



Arte reciente en Santiago de Chile

GALERIA POSADA DEL CORREGIDOR
exposiciones 1998

MUNICIPALIDAD DE SANTIAGO
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Marca Chilena

Por Catalina Mena, para Revista Paula, noviembre 1998

Ya cuando estudiaban arte en la Católica, Diego Fernández, Felipe Mujica y Joe Villablanca, se aliaron. Pronto se entrenaron juntos en el ejercicio de la autogestión, haciendo uso de un humor inteligente. Como lo único que les sobraba era energía, asumieron sin drama la chapa de “todólogos”: se acostumbraron a diseñar los catálogos de sus exposiciones, a repartir invitaciones, pegar los clavos y conseguir el vino. El empuje les alcanzó también para formar sus propias bandas de música, que desde hace tiempo hacen sonar en salas “alternativas”.

Galería Chilena es el proyecto que les dio una personalidad reconocible dentro de la plástica local. La idea se cuajó en un viaje a Alemania que realizaron el año pasado, cuando Felipe y Diego expusieron en la Galería Christian Nagel, de Colonia, y Joe los acompañó. Allí se dieron cuenta de que el circuito no necesariamente se reducía a un polo comercial, para el gusto del mercado, y otro institucional, donde los artistas “investigativos” mostraban pero jamás vendían. Conocieron otro tipo de espacios, que hacían funcionar con éxito fórmulas donde la experimentación se combinaba con la comercialización. Entonces decidieron habilitar en Chile ese lugar vacante.

Como había poca plata y paciencia, optaron por saltarse la infraestructura material. Galería Chilena no es un

espacio físico sino una marca de posicionamiento: “No tenemos nada corpóreo que se vaya a degradar. Es un espacio de cultura oral”, explica Joe. De carácter nómada y transitorio, cada vez que ellos producen un “evento” se apropian de un lugar distinto. Incluso tienen un logo que los distingue: un corazón que, sin ninguna intención irónica, representa a la amistosa sociedad. Lo que el trío se propone es tener presencia en todos los lugares donde se transe arte. Por eso se legalizaron como sociedad comercial, lo que les permite transar obras propias y ajenas. Les interesan, eso sí, aquellos artistas que “se van al chanco”, que tienen claro lo que están haciendo y pueden sostener conversaciones informadas.

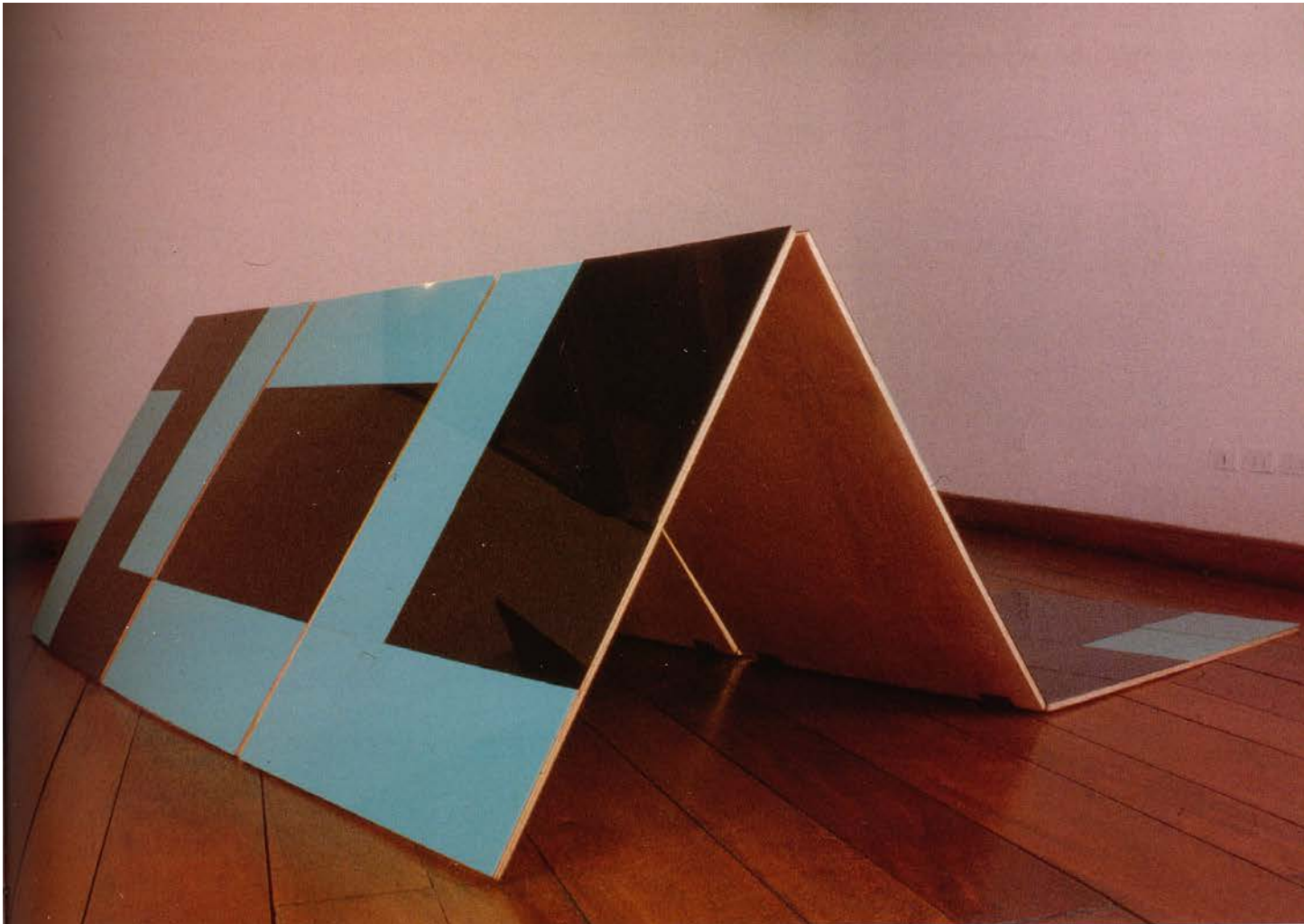
Como sus intervenciones son intermitentes y fugaces se preocupan de saçar publicaciones que dejen constancia de los hechos. Sus catálogos se caracterizan por la originalidad y calidad, tanto del diseño visual como de las retóricas que utilizan. Para el financiamiento, dicen ellos, se encomiendan al Padre Hurtado.



Untergehen, Diego Fernández.



Constitución de la sociedad comercial Galería Chilena Ltda.



Corazón Solitario, Solitario Corazón, Felipe Mujica.

Corazón Solitario-Solitario Corazón

Por Felipe Mujica

A diferencia de mis trabajos anteriores, *Corazón Solitario-Solitario Corazón* (C.S.S.C.) se comporta como una escultura: es recorrible. También se puede definir como volumen porque los materiales escogidos, una vez

unidos y tratados, permiten permanecer autónomos (tal como lo hace la arquitectura con la unión de diferentes planos).

El trabajo posee una serie de relaciones formales que parecen poco claras (por ejemplo, el cómo interactúa un panel con respecto a otro). Las figuras bidimensionales funcionan en dos sentidos contradictorios, su obvia relación y dependencia compite con una aparente arbitrariedad en su organización. C.S.S.C. también funciona en relación al espacio en que es exhibido de una manera distanciadora y ambigua. No es chica ni grande, puede parecer un mueble pero no lo es, tiene un look "Hi-tech" arquitectónico pero es muy simple y no es arquitectura (lo que produce entonces una superdistancia con lo histórico de

la Posada del Corregidor). Parece también una carpa o algún tipo de techo, pero tampoco es ninguno de ellos. Además parece moverse, pero está absolutamente estático.

Otro punto importante: la superficie funciona como reflejo. La exactitud constructiva posee en su interior una "sinuosidad" (gracias M.N.) que parece no serle propia y que al mismo tiempo nos muestra el entorno y a nosotros mismos.

Al igual que algunos de mis trabajos anteriores, éste pretende extraer desde la geometría una serie de lecturas que podrían ser de otro ámbito, pretende expandir sus propios significados formales, y al mismo tiempo, confundir a estas mismas. C.S.S.C. posee también un nombre que nos hace pensar en otra situación.



But the subject of the exhibition continues to be the cinema, even though, from the point of view of the short film, as revitalized art and a genre fighting for its own poetic sovereignty, it is evoked as a remnant in images, or the last stand of a troubled aesthetic form which television viewing has not yet managed to eliminate. It is therefore a question of situating short films in an alliance with a new type of spectator, superfluous to the cinema, being a dynastic territory as yet insufficient

to cut itself loose from its technical precedents and industrial contamination, but which has not yet been completely consumed by the skeletal arguments of a minor, entertainment television.

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GALERIA CHILENA AT POSADA DEL CORREGIDOR GALLERY

Diego Fernández - Felipe Mujica - Joe Villablanca

The collective exhibition of Diego Fernández, Joe Villablanca and Felipe Mujica is also the presentation of Chilean Gallery as an organization, a commercial enterprise founded by the three artists to "show the dedicated role of publicizing and selling works of art within the cultural context."

Chilean Gallery, which has no fixed location, exists as trajectory and stock; the works traded acquire a double value—that of being produced by an artist and also that of bearing testimony to his work as a businessman.

"To remain tied to the fiction of the select artist is a form of excluding art, in a socially impoverished atmosphere."

In this context, and making the most of his position as a gallery-owner, Joe Villablanca invites an architect and a caricaturist to give form and direction to the installation, *I want more galleries, not more calories*, structured in the form of a triptych against one wall of the gallery: a monitor on a chest-of-drawers, which brings together different shootings made by the artist, is flanked by the texts and photographs of Claudio Torres (on the left) and photocopies of the books CAN 1 and CAN 2, by Cristóbal Román (on the right). In this way, Joe Villablanca uses the official status of the Posada del Corregidor Gallery to present a commercial gallery as a work of art.

The work of Diego Fernández is divided in two. In a room on the ground floor he presents *Untergehen* (decadence): five pictures in commercial format, painted with enamel on a collage of German cookery recipes. Each scene shows the same characters: dogs watching another dog, which is placed in the centre of the composition, accompanied by a poetic text on the origin of the idea. On the upper floor he installs "Ma/Ma Teletón": masks of two national sporting heroes—Marcelo Salas and Marcelo Ríos—cast in refractory steel, which have blow-torch nozzles in place of eyes, connected by tubing to a gas cylinder. In both works, Diego Fernández puts together the constant relationship between the media (the show) and the public and then takes it apart again.

In the sculpture-installation, *Lonely Heart/Heart Alone*, Felipe

Mujica suggests the search for geometrical patterns, starting from a three-part, hinged "screen." The surface, covered with sheets of black and turquoise acrylic measuring 30 x 30 cms., 30 x 60 cms., and 30 x 90 cms., presents an ambiguously ordered structure, product of the counterpoint arising from the exact, two-colour division of the sheets and the vagueness of the reflections—or of the reflection itself—which appear and disappear among the tones of black and turquoise.

CHILEAN TRADEMARK

By Catalina Mena for the monthly magazine *Paula*, Santiago de Chile

Already as art students in College, Diego Fernández, Felipe Mujica and Joe Villablanca had become a team. They soon trained themselves in the art of self-management, applying a sharp sense of humor. Because the only thing they had in abundance was energy, they adopted the nickname of the "do-alls": they became accustomed to designing their own catalogs, to deliver invitations, hammer nails on walls and also buy wine for their show openings. This energy also allowed them to form their own music bands, which for sometime now have been heard in selected "alternative" spaces (such as private parties).

Galería Chilena gave them a recognizable profile within the local artistic community. The idea was conceived during a trip to Germany last year, when Felipe and Diego exhibited their work at Galerie Christian Nagel, in Köln, and Joe went with the. In Germany, they saw that the art circuit was not necessarily limited by "commercial" aspects or by market or institutional tastes where more "innovative" artists might be able to show their work but could never sell them. They learned about various kinds of spaces which combined art experimentation and dealership very successfully. It was there that they decided to create this "new" kind of space in Chile. Because they had a very low budget and not much patience they decided to avoid the weight of material infra-

structure. Galería Chilena is no physical space, it is a positioning trademark: "We have nothing that is shapeable, that can deteriorate. It's very much a word of mouth cultural space", says Joe. Basically a nomadic and transitory space, every "event" requires a new place. They even have their own logotype: a heart that –without irony– represents this partnership between friends.

Also in their minds is a desire to be everywhere art is traded. This is why they became a commercial partnership which allows them to sell (legally) their own work as well as the work of other artists. What they are really interested in are artists who are "100%", that is artists who have a clear idea of what they are doing and with whom they can hold knowledgeable conversations. Because their events are sporadic and short-lived, they are particularly concerned with producing publications that will record them. Their catalogs (flyers-invitations) are characterized by being original and of good quality in terms of design and content (texts). For funding, they apply father Alberto Hurtado's Strategy¹

¹ Alberto Hurtado was a priest who worked hard for the poor during the 50's and 60's. He created a foundation called "Hogar de Cristo." He obviously needed a lot of diplomacy and faith: 50% devotion, 50% luck. (translator's note).

UNTERGEHEN Y MAMA TELETON

By Diego Fernández and Andy Brown, from NYC, USA

One pictorial piece, framed, hanging on the wall, and one sculptural piece, installed, flaming, in *Galería Chilena at Galería Posada del Corregidor* (GCH#6). My work ain't tied to any material line. This mixture tastes as if it's not the same being a painter than a photographer.



My goal justifies my medium. The pictorial work, framed, hanging on the wall is *Untergehen*. Five commercially-sized pictures where there is a public and a spectacle painted on a background of German food recipes. It's about irreconcilability. It's about having an unsatisfied hunger. Little painting and lots of picture. The sculptural piece that was installed, flaming, is *Ma/Ma Teletón*. Marcelo Salas and Marcelo Ríos as masks, cast in stainless steel (impossible but for the help of the workers at the Bettoni Foundry), taken to the native bound where we all become blood brothers. It's about Kill Yr Idols. It's about different hair styles. The eye of the hunter throwing a flame, divine and destroyer.

Parallels that cross each other. Spheres to be dissected. GCH#6 ain't a show only about local cultural policies; more than a galleristic assault. Broad is the field for socio-metrical plowing.

JOE VILLABLANCA: I WANT MORE GALLÉRIES, NO MORE CALORIES For Joe V. from ci-ty-ar.

The emotional wing:

With this compilation of collective activity, which is *I want more galleries, no more calories*, Joe Villablanca presents his parallel activities as the heart of an unitary creative labor. Portraying his present status of multi-faceted artist, and in doing so not only speaking for himself but almost for the spirit of a generation. Joe Villablanca's associations have been strongly defined by his sentimental ties. As a gallerist, emotion is now sublimated in favor of a professional point of view. Therefore, on occasion of the show, and with the purpose of exhibiting a scale model of his situation, Joe Villablanca decides to apply an emotional curatorship in his work.

Joe Villablanca works so you may wonder what *Can* he works for and so that you ask yourself why does Claudio Torres C.T.R. work.

CORAZON SOLITARIO-SOLITARIO CORAZON

By Felipe Mujica

Unlike my previous works, *Corazón Solitario-Solitario Corazón* (C.S.S.C.), operates as a sculpture, because one can walk around it. It can also be defined as a volume because the materials used, after being stuck together and treated, remain autonomous (just like architecture does with the joining of different planes).

The piece has various formal relations that are not very clear (for example, the way one panel interacts with another). The two-dimensional figures function in two ways that are contradictory: their obvious-

ness and dependency competes with the apparently arbitrary nature of its own structure. C.S.S.C. also relates in a more distant and ambiguous way with the exhibition space. It's neither small nor big. It might look like a piece of furniture but it is not. It has an architectural "hi-tech" look but is in fact very simple and not architecture (establishing a super-distance with the historical architectural features of the Posada del Corregidor building). It looks like a tent or some kind of roof but it is neither. Also, it seems to be moving but remains absolutely motionless. Also important: the surface reflects its surroundings. Its precise construction includes as part of its shape a "sinuosity" (thanks again to M.N.) that somehow does not seem to belong there, and yet at the same time shows us the exhibition space and ourselves.

Just like some of my early works, this piece attempts to draw from

geometry a series of readings that might belong elsewhere in order to expand and yet at the same time confuse its own formal significance. C.S.S.C. also has a name that makes us think of another situation.

WHAT HAPPENED AT POSADA DEL CORREGIDOR By GCH

Posada del Corregidor Gallery (PdC) invited the founders of Galería Chilena (GCH) as artists, instead of which we exhibited GCH as an organization. GCH structures its own work philosophy through the selection of the artists, funding strategies, promotion, installation, etc. based on group discussions and a combination of the interests and position of each one of us in relation to the production and promotion of art in Chile. Thus, we make public the personal characteristics of those of us directing this enterprise, exhibiting our own work as part of GCH at PdC.

The show closed on August 28, with a public event called *Second Special Meeting: The Storing of Galería Chilena*. Between 6:30 and 9:00 p.m. we had our work on view on the first floor, after being dismantled, together with works of art we had accumulated and which were done by artists who had worked with GCH before (Cristobal Lehyt, Mario Navarro, Juan Céspedes and Rodrigo Galecio). On the second floor we had a slide show of the different activities carried out by GCH during the first year.

WHAT HAPPENED AT POSADA DEL CORREGIDOR By Mario Navarro

Where I believe that the need for this exhibition and the works shown here really manifests itself, is in the realization –as closing event– of the Second Special Meeting of Galería Chilena. We saw the “correct” way of operating as gallerists and also as artists. The nucleus of relationships and aspirations associated with the installment of Galchi#6 at PdC Gallery was solved by the deferred nature and the –literally– disintegrated exhibition of the works. In two and one half hours, PdC Gallery received the transient and luminous condition of projected slides containing GCH’s appearances in Santiago. Exhibiting the dismantled works of the artists represented by GCH was the enactment of the exhibition’s disappearance.

The slides were projected at a scale that cast a doubt on the perception of those pictures as recordings. Occasionally, they seemed to fit so well into the room being used, that they looked as if they were

actually being exhibited there. One can see that the Second Special Meeting of Galería Chilena is in fact Galchi#6. The shelter in the form of an exhibition that was built before was just a pre-installation event.

Aside from this Special Meeting, Galchi#6 has served to show that the works of Villablanca, Fernández and Mujica are quite apart one from the other, formally as well as conceptually, and that therefore, this event can bring about a real understanding of their individual artistic qualities. They are not to be confused in unilateral intentions or global interpretations. Both the works shown here as well as the public take this dimension into consideration, so they respect them as obstacles for mutual understanding, creating a space for transactions.

DIEGO FERNÁNDEZ was born in Santiago in 1973. He studied Art at the Catholic University of Chile, where he obtained his Licenciatura in Art, with special mention in Engraving and Painting, in 1997. In 1995 he held his first individual exhibition “Igneous Ejaculation”, in connection with the workshop on “Staging” by Eugenio Dittborn at the Catholic University. A year later he organized, in a private house, the self-managed exhibition of his work entitled “Exit Only”. In 1997, on occasion of taking his final exams in Engraving and in Painting, he exhibited, successively, “Painting Collections” and “Feed Me With Your Kiss”. That same year he held an individual exposition, “Why Can’t I Quit Smoking?” at the Christian Nagel Gallery in Cologne, Germany. He has also participated in the following collective exhibitions: Processed Image, Video Installation, at Galería Bucci in 1995; V Biennial University Exhibition Chile-France, Catholic University, Galería Jorge Carroza, 1995; AMOKI (self-managed), in the Library of the Catholic University Campus at Lo Contador, 1996; Malos Amigos (Lousy Friends) (self-managed), in a private house in 1996. In 1998, he is awarded the FONDART scholarship by the Ministry of Education.

FELIPE MUJICA was born in Santiago in 1974. He studied Art in the Catholic University of Chile, and gained his Licenciatura with special mention in Engraving in 1997. In 1995, he held his first individual exposition, “Poriente” to coincide with Eugenio Dittborn’s workshop “Staging” at the Catholic University. In 1997, he exhibited “La Cosa” (The Thing) on occasion of his final exams, and then exhibited his collection “When a dog meets dog”, at Christian Nagel’s Gallery in Cologne, Germany. He has also participated in the following collective exhibitions: Image Processed, installation of video, at Galería Bucci in 1995; V Biennial University Exhibition Chile-France, Catholic University, Galería Jorge Carroza 1995; AMOKI (self-managed), Library of Catholic University Campus at Lo Contador, 1996; Malos Amigos (Lousy friends), in a private house, 1996; Joe Villablanca and Felipe Mujica, Gabriela Mistral Gallery, 1997; I Biennial Exhibition of Visual Arts of Mercosur, Porto Alegre, Brazil, 1997.

JOE VILLABLANCA was born in Santiago in 1971. He studied Art at the Catholic University of Chile, and obtained his Licenciatura in Art, with mention in Engraving, in 1997. He has held the following individual exhibitions all self-managed: “Be Yourself”, at the hall of the East Campus of the Catholic University, 1993; “Now or Later” (Department storage space) to coincide with the workshop “Staging” directed by Eugenio Dittborn at the Catholic University, 1995; “Long or Short”, in the basement of Drama School of the Catholic University, on occasion of his final exams. He has also participated in the following collective exhibitions: I National exhibition of Engravings, Cultural Institute of Providencia, 1992; Students’ Hall, The Chapel at Lo Contador, Catholic University, 1993; III Biennial Exhibition Gunther Prize, National Museum of Fine Arts, 1995; AMOKI, at the Library of Lo Contador Campus, Catholic University, 1995; “Casa Tomada” (house about to be demolished), Concepción, 1995; Joe Villablanca and Felipe Mujica, Gabriela Mistral Gallery, 1997; As from 1996 he has formed part of the musical group MAESTRO that in May 1997 recorded their first compact in Santiago. In 1996, he received the FONDART scholarship of the Ministry of Education.

The CHILEAN GALLERY was established on the 17th of December, 1997. It is directed and administered by Diego Fernández, Felipe Mujica, and Joe Villablanca. During its existence the following activities have been organized: Supermarket, individual exposition of Mario Navarro, Detroit 1655, Vitacura; The Future of Art in Chile (1st Special meeting), round table to discuss the objectives of the Gallery and the work of Mario Navarro; Galchi N° 3, collective exposition of Rodrigo Galecio and Juan Céspedes, Maturana 308, Plaza Brasil; Caco 50, private exhibition of the collection of works of the Chilean Gallery, Brown Sur 333, Ñuñoa, storehouse of Chilean Gallery.

C.S.S.C. also has a name that makes us think in another situation.

