



Condoros/Mistakes (GCH#19)

A 36 artists painting show organized by Galeria Chilena

On view only Friday October 22nd, 6pm-midnight, at Union Walk, E2, London.

(right off Waterson St., between Kingsland Rd. and Hackney Rd.)

Condoros/Mistakes is the first London appearance by Galeria Chilena, an artist group first started in Santiago de Chile in 1997, by Felipe Mujica, Joe Villablanca and Diego Fernandez.

GCH promotes the work of young artists through the organization of exhibitions and talks. The main feature of GCH is the lack of a physical space. Our shows have happened mostly in commercial locations that are dealt directly with the estate agents through mutual benefit agreements, “cultural visibility trade” or simple diplomatic manoeuvres within an entrepreneurial disguise. Originally, the nomadic strategy of GCH worked as a critique, question and expansion to the Santiago contemporary art circuit, which in the late 90’s was composed mostly of either very traditional commercial galleries or government funded non-profit spaces (with unclear curatorial decisions). GCH’s nomadism was as much an economical solution as it was a takeover of the growing condition of Santiago in the years of transitional democracy and macro economic wealth –we used new/unused spaces that were left behind. By now, GCH’s mobility and economy of mediums has evolved, and moved away from the gallery frame to become more of a collaborative instance for group experimentation and encounters; a non-place for discussion, a non-place for joining forces.

Condoros/Mistakes is a painting exhibition based on *Condorito*, a Chilean comic strip that has been widely distributed throughout Latin America for over 50 years. Born in 1948 as a straight response to Disney’s Mickey Mouse, the stories of Condorito throw light over important facts of the Latin American archetype and general stereotypes. Condorito plays any role, does odd jobs, travels freely through history and society, its ingenuity and spark always being filled with prejudice, sarcasm and cruelty. He lives in Pelotillehue (Ballton?), a generic little town that is both extremely local and global, existing in any time and place, out of the now and all the components that build our notion of reality. Whatever it is that connects the stories in Condorito with our reality looks like it has been there before us, and it will stay there after us.

At the core of the idea of this show, what called our attention at first was the role of art inside the comic strip: when Condorito visits an art show, or becomes an artist or gallerist, most of the time what we see is a show of “modern art”, with great masters of the 20th century, cartoonized. In general, art within Condorito, a classic piece of history or a kiddie doodle, can never escape from being *punked*. It might be interesting to analyse how this presentation of the modern, ridiculed and despised, might still be the closest approach to the art world for a really wide audience of readers of Condorito throughout the third world.

The curatorship of *Condoros/Mistakes* focuses on a technical profile instead of the contents of the works –just like the magazine includes good and bad jokes, about different subjects. It’s a risky move, an open curatorship without vanishing point; there is no theory to illustrate, no exposed problem and no suggested solution, just a bridge that leads to a world away. Artists were invited to produce an abstraction, a cartoon of their own work, or to drown in a tide of familiar images. There was a maximum size, a rule to produce a “rollable painting on canvas” and a restriction to use exclusively the colours of the print of Condorito magazine (i.e. orange, black & white). The result of the call is a number of paintings, some of them fashion elements from the comic, some relate to the particularities of one artist... but the exhibition is still not about the comic or the characters in it, it’s about itself, about how it develops and adapts to different environments, and about how this show, as always, redefines and adds a new layer to GCH history. The show aims to place the viewer within the weirdness of a strange place called Pelotillehue.

Artists in exhibition:

JESÚS BARRIOS, JORGE CABIESES, HUGO CÁRDENAS, PATRICIA CEPEDA, JUAN CÉSPEDES, CLAUDIO CORREA, JOSE PABLO DIAZ, NICOLÁS DUCCI, DIEGO FERNÁNDEZ, RODRIGO GALECIO, FRANCISCA GARCÍA, LUIS GUERRA, CLAUDIO HERRERA, MATÍAS IGLESIS, CRISTÓBAL LEHYT, ARTIOM MAMLAI, JOE MOLINA, MARCELA MORAGA, MARCOS MORAGA, FELIPE MUJICA, IVÁN NAVARRO, MARIO NAVARRO, PEDRO PULIDO, CATHERINA PURDY, MACARENA RIVAS, RODRIGO SALINAS, LUCIANO SILVA, IAN SZYDLOWSKI, CLAUDIO TORRES, JAVIERA TORRES, JOHANNA UNZUETA, GONZALO VERDUGO, RODRIGO VERGARA, MANUELA VIERA-GALLO, JOE VILLABLANCA, ANELYS WOLF ANA MARÍA SAAVEDRA

This exhibition was previously presented at Galería Metropolitana, a non profit gallery located in a peripheral zone of Santiago, a raw metallic warehouse built right next to the home of its owners.
(Luis Alarcon & Ana Maria Saavedra, galeriametropolitana@hotmail.com)

For its London happening, *Condoros/Mistakes* has received the kind support and guidance of 24/7 Gallery (Pablo Leon de la Barra, Sebastian Ramirez & Beatriz Lopez, www.24-7bombthemuseum.org), Gasworks Residency Programme (Alessio Antonioli & Mia Jankowicz, www.gasworks.org.uk) and it’s been partially financed by DIRAC, Cultural Division of the Chilean Government Ministry of Foreign Affairs.

... and the floating condition of Condorito, whose only constant is not belonging and temporal disjointment.

....PLOP!