of each group of participants.</li> </ul>	<ul style="list-style-type: none"> <li>• Participatory creation of at least 4 <b>TAYÜL</b> musicals.</li> <li>• At least 4 music meetings with at least 100 people as audience.</li> </ul>	<ul style="list-style-type: none"> <li>• Considering the importance of making Mapuche cultural and artistic production accessible, to educate societies about the existence and cultural richness of the Mapuche People as a present-day living people.</li> </ul>
<b>3) Pedagogic Program for Participatory Audiovisual Production focused on TAYÜL, ÜL and ÜLKANTUN.</b>	<ul style="list-style-type: none"> <li>• Training and technical empowerment of participants for the creative use of audiovisual media.</li> <li>• Design and production of participatory audiovisual pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Educational Audiovisual Pieces (short-form videos)</li> <li>• Recording of the pedagogic process</li> <li>• Sound recording of the process outcomes (educational CD)</li> </ul>	<ul style="list-style-type: none"> <li>• At least 4 educational audiovisual pieces or short-form videos (1 per program)</li> <li>• At least 3 video recordings (1 per year)</li> <li>• A compilation disk with the training process results.</li> </ul>	<ul style="list-style-type: none"> <li>• Considering that the Mapuche People have historically transmitted their knowledge through oral means, to continue making this practice accessible it will be necessary to create audiovisual recordings.</li> </ul>
<b>4) Participatory and Collaborative Research Program on TAYÜL, ÜL and ÜLKANTUN.</b>	<ul style="list-style-type: none"> <li>• Design and implementation of participatory and collaborative research.</li> <li>• Dissemination of results in different spaces, languages and media outlets, with the goal of reaching a wide range of audiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Book on <b>TAYÜL, ÜL</b> and <b>ÜLKANTUN</b>.</li> <li>• <b>Compilation of songs from the 4 territories of NGULU MAPU and essays by members of the TAYÜL ESCUELA team.</b></li> </ul>	<ul style="list-style-type: none"> <li>• 2000 printed copies in three languages: Mapudungun, Spanish and English.</li> <li>• 2 scientific publications in specialized magazines.</li> <li>• 2 presentations in academic conferences.</li> <li>• 1 audio book recording to be uploaded to a web platform.</li> </ul>	<ul style="list-style-type: none"> <li>• The products or outcomes generated through this project should be returned to their local community sources. At the same time, they should be disseminated across different communities, as well as in national and international academic and cultural spaces.</li> </ul>

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<b>BUDGET FOR TAYÜL SCHOOL: A MAPUCHE SPACE TO CULTIVATE THE CHANT OF THE LAND</b>									
<b>N°</b>	<b>ITEMS</b>	<b>DESCRIPTION</b>	<b>YEAR 1</b>	<b>YEAR 2</b>	<b>YEAR 3</b>	<b>TOTALS</b>	<b>OWN CONTRIBUTIONS</b>	<b>TERCIARY CONTRIBUTIONS</b>	<b>REQUESTED CONTRIBUTIONS</b>
1	HONORARIA (50%)	<ul style="list-style-type: none"> <li>Hire the project's core team members and leading Mapuche participants from the local territories, according to Chilean labor laws and norms.</li> </ul>	65.000	65.000	65.000	187.500	5.000	5.000	177.500
2	ADMINISTRATIVE (2%)	<ul style="list-style-type: none"> <li>Communication plans for all teams; launching of institutional Web Platform and hiring an accountant</li> </ul>	2.500	2.500	2.500	7.500	2.500	0	5.000
3	OPERATIONAL (35%)	<ul style="list-style-type: none"> <li>Subcontracts for services: spaces, transportation, production, etc.</li> <li>Musical instruments</li> <li>Mapuche outfits.</li> <li>Traditional foods.</li> <li>Work supplies, like school items, paper, and hardware goods.</li> <li>Learning workbooks</li> <li>Training materials</li> <li>Design, editing and printing</li> </ul>	43.750	43.750	43.750	131.250	5.000	20.000	106.250
4	INVESTMENT (8%)	<ul style="list-style-type: none"> <li>Image projectors</li> <li>Computers</li> <li>Voice recorders</li> <li>Photo cameras</li> <li>Micro SD Memory cards.</li> <li>Program and software licenses</li> </ul>	10.000	10.000	10.000	30.000	7.500	0	22.500
5	UNFORESEEN (5%)	<ul style="list-style-type: none"> <li>Other expenses not described in this budget that are vital for product development and expected outcomes.</li> </ul>	6.250	6.250	6.250	18.750	5.000	0	13.750
<b>TOTALS</b>		<b>USD\$</b>	<b>127.500</b>	<b>127.500</b>	<b>127.500</b>	<b>375.000</b>	<b>25.000</b>	<b>25.000</b>	<b>325.000</b>
		<b>CLP\$</b>	<b>127.500.000</b>	<b>127.500.000</b>	<b>127.500.000</b>	<b>375.000.000</b>	<b>25.000.000</b>	<b>25.000.000</b>	<b>325.000.000</b>
			<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>

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## **PURPOSE:**

Implement a multi-territorial school focused on learning, practice, and community reproduction of **TAYÜL**—one of the most significant expressions of **ÜL** or **ÜLKANTUN**, Mapuche singing and music, an ancestral art of voice and sound that is crucial to the exercise of memory, knowledge, and values of the Mapuche People. To this end, we propose to carry out this project with a priority focus on women and the new generations of the Mapuche People.

## **GOALS:**

1) Promote, manage, and implement four territorial educational initiatives that favor the identification, recovery, and implementation of the cultural and artistic expressions of the Mapuche people, with special attention to the musical expressions **TAYÜL**, **ÜL**, and **ÜLKANTUN**.

2) Project and support the emergence and development of new Mapuche artistic and cultural talents through the development of training experiences in performing arts that allow the participants' cultural self-representation.

3) Disseminate the artistic and cultural expressions of the Mapuche people at a national and international level, spreading their main contributions.

4) Recover the memory of the Mapuche cultural heritage through participatory research of Mapuche art and culture in the targeted territories

## **WORK AREAS:**

• **MAPUCHE KIMÜN Education Program based on the revitalization of TAYÜL, ÜL and ÜLKANTUN.** This includes workshop modules that allow beneficiaries to participate in the process of recovering cultural knowledge. Learning **TAYÜL** in a community under the leadership of Elisa Avendaño Curaqueo with the support of **TAYÜL** and Mapuche music cultivators.

• **Educational Program for Mapuche Self-Representation of TAYÜL, ÜL and ÜLKANTUN in the Performing Arts.** This program includes workshop modules that allow beneficiaries to participate in the stage creation process, guided by the support of Mapuche artists linked to theater and other cultural expressions of the Mapuche People.

• **Pedagogic Program for Participatory Audiovisual Production focused on TAYÜL, ÜL and ÜLKANTUN.** These workshop modules allow the technical training of participants in the audiovisual creation process, for the creation of audiovisual capsules as pedagogical materials and recording in a studio.

• **Participatory and Collaborative Research Program on TAYÜL, ÜL and ÜLKANTUN.** Workshop modules allow the active participation of all actors in investigative processes. **NÜTRAMKAN**—conversations or serial dialogues—and the writing of our reflections to be

expressed in a book of multiple authorships, as material for critical and historical elaboration on Mapuche song and music and also as pedagogical material.

**BENEFICIARIES:**

Mapuche communities in four territories of the **NGULU MAPU** (Padre de Las Casas, Angol, Curacautín and Osorno).

1. Mapuche women from these territories-communities. This does not exclude participation by men or people with other gender identities.
2. Children and young people from these territories-communities.

**PROJECT EXECUTORS:**

This proposal will be executed through the collaborative work of two non-profit organizations of Mapuche origin. These organizations are the **Elisa Avendaño Curaqueo Art and Culture Foundation** and the **EPEW Collective Foundation**, within the framework of the International Theater Institute (ITI). The ITI promotes UNESCO's goals of peace and mutual understanding and advocates for the protection and promotion of cultural expression, regardless of age, gender, creed, or ethnic origin. This collaborative fusion is linked to the promotion and visibility of the arts of Mapuche origin, on a contemporary level. Considering that the Mapuche are a living people who have been silently losing their artistic expressions, as older people abandon the earthly plane, the intention of this fusion of Foundations is related to the contribution of performing tools for Mapuche music, **TAYÜL, ÜL and ÜLKANTUN.**

**Artistic and Musical Direction:** Elisa Avendaño Curaqueo, National Prize of Music (Chile, 2022)

**Stage Direction:** Roberto Cayuqueo

**KIMELFE from ÜL:** Sofia Painequeo, Ángela Manqueo and Joel Maripil

**Multidisciplinary team:** Natalia Castañeda; Aracely Zurita Avendaño; Luis Cárcamo-Huechante; Claudia Aravena; Natalia García-Huidobro; Diego Vargas; Guido Brevis; and Francisco Bascur.

**POTENTIAL COLLABORATORS:**

- Academic institutions and research centers in Chile and abroad
- Ministry of Cultures, Arts and Heritage, Chile
- Local municipalities of each territory in **NGULU MAPU**

**SOURCES TO CONSULT:**

[Elisa Avendaño Curaqueo - Gütxam en casa de la Papay Filomena Mariqueo Millahueque /01](#)

[Elisa Avendaño Curaqueo - Gütxam en casa de la Papay Filomena Mariqueo Millahueque /02](#)

[Elisa Avendaño Curaqueo - El kimün de Filomena Mariqueo Millahueque](#)

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