

DOBLES de PROXIMIDAD

Museo de Arte Contemporáneo · Santiago - Chile

2018

DOBLES de PROXIMIDAD

Artistas

Gonzalo Aguirre

Guillaume Brisson-Darveau

Jorge Cabieses-Valdés

Carlos Costa

Marie Edinger Plum

Raimundo Edwards

Ciarán Ó Dochartaigh

Javier González

Maria Karantzi

Alejandro Leonhardt

Rodrigo Lobos

M.H.N.R.S.

Chavis Mármol

Nicolás Rupcich

Marcos Sánchez

Pablo Selín

Maike Anne Stevens

Amalia Valdés

Maite Zabala

Curador

Patricio Kind

PROLEGÓMENOS

I

Tekné, tecné o téchne, designa la **producción o fabricación material** en la Antigua Grecia. Proviene de tekhnicos: relativo al que hace. Es por tanto, el nacimiento de las disciplinas consideradas como un saber técnico. Posteriormente se tradujo al latín como **ars: arte**.

En la Edad Media, la noción de tekné fue retomada y se interesaba más por el **cómo**.

II

“...el artista no es el único que consume el acto de creación, pues el espectador establece el contacto de la obra con el mundo exterior descifrando e interpretando sus profundas calificaciones para añadir así su propia contribución al proceso creativo.”

Marcel Duchamp

III

“Tenemos un montón de goteras en nuestra realidad”

Philip K. Dick

INTRODUCCIÓN

por Patricio Kind

Las siguientes palabras vienen desde mi formación de artista. Esta declaración no pretende exponer una excusa, sino más bien la reflexión que me condujo a ejecutar un programa de exposición colectiva con artistas nacionales y extranjeros.

Dobles de Proximidad apareció como una idea nebulosa entre finales del 2012 y comienzos del 2013. Llevaba tiempo visitando exposiciones de artistas de mi generación, que tenían entre treinta y cuarenta años, en cuyas obras destacaba un profundo interés por la materialidad y la experimentación, por el backstage, lo que está detrás del resultado, en las que se percibía un interés por el placer creativo de estar frente a diferentes soluciones materiales sin descuidar ese no sé qué de las obras, su lado sensible: **el cómo**. Por otro lado, estaban las ganas que tienen los artistas de contar cosas a través de lo que hacen, ese gesto igual de energético de no eludir relatos ni discursos, eso que denominaremos **el qué**. La mezcla de estos intereses me parecía particular y capaz de generar algo al enfrentar -en clave scheleriana de ordo amoris- las obras de unos y otros artistas no en cualquier sala expositiva sino en un museo.

El punto de partida fue convocar artistas chilenos a exponer, sin un marco teórico ni concepto definido, pues no me pareció necesario en ese momento, solo estaba la premisa de pertenecer a una misma generación. En el proceso, se hizo evidente que la mayoría de ellos tenían contacto con artistas extranjeros, principalmente por estudios y residencias, lo que significaba otro factor interesante a considerar y que permitiría crear un diálogo con el exterior, con otras miradas. A partir de esta red de contactos se realizó una convocatoria a artistas extranjeros para participar en la muestra. Coincidió que muchos de ellos ya tenían un vínculo con Chile: Chavis Mármol (México) había expuesto su trabajo en Galería Metropolitana (2014), Marie Plum (Dinamarca) en Galería Tajamar (2015) y Maaïke Anne Stevens (Holanda) había visitado Chile el 2015 para coordinar una obra que presentarían con Maite Zabala en una residencia en Canadá y que finalmente sería parte de la exhibición que mostraron en el MAC.

Confirmada la participación de los artistas convocados, se estableció que ésta no sería a través de una obra específica, no obstante, podían

hacerlo bajo esta modalidad si así lo deseaban. El objetivo era hacer un seguimiento a los procesos, que incluyera visitas a talleres, ver el desarrollo de sus trabajos y darles plena libertad para hacerlos. Esto constituía un riesgo, pues durante los procesos muchas cosas cambian, sin embargo, también podía aportar cierta frescura a la exposición, y en ese sentido, hacer este proyecto más desafiante. En este contexto, las palabras que Martin Kippenberger diera en una entrevista con la artista Jutta Koether parecen pertinentes:

“...Si vas a una exposición y de un artista encuentras cuadros buenos y malos, significa que es bueno. Poder entablar controversias, pero por favor, no darlo todo por bueno.”

Casi inconscientemente en esta frase subyace una forma de operar y de armar una exposición. La cuestión de lo bueno y lo malo, de las categorías en general, es un asunto recurrente en el buzz del arte. A lo largo de nuestra vida podemos recordar buenas canciones, libros, películas y obras de arte que debido a los gustos, ya sea por falta o exceso de pregnancia, a veces por desprolijidades que luego las convirtieron en marcas de carácter, el mainstream de las masas no quiso validar. Así, la misma historia nos enseña que lo que prevalece son los contrastes y dialécticas entre las obras, y que se expresan como una contaminación transparente. Es el mecanismo que opera en esta exposición, latente en mi formación de artista.

Al tiempo que se acercaba la fecha de la exposición, aparecía en mí un grado de incomodidad en el rol de curador y en esa imagen autoritaria del circuito, impregnada de acervos que muchas veces se expresan de forma tóxica. El trabajo con artistas de una misma generación era productivo, ya que permitía establecer lazos más horizontales en términos curatoriales, discutir y decidir en el camino que era lo mejor para cada uno. Por otro lado, la ausencia de un plan curatorial previo permitió que la exposición creciera como un sistema dinámico y complejo que se autorregulaba luego de las conversaciones, reuniones o visitas a talleres. Esta confianza ayudó a crear un impulso que hizo trabajar a todos con mucha autonomía.

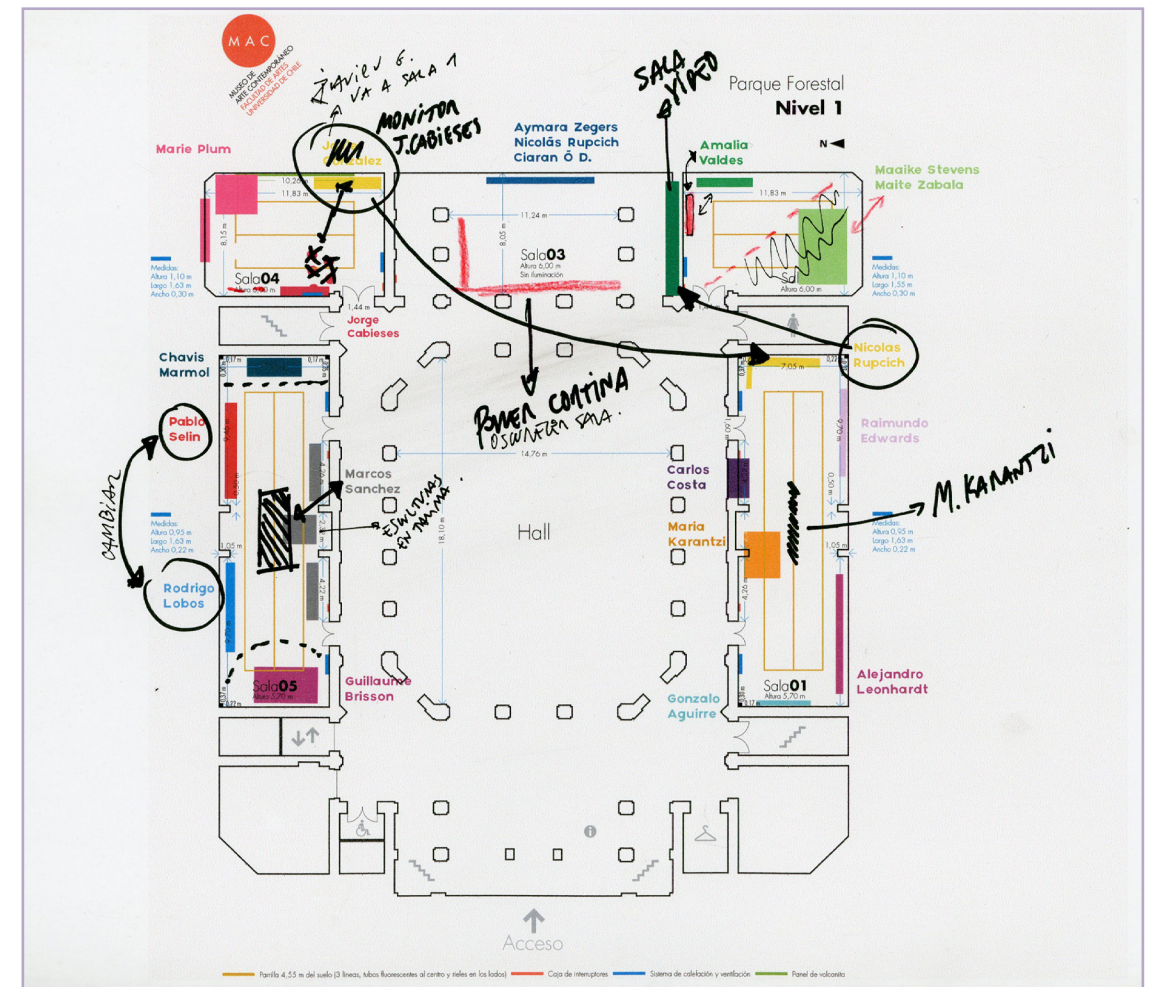
El título de la exposición fue algo que se gestó temprana y repentinamente. Al estar conformada

por un número significativo de artistas, 19 en total, era sugestivo que el nombre del proyecto fuera algo ambiguo, no tan concreto. El título **Dobles de Proximidad** hace referencia a un presente saturado de información e imposible de comprender como el nuestro, difícil de asir. En este contexto, las obras de arte constituyen una forma de acercarse a lo real, un modo de aprehender aspectos que se escabullen de la realidad. Sin embargo, producto de innumerables modernidades esta forma de conocimiento es también enigmática, pues se abre a interpretaciones infinitas. Los artistas que exponen en la muestra articularon a través de sus obras una relación con el mundo que puede servir de guía para desnudar y contemplar el devenir desde ángulos tan diferentes como modos de capturar

nuestros recuerdos, percepciones, sensaciones y experiencias.

Sin darme cuenta, el team creativo que dio forma a esta exposición era muy heterogéneo, se requería coreografiar tanta diversidad, por lo que se estructuró la curatoría por salas, tomando como referencia distintos intereses de los artistas, materiales y/o temáticos (el cómo y el qué), para que cada espacio derivara en una suerte de contraste: cada uno debía ser distinto. El objetivo era que el recorrido expositivo dejara esto en evidencia, incluso ante el espectador más incauto.

En la sala 4 por ejemplo, las obras de Marie Plum y Jorge Cabieses tenían una cercanía muy fuerte a nivel cromático, pero se diferenciaban



por aparente temperatura visual: las de Plum eran cálidas, mientras que las de Cabieses eran frías. Era interesante que eso sucediera, que los trabajos estuvieran muy cerca de confundirse autoralmente, no obstante ambos utilizan objetos simbólicos a través de diferentes técnicas y medios. Marie Plum desarma el campo alegórico virtual alimentado de internet y de redes sociales, habitado por conductas tan naturalizadas como las selfies (cosmética), devolviendo a la percepción estas imágenes a través de esculturas y en clave escenográfica, cuestionando los límites entre sujeto y objeto en el mundo físico. Por otro lado, Cabieses expuso una serie de pinturas inicialmente difíciles de reconocer: objetos de porcelana que recolectó durante dos años en mercados de Atenas, Grecia. El vídeo exhibido frente a las pinturas muestra el proceso de deformación de estos objetos, sacudiendo esa superficie rígida de la apariencia. En ambos casos, está presente una reflexión acerca de la ambigüedad y la fluidez entre las esferas pública y privada, de la apropiación de códigos en diferentes ámbitos de la sociedad, para imitarlos, cuestionarlos y, finalmente subvertirlos.

En la sala 2, se propuso a las artistas Amalia Valdés, Maite Zabala y Maaiké Anne Stevens saturar sutilmente el espacio, de modo que las obras estuvieran lo más cerca posible y que el perímetro de exposición pareciera en sí mismo una obra, más que un conjunto de trabajos presentados en un lugar común. El montaje transmitía la sensación de una temperatura fría: el brillo de los aluminios de Amalia Valdés se homologaba con el de las cerámicas de Zabala y Stevens. En su proceso creativo, las tres revisitaron las costumbres prehispánicas, investigando la ancestralidad artística y utilizando variados sistemas simbólicos a través de materiales diversos. En estas obras, el acercamiento visual, histórico y/o geográfico, implicaba situar las cualidades formales evidenciando cómo están hechos estos objetos, bajo una suerte de atemporalidad, creando espacios que parecen tan reales como artificiales y haciendo patente una inmersión en la memoria y en el arte.

Sin embargo, esta curatorial no se basó en definir relaciones de acuerdo a lo que se exhibiría en cada sala, si bien se producían entre ellas ciertos apegos y distanciamientos, la idea era establecer un recorrido que activara y generara nuevas interpretaciones o vínculos. A propósito de esto, hace un tiempo, al finalizar el recorrido en una visita guiada a la exposición junto a estudiantes universitarios de arte, y a la que se sumaron otros

visitantes, una de las alumnas me comentó que entre las obras de Chavis Mármol, Guillaume Brisson-Darveau y Gonzalo Aguirre había una especie de línea de tiempo y revisión de la historia de la humanidad, esta lectura parece interesante y atinente al camino escogido para esta curatorial.

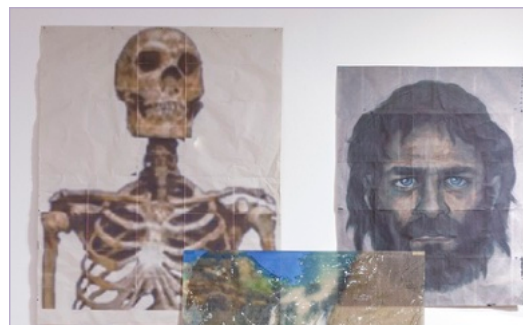
El recorrido fue comisariado como una invitación de autodescubrimiento para el espectador, así como una a los artistas a crear senderos desconocidos en un lugar tan familiar para ellos como un museo. Dobles y proximidades que se tocan, sin olvidar lo distantes que estuvieron antes de dilucidar una mirada artística construida colectivamente.



Chavis Mármol



Guillaume Brisson-Darveau



Gonzalo Aguirre



DOBLES DE PROXIMIDAD, UNA EXPOSICIÓN CURADA COMO UNA COMPOSICIÓN SENSIBLE

por Javier González Pesce

Hace aproximadamente cuatro años Patricio Kind convocó a un grupo de artistas, en el que me incluyo, a participar de una exposición colectiva. Aparentemente no había motivos específicos que justificaran nuestra presencia en el plan o guión editorial de este proyecto. Había algunas ideas, algunos enunciados, pero sobre todo un deseo, la convicción de que esta exposición debía realizarse y que la colaboración de este grupo de artistas podía articular algo con una energía particular.

El primer criterio editorial que el curador nos comunicó fue el generacional: esta exposición debía reunir a un grupo de artistas con edades entre los 30 y 40 años. Sin embargo, apareció otro más particular, difícil de comunicar y complejo de organizar bajo una sola argumentación: su gusto e interés personal. En conjunto, ambos conformarían una especie de comunidad de afines: artistas visuales que han desarrollado sus poéticas con una cierta conexión dentro de un espacio temporal, de alguna manera enfrentados a una serie de problemáticas, algunas relacionadas con su trabajo artístico, y otras de carácter personal, en el ámbito de una estructura institucional similar. Luego de este breve y somero análisis, quisiera destacar un gran mérito en esta exposición: la reunión de una comunidad de afines, en el marco de dos criterios laxos escogidos por el curador de la muestra.

¿Cómo podemos pasar de la pulsión sincera y espontánea de lo que nos gusta a una traducción articulada de este interés visceral bajo la forma de un criterio editorial? El gusto se presenta como una manifestación pre intelectual, una reacción del cuerpo, una facultad de la sensibilidad personal, que parece adormecer el pensamiento y distraerlo hasta el punto de hacerlo partícipe de este proceso estético de seducción, relegado hasta ese momento a un segundo plano. Sin embargo, si bien el gusto es una especie de principio reactivo ante eso que nos atrae, se alimenta de largos procesos formativos de sensualidad y racionalidad estética. En otras palabras, lo que creo o pienso incide de manera radical en la condición selectiva del

gusto como reacción. Éste constituye una señal de una estructura del pensamiento, que al excitarse en el reconocimiento repentino de aquello que resulta de su interés, produce un efecto, un estado placentero de contemplación.

El gusto es un criterio de percepción que nos convierte como espectadores, en antenas con una sensibilidad particular. Este espectador-antena reacciona de manera espontánea a los estímulos de valor artístico que le son relevantes y que podrían estar contenidos en obras específicas. Por medio del gusto y de capacidades de observación pre-racional, el cuerpo reconoce un objeto de interés de manera sensible. En este sentido, Patricio Kind se convierte en un curador antena, que seleccionó las obras desde sus deseos por sobre argumentos específicos.

En este contexto, la situación se plantea desde dos juicios espontáneos opuestos. Por un lado, la posibilidad de que el gusto transmita lo que articula, o sea, la exposición y por otro, una falta de sustancialidad. Sin embargo, la práctica de la curaduría tiende a convertirse en un ejercicio intelectual de disimulación del gusto personal a través de diversos argumentos. Cualquier intento de traducción de éste en un principio con un contenido valórico pertinente en el contexto de la práctica profesional del arte contemporáneo parece inevitablemente más artificioso que el original. A mi juicio, los criterios o narrativas curatoriales intentan justificar y disimular tácitamente el gusto como un mecanismo de selección de origen.

Podemos observar frecuentemente cómo la estructura de las curadurías de exposiciones colectivas con características similares a ésta pretende desviarnos de la percepción de los aspectos más elementales de las obras exhibidas, en función de resaltar un relato más complejo que pretende justificar la presencia de las partes que la componen. Vivimos en un mundo del arte altamente dominado por las explicaciones y argumentos de orden conceptual, un espacio

cultural donde el lenguaje intelectual en su forma más racional tiene muchas veces, tanto o más poder que otros de tipo formal, propios de la práctica artística como disciplina.

De alguna manera, esta curaduría propone que el arte como lenguaje puede prescindir de este último convirtiéndose en una estructura conceptual de significación, al momento de concebir y diseñar una exposición colectiva. Desde mi experiencia, el criterio editorial y de organización en esta exposición se basa en una intuición formal, estructurada a través de pautas y conocimientos de pintor. En otras palabras, esta muestra fue organizada de una manera muy similar a como un curador produce su propio trabajo artístico, con criterios que usaría el artista en el taller más que con aquéllos que suelen usar los curadores.

Un aspecto que permitió al curador trabajar con cierta libertad fue la elección de un título que justifica las lógicas artísticas como motor de esta exposición. La breve frase Dobles de Proximidad pone en evidencia la complejidad de la realidad, al punto de que se vuelve intraducible. Plantea que el mundo así como lo comprendemos es una convención compleja, repleta de reducciones simplificadoras que nos aproximan a ella a través de un constructo resumido, racionalizado y sintetizado. De alguna manera, las obras de arte constituyen dispositivos creativos para la comprensión de aspectos de la realidad.

Hace un tiempo, visitando el Museo de Arte Precolombino pude percibir a lo largo de su exhibición una lógica racional que, ceñida al modelo europeo de interpretación, asumió el rol de la visión occidental como herramienta de traducción de la realidad. Frente a esas múltiples versiones y figuraciones del cuerpo humano, animales y naturaleza que se encuentran en el Museo de Arte Precolombino, se vislumbra cómo el mecanismo de asimilación de la realidad en la cultura europea constituye una especie de ficción de objetividad nutrida de convenciones. Ésta nos dicta que el mundo, la realidad, tendría una forma

objetiva o en algún sentido objetivable, que la representación y comprensión del mundo tienen una forma específica, la unicidad del relato de lo que es verdadero. El continente americano, que aparecía frente a la realidad sin una lectura unívoca de las cosas, la asume como un espacio difícil de precisar, donde la verdad o lo real como valores resultan débiles y son siempre cuestionables.

El título de esta exposición pone en evidencia una negación de esta racional y altamente normalizante lectura del mundo. Dobles de Proximidad plantea que el mundo es inobjetivable, que tiene muchas formas y maneras de ser percibido y pensado, y que cada obra es una especie de relato o aproximación hacia éste, como una especie de duplicado, otra versión de un aspecto de la realidad, una revisión o lectura de algo. Por otra parte, insinúa que estos imprecisos dobles de la realidad, o sea, las obras de arte, son dispositivos de acercamiento hacia ésta. Dicho de otra manera, son lecturas sensibles de aspectos del mundo, que se presentan a los espectadores como un puente interpretativo para relacionarse con él.

Bajo esta lógica, el título configura además un discurso que cautela la libertad de los artistas. Es una conquista argumental que prevalece por sobre otros argumentos, ya que nos plantea que las partes que componen esta exposición serían dispositivos artísticos que se relacionan de distintas maneras con aspectos del mundo. En tanto, desde un punto de vista personal y como artista participante de la exposición, agradezco el espacio de confianza y de libertad otorgado para crear desde un interés personal, la posibilidad de trabajar con esta comunidad de artistas para la configuración espacial de un relato sensible en el espacio del Museo de Arte Contemporáneo y el profesionalismo del curador y los artistas que participaron en la muestra.

Dicho esto, quisiera exponer algunos aspectos del proceso de trabajo. Como se menciona más

arriba en este texto, los artistas que participamos de esta exposición no fuimos influenciados por el curador a trabajar supeditados a argumentos impuestos por él, ni tampoco seleccionó piezas específicas basándose en la estructura conceptual del proyecto. A nivel personal, trabajé en un proceso que ansiaba ver materializado y en pos de un resultado que podía funcionar bien en el Museo. Supongo que algunos colegas habrán operado de manera similar, mientras otros mostraron trabajos precedentes. Sin embargo, en ambos casos, lo que nos motivó a decidir qué mostrar provenía de un deseo: ver esa pieza específica en convivencia con las demás.

Las reuniones individuales con el curador se realizaron siempre con el plano del museo abierto y a la vista, considerando sus ideas, las de los artistas, los bocetos y las imágenes de las obras. En esas instancias se visualizaba que el sistema diseñado espacialmente para la exposición era uno de carácter sensible, que consideraba criterios de tipo material, de forma, de color y también de orden conceptual, para producir una política de distribución. De esta manera, en términos intelectuales, los criterios netamente racionales quedan relegados a un segundo plano para que otros de carácter formal y de sensibilidad articulen las obras en el espacio. Por ello, en el proceso curatorial y de diseño de esta exposición se puede percibir un alto grado de ejercicio de lo artístico en términos formales. El curador diseñó la exposición como lo haría con su propia obra, sólo que administrando creaciones de terceros.

Esta manera de trabajar trasmite confianza y fe en la producción artística de objetos y situaciones anómalas con un alto grado de contenido simbólico, en otras palabras, cosas que se pueden leer y experimentar: objetos, materiales, corporalidades, presencias, entes, cuerpos; en esta condición es que fueron comprendidas y administradas por el curador, a modo de presencias en el espacio. Éstas fueron dispuestas de manera determinada en el montaje y distribuidas de forma específica potenciando ciertas relaciones: en primer lugar entre las cosas, en segundo, facilitando un flujo de los elementos sensibles, y finalmente respecto a los contenidos.

Esta es una exposición que cree en el poder de los objetos de arte, en la independencia de los

procesos creativos y en la latencia de significación que emana de estos elementos. El resultado es la cohabitación de cuerpos, colores e ideas, que gobiernan armoniosamente un espacio como dispositivo sensible de experiencia y reflexión.

Santiago, 2018



SALA 2

Amalia Váldez
Maite Zabala
Maaïke Anne Stevens

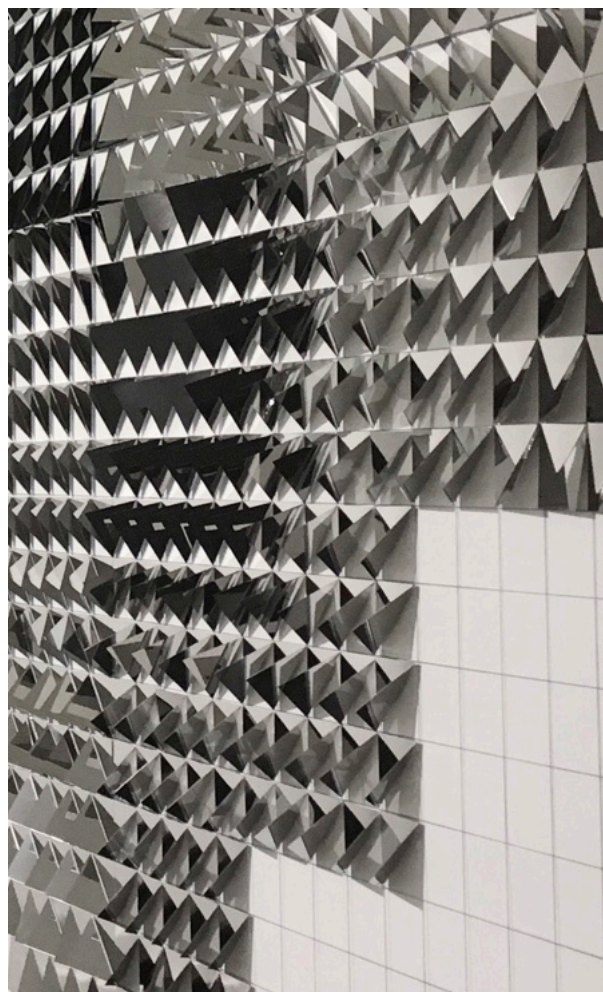


Amalia Valdés

Santiago, Chile - 1981

Decían que; Arriba es Abajo como el Sol es a la Luna, es una instalación de seiscientas piezas de acero inoxidable que recrean el símbolo de la Chakana. Este conjunto de piezas transmite desde su centro, una apertura orgánica de crecimiento ascendente. A partir de módulos de 10 x 10 divididos por su diagonal y organizados en una cuadrícula regular de 340cm x 340 cm. se alza una Chakana o Cruz andina; emblema recurrente en la cultura de los pueblos originarios de los Andes. Esta imagen ancestral alberga una conexión espiritual con el cosmos ya que representa un

elemento unificador que simboliza una escalera o puente entre dos elementos, generando una relación de correspondencia entre lo alto y lo bajo, el ser humano y lo superior, lo sagrado y lo profano, la tierra y el universo. Al mismo tiempo, el reflejo del material en el espacio evidencia una intención: generar una experiencia perceptual vinculada al ambiente y al movimiento del espectador frente a la obra y al espacio donde se sitúa.



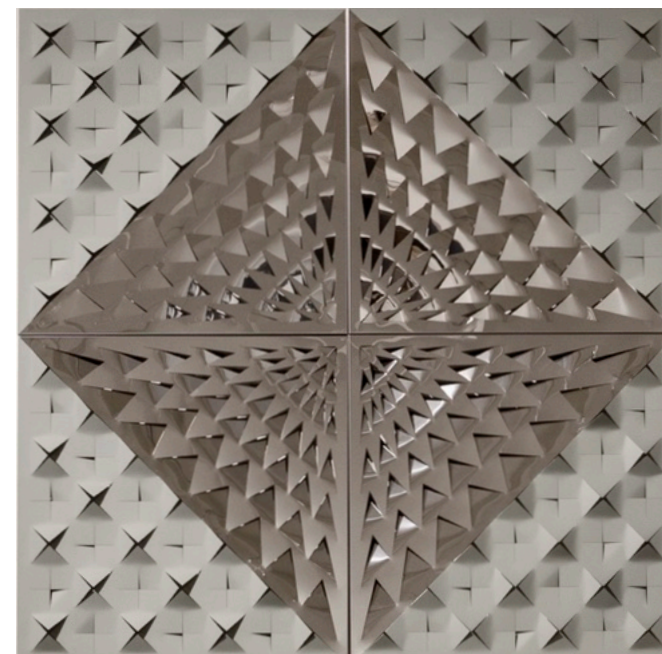
Detalle

600 piezas de acero inoxidable,
lana y clavos.
340 x 340 x 8 cm.
2018



Detalle

Acero inoxidable y pintura
anticorrosiva sobre acero.
124 x 124 cm.
2018





Maite Zabala & Maaïke Anne Stevens

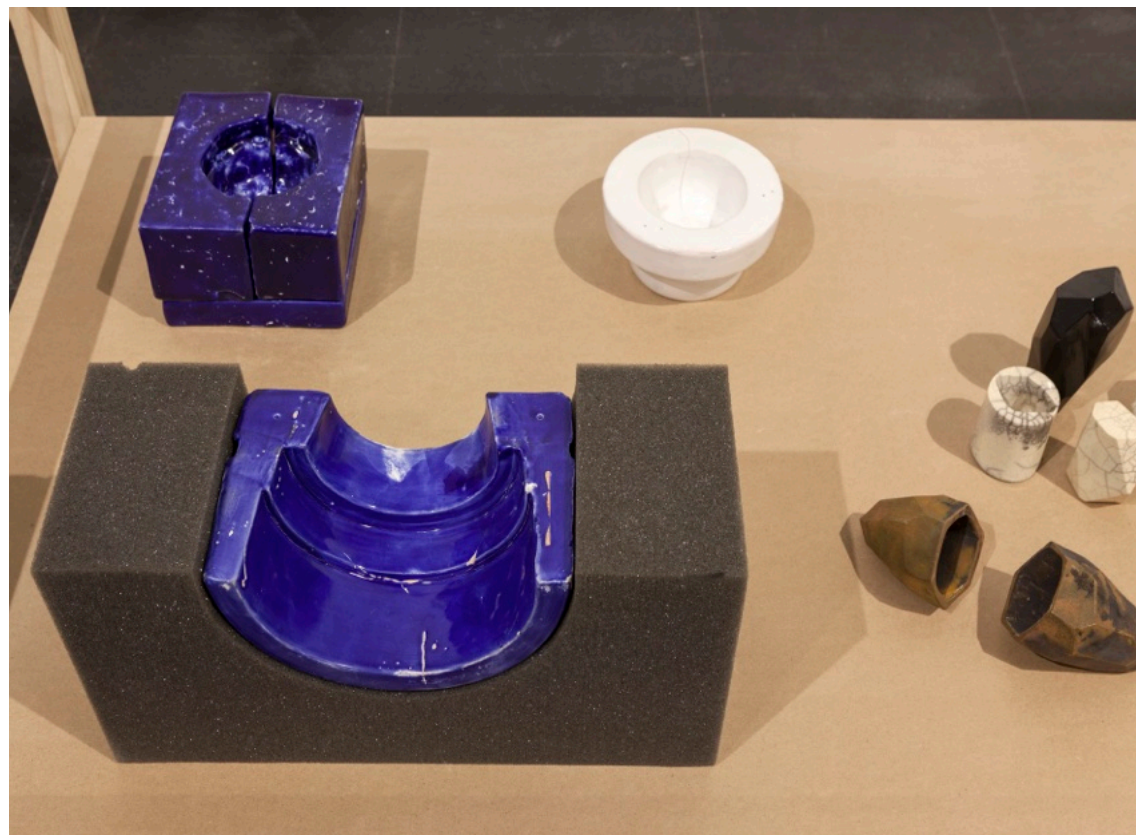
Santiago, Chile - 1979

Terneuzen, Holanda - 1980

Maite Z. y Maaïke S. tienen una práctica colaborativa en proceso, en la que crean instalaciones en diversos medios durante períodos de trabajo cortos e intensivos en diferentes lugares del mundo. Su trabajo es la expresión de un diálogo material conformado por una investigación teórica y por el estudio de manifestaciones plásticas basadas en narrativas establecidas y medios propios de un lugar.

Su instalación **In The Minds of Others (Anonymous)** es una obra acumulativa que reunirá nuevos objetos y mecanismos de exhibición con cada iteración de su presentación. Maite y Maaïke colaboraron por primera vez durante una residencia conjunta en The Banff Centre, Canadá en 2015.

La siguiente adición al trabajo fue una serie de piezas de cerámica realizadas en Puebla (MX), que crearon en base a la tradición de la Talavera, mientras estudiaban sus antecedentes históricos, como una mezcla de diferentes culturas a través de la colonización y el comercio. Para esta nueva instalación en el MAC han desarrollado una serie de contenedores en combinación con más de 200 azulejos esmaltados a mano que reúnen todas las piezas anteriores en un solo lugar.



In The Minds of Others (Anonymous)

Madera, trupán, enchape de madera, terciopelo, acrílico, cerámica, concreto, espuma poliuretano.

Medidas variables

2015-2018

TRANSLATION

PROLEGOMENA

I

Tekné, tecné or téchne, refers to **production o material fabrication** in Ancient Greece. Derived from tekhnicos: pertaining to the person that makes. It is therefore the birth of disciplines considered as technical knowledge. Afterwards translated in to Latin as **Ars: Art**. During the Middle Ages, the idea of tekné was reclaimed, with an interest more focused on the **how**.

II

"... the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act."

Marcel Duchamp

III

"We have a hodgepodge of leaks in our reality"

Philip Dick

INTRODUCTION

The following words come from my formation as an artist. This declaration does not intend to be an excuse, rather provide some thoughts of what drove me to organize a group exhibition with local and international artists.

Dobles de Proximidad (Proximity Doubles) appeared as a vague idea in late 2012 and early 2013. I had been for some time visiting shows of artists whose ages ranged

between 30 and 40, and whose work expressed a deep interest in materiality and experimentation, of what is behind a result, the backstage, where you could perceive an interest in the creative pleasure of facing different material solutions without neglecting that certain something in works of art, its sensitive side: **the How**. On the other hand, there was the motivation that artists have to tell things through the work they make, that equally energetic gesture of not avoiding stories or discourses, what we refer to as **the What**. The combination of these interests seemed unique and capable of generating something by confronting –in ordo-amoris Schelerian key- the work of different artists, and in not just any space but a museum.

The starting point was to invite Chilean artists to show their work, without a theoretical framework or concept, as it did not seem important at that moment. The only premise was to belong to a same generation. During the process, it became evident that the majority of them had contact with artists from abroad, mainly due to past studies and residencies, which provided an interesting additional factor to consider and that would allow to create a dialogue with international artists who have other perspectives. Coincidentally, many of them already had a connection with Chile; Chavis Marmol (Mexico) had shown at Galería Metropolitana (2014), Marie Plum (Denmark) at Galería Tajamar (2015) and Maaïke Anne Stevens (The Netherlands) had visited Chile in 2015 to make arrangements for a work that she would make with Maite Zabala during a residency in Canada, and which in the end would be part of the exhibition that they presented at the MAC.

Having confirmed the participation of the invited artists, we established that participation would not be based on selecting

a specific work, although they could request this modality if they preferred. The goal was to follow processes, including studio visits, observe the development of work and to provide them with the freedom to do just that. There was a risk, because during processes many things can change. However, it also could bring a certain freshness to the exhibition and make the project more challenging. In this sense, the words that Martin Kippenberger once gave in an interview with the artist Jutta Koether resonates with this view:

"... I mean when you walk through a show some of the pictures are good and some of them are bad. Then there's possible controversy. And not, please, where everything is equally good"

Almost unconsciously the phrase contains a way of operating and building an exhibition. The issue of good and bad, and of categories in general, is a recurrent theme within the whole art world buzz. Throughout our lives we can remember good songs, books, movies and works of art that because of taste, either because of a lack or excess of poignancy, sometimes because of a works´ failings that afterwards become part of its character, the mainstream refuses to validate them. Hence, history itself teaches us that what prevails are contrasts and dialectics between works of art, that express themselves as a transparent contamination. It is the mechanism that is at work in this exhibition, underlying as part of my artistic formation.

As the opening date approached, a certain level of uneasiness started to take hold regarding myself in the role of the curator and of that certain image of authority the activity has, impregnated of statements that many times are expressed in a toxic manner. Working with artists of my generation was

productive, as it permitted to establish more horizontal relationships on curatorial issues, to discuss and decide on the best path for each artist. In addition, the absence of a pre-defined curatorial plan allowed the show grow as a dynamic and complex system that would self-regulate itself after each conversation, meeting or studio visit. Granting this trust helped to create an energy that made everyone work more autonomously .

The name of the show was something that did appear early on and all of a sudden. Since there were many artists, totalling 19, it was suggestive to have the name of the project be something ambiguous, no so concrete. The title Dobles de Proximidad (Proximity Doubles), refers to a present day saturated of information and impossible to understand, difficult to ascertain. Works of art are then a way to approach with the real, a way of apprehending aspects that slip away from reality. However, as the result of innumerable Modernities, this form of knowledge is also enigmatic, as it is open to infinite interpretations. The artists showing in the exhibition were able to articulate, through their work, a relation with the world that could perfectly serve as a blueprint to unveil and contemplate ourselves and to where we are heading, from angles as different as ways of capturing our memories, perceptions, sensations and experiences.

Without realizing it, the creative team that shaped the exhibition was very heterogeneous, with so much diversity to choreograph. As a result, curating was structured by rooms using as reference artists´ interests, both material and subject-wise (the How and What). Each room should be different so that every space could function as a sort of contrast with the next. The goal was to have the exhibition walkthrough express this to the viewer, even the most novice one.

The work in room 4, belonging to Marie Plum and Jorge Cabieses, had a close and strong connection in terms of color, but were different in temperature: Plum's work is warm while Cabieses' is cool. It was interesting to have this happen; to cause a near confusion of authorship between works. However, both artists work with symbolic objects through different techniques and mediums. On the one hand, Plum disarms the virtual symbolic field fed by the internet and social media, inhabited by normalized behaviours such as selfies (cosmetic) and that through her sculptures returns the two-dimensional image of the selfie to a three-dimensional work presented in a mise-en-scène, questioning the limits between subject and object in the physical world. On the other hand, Cabieses' displayed a series of paintings that at first are difficult to recognize: porcelain objects collected during two years from thrift shops in Athens, Greece. The video opposite of the paintings depicts the process deforming these objects, as a way to jolt their rigid surface. In both cases, there is a reflection regarding the ambiguity and fluidity between the public and private sphere, and the appropriation of codes from different areas of society, to imitate, question and finally subvert them.

In room 2, Amalia Valdes, Maite Zabala and Maaike Anne Stevens were proposed to subtly saturate their space, to place their work as close as possible so to have the perimeter of the room seem to be the actual artwork, rather than of viewing individual pieces of art presented in a common space. The arrangement transmitted cool temperatures and sensations: The radiance of Valdés' aluminium matched with the glossiness of Zabala's and Stevens' ceramics. Both revisited pre-Hispanic customs, investigating ancestral art, utilizing an array of symbolic systems and materials. The visual, historical and geographical engagement in this group of works, implicated to provide formal qualities, the how-these-objects-are-made, with a certain atemporal feel, creating spaces that seem equally real and artificial, and providing an immersion in to memory and art.

However, curating was not based on defining relations according to what would be displayed in each room, although certain affinities and detachments occurred. The idea was to establish a walkthrough that could activate and generate new interpretations and connections. Apropos, some time ago, after finishing a guided tour of the show together with a group of art students and other viewers, one of the students commented that between the work of Chavis Marmol, Guillaume Brisson-Darveau and Gonzalo Aguirre there was a sort of timeline and a revision of the history of humanity. An interesting interpretation indeed and much in line with the path chosen for this curatorship.

The exhibition was curated as an invitation of self-discovery for the viewer, and for the artists to create unknown trails in all too familiar place, a museum. Doubles and proximities that touch, without forgetting how distant they were before arranging a collectively constructed artistic point of view.

Patricio Kind
Curator

PROXIMITY DOUBLES, AN EXHIBITION CURATED AS A SENSITIVE COMPOSITION

It was about four years ago when Patricio Kind invited a group of artists (myself included) to participate in a group exhibition. There seemed to be not many reasons behind our specific presence, as if it were part of some greater plan or editorial guideline that were articulating this project. There were some ideas, some statements, but above all a desire, determination, that this exhibition must happen, that the collaboration between this group of artists could articulate something with a particular type of energy.

A first editorial guideline that Patricio communicated to us was generational. The show must gather a group of artists between the ages of 30 to 40. However, I always surmised from Patricio that he was valuating a specific criterion that is difficult to communicate as well as complicated to organize under some type of argumentation: that is, of personal taste and interest. Moreover, this criterion that one can define as taste, when added a generational criterion, ends up creating a sort of kinship community; artists that have developed artistic poetics tuned in a certain manner within a specific time frame, that were also confronted with a series of problematics (both poetic, in relation to their artistic work, and personal regarding to having to engage to similar institutional structures). Having performed this brief and superficial analysis, it seems to me that this exhibition already has one important merit; to congregate a kinship community (even though these are defined by two lax criterion chosen by the exhibitions' curator)

I wonder then how can we transit from a sincere and transparent expression of what we like to an articulated translation of this gut interest into an artistic editorial guideline. Taste seems to be a pre-intellectual criterion, a type of reaction located somewhere in our bodies, a faculty of our personal senses that upon its effect, appears to numb

thought, distracting it to the point of making it participate in a relegated secondary role during the aesthetic process of seduction. But although taste is a type of reaction criterion (one that occurs when faced with that which we like), I deeply believe that these are fed by a long formative processes of sensual and aesthetic rationality. What I mean by this is that what I believe and think, dramatically influences the selective expression of taste as a reaction. Taste is then a kind of reaction signal of a thought structure, that when triggered by a sudden recognition of that which is of interest produces the effect of taste, as a pleasurable state of contemplation.

Taste is a perception criterion that transforms us, as viewers, into antennas that tune to a particular sensibility. The antenna-spectator spontaneously reacts to relevant artistic value stimuli, that could be contained in specific works of art. The body, through taste, and from pre-rational observational capacities, sensitively recognizes an object of interest. In this sense, Patricio Kind worked as a curator-antenna; one that selected artists according to his desires and not so much based on arguments. As I write I catch myself spontaneously making two opposite judgments: First, that it is possible that this criterion (of taste) transmits to what it articulates (the exhibition) a lack of substance. But I immediately recognize that curatorial practice is at the same time the intellectual activity of downplaying personal taste by means of argumentation (Curating). I also believe that any attempt to translate taste into another criterion, one that is more aligned to the context of professional contemporary art practice seems to me, unavoidably, more twisted than the original criterion (that of simply taste). In my opinion, curatorial narratives or criterions implicitly try to justify and downplay taste as the mechanism for the original selection of artists/artworks.

I believe that it is very common to find that the curatorial structure of group shows (of similar characteristics as this one) attempt to distract us from observing the more elemental qualities of the art on display, aimed at highlighting a more complex narrative that seeks to justify the presence of the parts that comprise the whole. We live in an art world highly dominated by conceptual explanations and argumentations. Simply put; a cultural arena where intellectual discourse (in its more rational expression) has, at times, the same or even more power than the actual formal languages that are part of the practice of the arts as a discipline. Based on this observation and under this current artistic scenario, advocacy to formality and sensibility is a very brave stance.

In a way, what Patricio is proposing is that art as a language can dismiss actual language as a conceptual structure of meaning, when shaping and designing a group exhibition. From my experience, I can say that I feel that the most important editorial and organizational guideline for this exhibition is a sharp formal intuition. I believe that this exhibition was curated with the knowledge and criterions of a painter. This means, according to my perspective, the exhibition was curated by Patricio in a very similar fashion in which he produces his own work, with criterions that an artist would apply in his or her own studio rather than criterions commonly used by curators.

A clever and well-thought decision that allows the curator to work with certain freedom is the choosing of a title that justifies the artistic rationale driving the show. The brief phrase Proximity Doubles (Dobles de Proximidad), proposes that the complexity of reality is such, that any aspect of it would be untranslatable. That the world as we know it is a complex convention, full of simplified reductions that approximates reality as a summarized, rationalized and simplified construct. In a way, works of art would then be creative devices used for understanding different aspects of reality.

In a recent visit to the Pre-Columbian Museum of Art, I sadly corroborated that rational European logic had been granted the western cultural concession as the tool for translating reality. When faced with the multitude of versions and figurations of the human body, animals or nature that one can find at the Pre-Columbian Museum of Art, I observed that the greatest advantage of the reality assimilation structure of European culture is a type of fictional objectivity fed by conventions. What the convention dictates is that the world, reality, has an objective form (or at least objectifiable). That the representation and understanding of the world has a specific form; a uniform narrative of what is true. The Americas seemed to approximate reality without a uniform reading of things, assuming reality as a space that is difficult to ascertain, where truth or what is real as values are weak and always questionable.

What the title of the exhibition announces, is that itself does not believe in this rational and highly rules-based reading of the world. What Proximity Doubles announces is that the world is un-objective, that it has many forms and manners to be perceived and thought, that each work of art is a kind of narrative or approximation to the world. Every work is a kind of double; a version of a part of reality, a revision or a reading of something. Moreover, the title proposes that these imprecise reality doubles (works of art) are proximity devices for reality. In other words, works of art are sensitive readings of aspects of the world, that lend themselves to the viewer as an interpretive bridge to engage with reality.

We could then say that the title is an argument that protects artists' freedoms; a victory that precisely allows to disavow other argumentations, as it explains that the parts that comprise the exhibition are artistic devices that relate in different ways to aspects of the world. Here I speak as one of the artists that participated in the exhibition. I am deeply thankful to have been given this space of trust and the freedom to

work based purely on personal interests. I appreciate the possibility to work with this community of artists in spatially organizing this sensitive narrative at the **Museo de Arte Contemporáneo (MAC)**. I also thank the profound honesty of the curator and of the artists that participated in the show.

But having said that, I wish to convey some aspects of the work process. As I have said before, the artists that participated in this exhibition were neither pushed by the curator to work keeping in mind certain arguments imposed by him, nor did the curator select specific works based on their pertinence with the conceptual structure of the project. I personally worked on a project that I very much wanted to see materialized and thought that could work well in the museum. I imagine that some of my colleagues approached the project in a similar way, but there were artists that also exhibited previously existing work. However, I believe that in both cases (or even a third case that could exist) what drove us to decide what to show was a desire, a desire to see this certain piece of art coexist with the rest.

Individual meetings with the curator were always with his computer, where you could view the museum layout, together with his and the other artists' ideas, as well as sketches and images of the artwork. It was during these meetings I discovered that the spatial system that Patricio was designing was based on sensibility, that took in to account material, shape, color, and of course some criterions of conceptual nature, to determine distribution politics. Strictly intellectual and rational criterion were relegated to a secondary role, leaving sensitive and formal criterion in the role of articulating each piece in the exhibition space. Hence the reason of why I state that the curatorial and design process of this show were executed with a high degree of artistic sensibility in a formal sense. Patricio composed an exhibition in the same way he would approach his own work, only this time managing the work of others. Behind

this approach I believe to find great trust and faith in artistic production, as the production of alluring objects and anomalous situations with high levels of symbolic content. Simply said; things that can be read and experienced. Eminently things, objects, materials, corporalities, presences, entities, bodies. These were the conditions under which they were understood and managed by the curator; as presences in space. These presences were then allocated in a certain manner during the production of a specific distribution that enhanced certain relations; relations between things (in first place), to facilitate the flow of sensibility elements (in second place) and of content (in third place).

This exhibition believes in the power of art objects, in the independence of creative processes and in the latency of meaning that emanates from these elements. The result is the harmonious coexistence of some bodies, some colors and some ideas, governing in harmony a space as a sensibility device of experience and reflection.

Javier González Pesce
Visual Artist

ROOM 1

Gonzalo Aguirre

Santiago, Chile - 1980

www.gonzaloaguirre.cl

PREHISTORIC ARTICHOKE

There's a well-known saying (a kind of joke) that I particularly enjoy. The phrase goes: (you're hungrier than the guy that discovered that you could eat artichokes).

I go over the culinary steps that are necessary to be able to eat artichokes, and I set that scene with brutish and hungry prehistoric characters, always amazed by the workings of the world and it makes me chuckle.

I think that many of us artists are for hours in places similar to that of a cave, patiently waiting for a eureka moment, a first time of a technique. We prepare our features to perform that ridiculous grin of amazement, the same that the actors make in the caveman film and repeat in almost every scene.

There is always a first time, and even though I keep in mind the diagram that shows the gradual evolution of hominids, I end up thinking about the first shoe, about the very first pocket. Of the very very first name.

Gonzalo Aguirre deploys a landscape of images of these very first things. Papers are reinforced in their thickness, glossiness and materiality, the GIFs seem to weigh their kilobytes in kilograms. Everything on this wall is heavy, and consequentially everything is notoriously present; everything indicates that what we observe happened in an extinct era. Or rather in many other eras.

These sought or avoided anachronisms call to many different pasts at the same time. Gonzalo proposes a simultaneous coexistence of solutions that seem to overcome one another. In his work, he has confirmed many times how one technical

medium does not erase others; how the evolution of digital video, for example, does not completely eradicate Neanderthal-esque ways of animating an image. Many prehistories overlap, many pre-technique moments are possible to imagine.

In that sense, the profile picture of the primitive man in an office suit is very eloquent. Unforgettable in my opinion because the scene is impossible to place in an exact time period, which leaves the observer the only option to read it as contemporary. This effect then radiates to the left, transforming the image of the nude prehistoric woman in a figure of solidarity to our pathetic physiognomy and posture.

Following the direction of the woman's gaze, we see a couple of Hollywood actors acting as cavemen. They lay on a bed of furs, enacting a classic scene of 1950's romantic comedies. But their expressions are so naïve, innocent and heartfelt that I believe that they, without fully understanding it, have discovered the meaning of laying down and covering themselves with sheets. With mesmerized eyes they see an intrinsic truth to beds; of sleeping and dreaming, of sex and death. In any case, of something important and sweet.

Ignacio Gumucio, August, 2018.

Alejandro Leonhardt

Puerto Varas, Chile - 1980

www.alejandroleonhardt.com

Installation specifically developed for the Museo de Arte Contemporáneo (MAC), consisting in a wall containing 702 paint fragments removed from the façades of residential and commercial buildings in the commune of Santiago (Santiago, Chile). Exhibited as a mural subjected to a grid, the arrangement displays the diversity of colors and textures present in the facades located in the downtown area of the city.

Junta de Vecinos (Neighborhood board) is the title that groups this series of works (1 through 8),

that by using different two-dimensional formats presents a series of exercises in abstraction using façade fragments taken from downtown Santiago.

Maria Karantzi

Athens, Greek - 1981

www.mariakarantzi.com

In Parásito, the artist presents two blue monochrome circles made of different materials. On the one hand, an embroidery and on the other, a large format plastic surface. While in the embroidery we can observe a piece saturated with time and labor invested in its construction, the installation piece expands in space, using up the most amount of volume possible. The work references time, perceived as transitory through the ephemerality of the installation, and permanent, through the obstinacy of the embroidery. As in previous work, weak and limited-displacement materials are given the task of striving towards the maximum possible occupation of the two-dimensional and three-dimensional space that surrounds them.

Raimundo Edwards

Santiago, Chile - 1979

www.raimundoedwards.com

Using a technique developed by Edwards, consisting in fixing the negative image of objects found in the city and matrixes of industrial origin through the application of spray paint on fabrics of different dimensions, he has created a series of paintings that behave as chromatic containers of accumulation, deposit, marking and transfer from the observation of our urban surroundings and its displacement to inside the museum.

Javier González Pesce

Santiago, Chile - 1984

Not long ago, I verbalized a relevant aspect of my work: what it explores are attraction and

repulsion systems, that in my point of view organize materials, substances, entities and subjects in space and time. This awareness of attraction as a driver in my work re-signified the history of my production. My interest for topics such as love or politics (within my own work) pushed me to explore different attraction systems in the social arena. For this specific work I decided to explore a primary attraction element; gravity. This is why I decided to climb on to rooftops, because it is in these spaces (safeguarded by a certain height), that objects stopped participating in a structure of functional activities, to be solely affected by gravity. The effect is the appearance of a community of static and isolated objects, lost on rooftops as if they were islands of inactivity. Pure permanence of objects that renounce themselves from the world (and from the execution of their functions), resting indefinitely, just as if they were stones. The finding and observation of the rebellious and asymmetrical laziness of these lost objects, triggered a process of sculptural production, which resulted in this work.

Carlos Costa

Santiago, Chile - 1979

His work is mainly centered on reflecting upon cities and public spaces, inhabitability and the survival of meaning, deploying counterproductive strategies when developing his work. "Maximum effort, minimum performance" is a rule of thumb present throughout his work, which has allowed him to build a body of work that is intensely poetic and political.

For this occasion, Carlos C. shows a series of photographs as part of the process of a project that he is conducting, consisting in navigating the Rhône river by boat.

ROOM 2

Amalia Valdés

Santiago, Chile - 1981

www.amaliavaldes.cl

They said that; Up is down like the sun is to the moon, is an installation comprised of six-hundred pieces of stainless steel that recreate the symbol of the Chakana. This group of pieces transmits from its center an organic opening of ascending growth. Using 10 x 10 cm. modules divided at their diagonal and organized on a regular grid of 340 cm. x 340 cm. rises a Chakana or Andean cross; a recurrent emblem in native Andean culture. This ancestral image houses a spiritual connection with the cosmos as it represents a unifying element

Maite Zabala

Santiago, Chile - 1979

www.maitezabala.com

&

Maaïke Anne Stevens

Santiago, Chile - 1980

www.maaïkestevens.net

Maite Z. and Maaïke S. have an ongoing collaborative practice in which they create mixed media installations during short and intensive working periods in different places around the world. Their work is an enactment of material dialogues informed by theoretical discourse and the investigation of regional manifestations of established narratives and local mediums.

Their installation *In the Minds of Others* (Anonymous) is a cumulative piece which will amass new objects and display mechanisms with each iteration of its presentation. Maite and Maaïke first collaborated during a joint residency at The Banff Centre in Canada in 2015. The following addition to the work was a series of ceramics which was made in Puebla (MX), which they created within the Talavera tradition whilst studying its historical background as a mix of

that symbolizes a stair or a bridge between two elements, creating a relation of correspondence between high and low, human beings and the beyond, the sacred and the profane, earth and the universe. At the same time, the reflection of the material within the room signals an intention: to generate a perceptual experience linked to the surroundings and movement of the viewer facing the work and with the space where it is located.

different cultures through colonisation and trade. For this new installation at the MAC they have developed a series of containers in combination with more than 200 hand-glazed tiles which unite all the previous pieces into one place.

ROOM 3

Nicolas Rupcich

Santiago, Chile - 1981

www.nicolasrupcich.com

INSTALLATION_

All the pieces of the installation are at the limit between image and object, or in a state of permanent transition, using the poem "Nadie" (Gonzalo Millán) as an atmospheric reference. As in the poem, that represents the fragile frontier between life and death, the objects of the installation address the issue of what is the body of images, what are the frontiers of being, disappearance or transformation. Where does the intersection between physical objects and digital images start and end?

The space of digital images –virtual reality- lacks gravity, dust, time, and in general the fundamental laws of physics. In many 3D animation programs, users can create objects and define laws of physics such as gravity and mass from presets. The idea of mixing the virtual world and the real world is at the core of the installation *Nadie*. The pieces emphasize aspects such as gravity and physicality (for example, the hanging monitor), while creating a dialogue between devices that make digital images visible and the characteristics that these digital images have in themselves.

VIDEO_

Der Tod der Sonne (The death of the sun) was recorded at the swamps located in the outskirts of Leipzig during 2014 -2015, using a telephoto lens and processing takes with slow-motion and animation effects. The manipulation of these images with these effects seeks to construct a temporal experience.

The slow movements, silences and sounds, the close-ups to details that give way to the abstract, where notions of figure and background, of up and down, of reflection and object are lost, produce an uncanny effect where the spectator can enter

a sort of limbo or trance through these thick and dark images.

The editing and characteristics of the takes, together with the post-production work transform this natural setting in a place that is difficult to recognize.

The experience of *Der Tod der Sonne* exploits the mood attributed to swamps, that by convention are places of somber atmosphere, a black hole in the landscape.

Museo de Historia Natural Río Seco

Punta Arenas, Chile - 2013

www.museodehistorianaturalrio seco.org

On the morning of February 17th 2018, a blue whale (*Balaenoptera musculus*) beached on the coasts of Punta Delgada, commune of San Gregorio, in the Magellan and Chilean Antarctica region. *Musculus* in Latin, *mus* + the suffix *culus*, literally means small mouse, since for the romans the femoral movement of the whale was similar to that of a mouse. Possibly Linnaeus wanted to make a parallel with a certain amount of sense of humor regarding the size of a mouse versus that of the largest mammal in the world, by naming the blue whale using the same descriptor of the common and domestic house mouse, assigning them a common trait that refers to their origin, that of being mammals.

The documentary record of the process of de-fleshing of the animal, was recorded on the 23rd, 24th and 25th of February. The images were captured by the photographer Cristóbal Marambio, who documented the process in shots and sequences that correspond to the different actions that occur during the de-fleshing of an

animal of enormous proportions and the peeling off of different layers of anatomical tissue including skin, fat, muscle, tendons, cartilage and organs, which are material for decomposition, dissolving and reintegrating back into nature. These images offer abundant analogies with the history of images. Shapes, lines, colors, textures. Vanitas. Anatomy lessons. Pictorial and sculptural references. Rituals related to bodies and to death. Removing different layers of tissue is the manner of discovering the remains that persist as the structure of a vertebrae. Bones are the scaffolding that resist soft tissue, and the latter is the voluptuousness that allows the photographic razor to access the elements that erode mater.

Ciarán Ó Dochartaigh

Derry, Ireland - 1978

www.ciaranodochartaigh.org

Donkey Rhubarb (speculative Massage tools for a family of Donkeys) - depicts an evolving intimate relationship with Donkey kinship and bonding. A human hand is depicted interacting, gesturing and eventually massaging a family of Donkeys, with customized ceramic blue carrot tool, beige parsnip tool and Donkey scale mushroom massage tool in the sculpture park at Centre international d'art & du paysage - ile de Vassivière.

Donkey Rhubarb depicts an ongoing relationship with the family of donkeys, exploring interspecies relationship and kinship. 'Donkey rhubarb' forms part of ongoing research into the rural environment. The research explores complexities inherent within rurality and regionalism and in particular investigates the hidden epidemic of Lyme disease; its relationship to neurological disorder and late stage capitalism. Recent research methodologies have centered around a series of multi user interface tables; a thinking pattern for accelerated capitalism with massage tools for a family of donkeys.

ROOM 4

Jorge Cabieses - Valdés

Santiago, Chile - 1978

www.jorgecabiesesvaldes.cl

Using painting, video and performance, his work investigates the impact that domestic decorative objects have on our social and institutional conventions, with a special interest in the dictatorial dimensional that taste has for certain ornamental objects.

In Ornamental Torture and the Schadenfreude series, the artist collected during two years, small decorative porcelain objects acquired at thrift shops in the city of Athens. These shops, that allow people to sell personal items in consignment, have increased during the recent economic crisis. As an attempt to agitate their rigid porcelain surfaces and to defy their silence, the artist puts these in movement by using a modified camera lens.

Marie Edinger Plum

Raadvad, Denmark - 1983

www.marieplum.com

The sculptural works functions as prop-like formations that puts together a tableau of objects that symbolizing vanity, perfectionism and achieving beauty. There lies a various modern and historical intangible cultural phenomena. The beauty of the work and materials are depicted with an uncanny edge. In the piece, The Drape, latex is hung over to steal tripod shaped like a human spine. The color and form are easy to like, but one can not change the minds perception of this sci-fi version of human skin.

Today, through beauty operations, fashion and makeup, we are shape-shifters and our skin is our canvas. How will the end of days greet our shape-shifting ways? tableau offers glimpses of this from a distant future.

The work is kindly supported by the Danish Arts Council, KNUD HØJGAARDS FOND and Ebba Celinders Legat.

ROOM 5

Rodrigo Lobos Huber

Viña del Mar, Chile - 1981

www.rodrigolobos.cl

His work moves between different mediums and is focused on generated frictions between image programs related to ideas of body, production and efficiency.

Chavis Mármol

Apan, Mexico - 1982

As with many primates domesticated in a middle-class bourgeois environment, he studied a university career in Art and afterwards a Master's degree in said area. But his true talents have been developed directly in his studio; the capacity to solve technical problems, in addition to an enlightened use of tools and vast knowledge in materials, have allowed him to produce intellectually sharp works of art, that are politically critical, but above all funny. In this sense, more than being a painter, sculptor or drawer, Chavis prepares a cocktail of ideas, techniques and concepts to accompany a present day that lacks clarity and meaning.

Pablo Selín

Viña del Mar, Chile - 1981

www.pablosel.in

Six drawings that were made as pages for a larger comic strip. Each page is part of a flexible narrative where a planet-scale incident occurs. The narration is interwoven with the compositional method and are overlapped with micro-narratives that explain other things. Viewers can walk around these drawings at different distances and have their own perception of events.

The drawings in Trueno Enrollado (Rolled Thunder) were designed using a typical compositional layout for comics, a grid of vignettes, but adapted to a

larger surface than what is used in comics.

The vignette system poses problems in balance, rhythm and composition that intervene in the way that the story is understood. The main idea of Trueno Enrollado is to explore the possibilities of this compositional system in a context of quasi-improvisational narrative.

Guillaume Brisson-Darveau

Quebec, Canada - 1976

www.guillaumebd.com

Whether Man or beast, similar or not, the figure of the monkey makes us reflect on our own humanity. The monkeys placed in the installation evoke in equal measure animal and automata, primitive and futuristic. The figure of the monkey explores a tension between past and future, and returns us to the considerations of the present. Like a movie still taken from a science fiction film, the monkeys are busy, building a mysterious sculpture made of pillars generated from their bellies. The architectural structure is reminiscent both of mystical place and of urban or post-apocalyptic architecture.

His work was sponsored by the Canada Council for the Arts and the Conseil des Arts et Lettres du Québec in 2018.

Marcoz Sánchez

Santiago, Chile - 1980

www.marcossanchezd.com

A group of sculptures made of cut, folded and painted steel sheets. Series inspired by the Franz Kafka short story "The Cares of a Family Man". The story describes an object-character named "Odradek", which in the eyes of the protagonist has taken a life of its own, and that according to him will possibly survive him.



AGRADECIMIENTOS

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05 JUL 19.30h

MAC PARQUE FORESTAL

NIVEL 1

06 JUL — 30 SEP



DOBLES DE PROXIMIDAD

CURATORÍA: PATRICIO KIND

GONZALO AGUIRRE
GUILLAUME BRISSON-DARVEAU
JORGE CABIESES-VALDES
CARLOS COSTA
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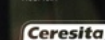


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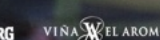


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