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OJO ANDINO CHILE

170 sights of contemporary art

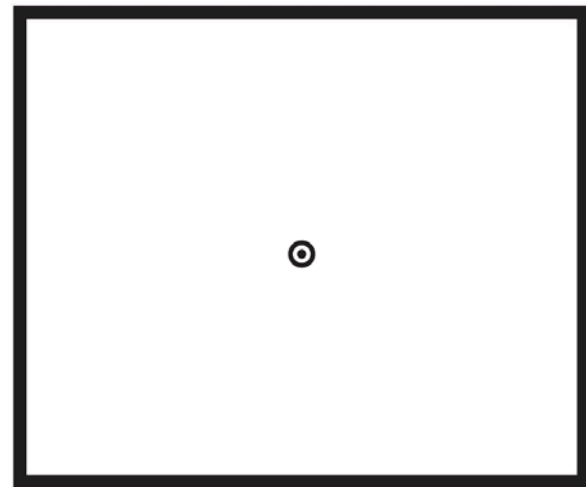
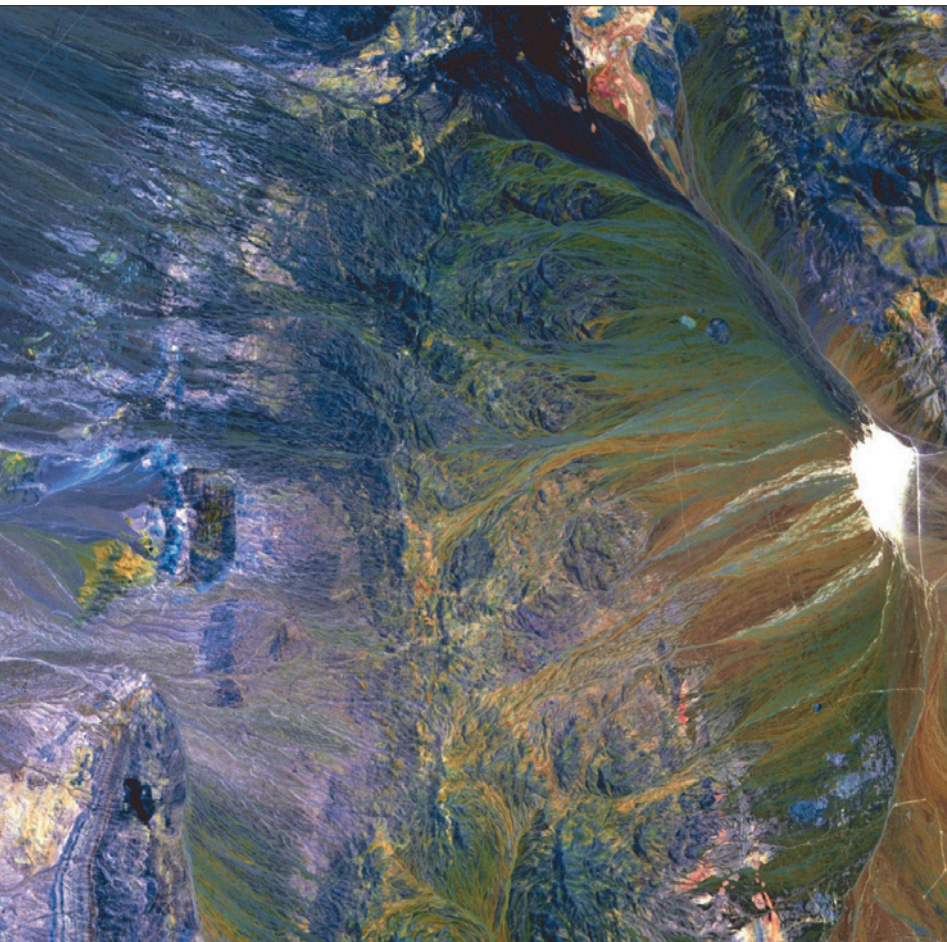


While the themes and inspirations of the works are diverse – faces, landscapes, eros, visions, abstractions, provocations, myths – they all have a common intensity. I think this is due to the character of a land that is itself so intense, beautiful and difficult, rising rapidly from sea level to the 6,000 metres of the Andean peaks. A scenario that takes your breath away, awakening archetypal fantasies and symbolic suggestions.

Luciano Benetton

Edition in three languages: English, Spanish and Italian

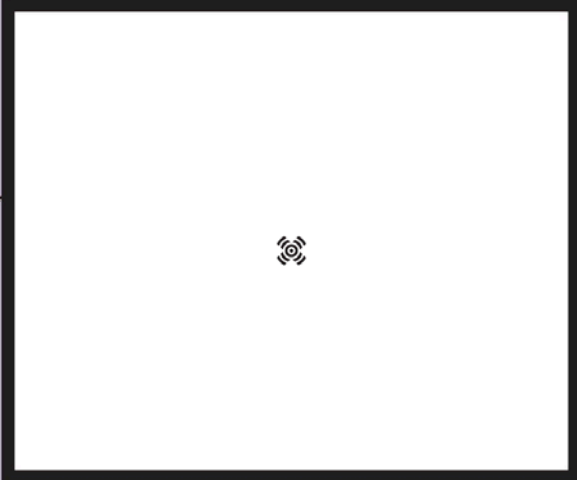
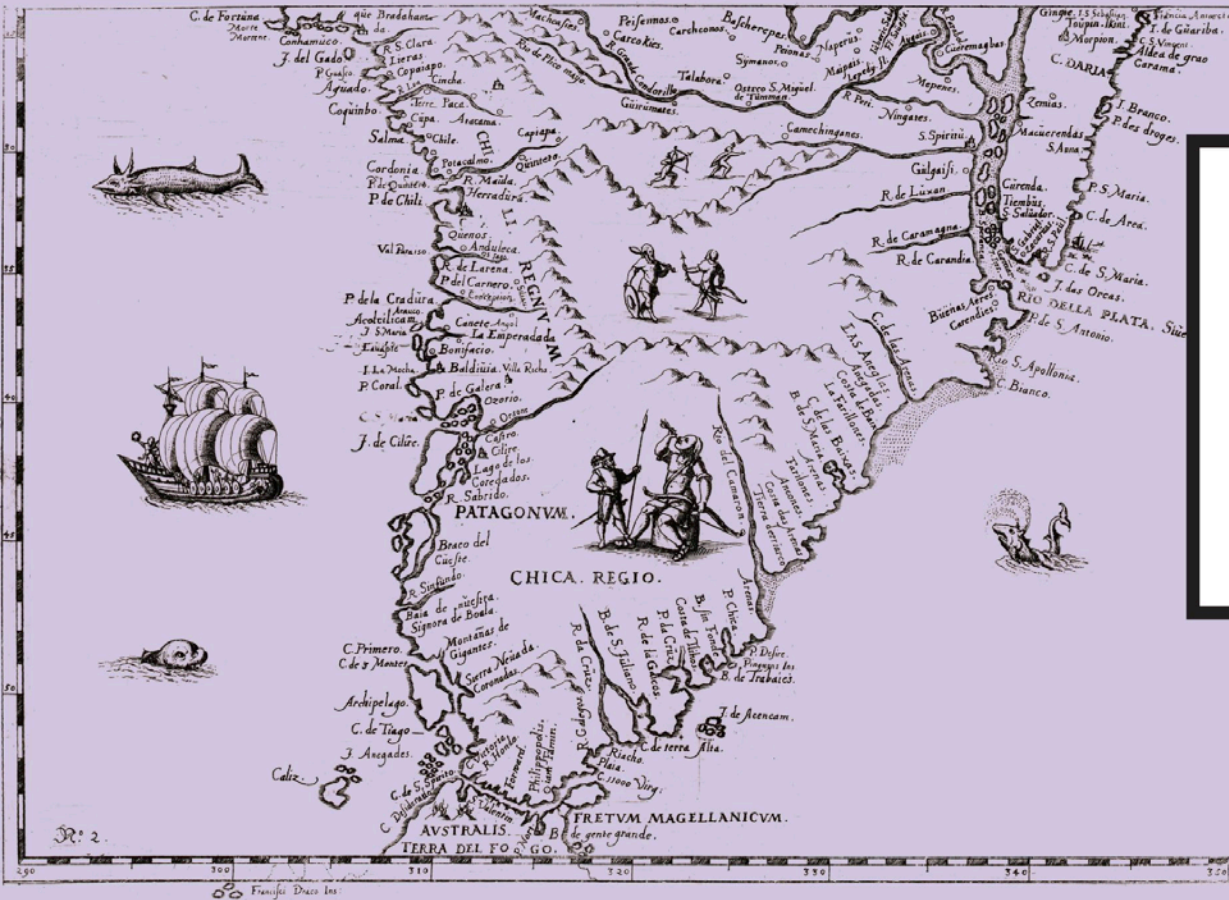




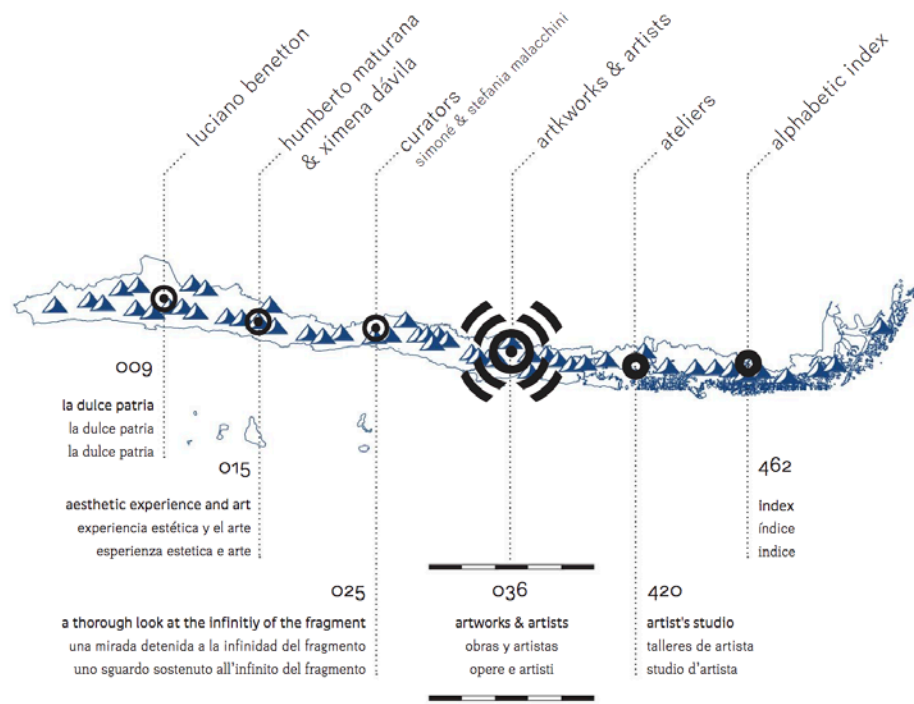
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F A B R I C A



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luciano benetton

La Dulce Patria



The thin strip of land that is Chile, that runs along the left side of the tapered end of South America, has been described by the writer Benjamín Subercaseaux as a bizarre example of 'crazy geography'. The country is bordered by the Pacific Ocean to the west and enclosed by the Andes to the east. Over 4,000km long, it runs from the desert in the north to the glacial south, while being no more than 200km in width.

This elongated geographic form suggested to the artist Elías Adasme a series of performances, based on overlapping the outline of Chile and his semi-naked body, that he performed live at the end of the seventies in Santiago, to highlight the contrast between the physical stability of the social body (the silhouette of the nation) and the precariousness of the human body, as a symbol of the dangers to dissidents during the military dictatorship. These actions are documented by the series of photographs 'To Chile' and show the close connection that has always existed between Chile, its territory of immense silences, wide expanses and poignant profile, its profound populace soul, and artistic expression in every its form.

Chilean culture, much more than neighbouring Peru and Bolivia, is permeated with European heritage. For centuries, the Paris education of many Chilean intellectuals influenced the art, music and architecture of the country.

In turn, art, literature and the music of Chile, in particular thanks to poets like Nobel Prize winners Gabriela Mistral and Pablo Neruda, have influenced the currents of international thought.

Today, cultural growth goes hand in hand with economic and social development. Over the past twenty years, development has been rapid, sustained mainly by the production of copper, not surprisingly known as 'el sueldo de Chile', the wage of Chile. One third of the copper mined in the world comes from the heart of the Chilean terrain: Escondida, the largest mine in the world, at one point produced almost 10% of global output.

The challenge of the coming years will be to diversify the economy in order to avoid dependence on a single product, and continue to grow and improve the social equilibrium. Chile, moreover, is already one of the countries with the best



prospects in Latin America, thanks to the high quality of its education (though there are inequalities between state-run and private schools) and good levels of social care. As announced by the International Monetary Fund, in 2015 the country is expected to cross the 20,000 dollars per capita GDP threshold, the level at which economies are considered to be developed, or advanced.

On the cultural scene, this progress is reflected in an atmosphere of participation and activism, which shows how Chile has embraced the fundamental role of artistic expressions.

The new generations develop poetics that are not disconnected from social and civil emancipation, from the commitment to upholding truth and memory in order to achieve genuine national reconciliation.

Their purpose is to innovate the artistic and cultural lexicon, they mix forms and genres, they take advantage of Ch.ACO, a contemporary art fair housed in the fascinating modernist space of the old Mapocho station in Santiago, which connects private galleries, cultural centres and museums in the city, fuelling a culture of collectors and a competitive art market.

Imago Mundi wanted to contribute to this fertile and lively climate, bringing together a catalogue of 188 10x12cm works that document the original character of Chilean creativity.

While the themes and inspirations of the works are diverse - faces, landscapes, Eros, visions, abstractions, provocations, myths - they all have a common intensity.

I think this is due to the character of a land that is itself so intense, beautiful and difficult, rising rapidly from sea level to the 6,000 metres of the Andean peaks. A scenario that takes your breath away, awakening archetypal fantasies and symbolic suggestions. It is the "dulce patria" of Pablo Neruda: "The earth, my earth, my mud, the bloody light of a volcanic dawn, the claustrophobic peace of the day and the night of earthquakes."

Luciano Benetton

La Dulce Patria



La delgada franja de Chile, que ocupa el lado izquierdo de la estilizada extremidad de Sudamérica, fue descrita por Benjamín Subercaseaux como un bizarro ejemplo de «loca geografía». Este país, delimitado por el Océano Pacífico al oeste y acordonado por la Cordillera de los Andes al este, tiene más de 4.000 kilómetros de largo desde el desértico septentrión hasta el sur glaciar, mientras no supera los 200 kilómetros de ancho.

Esta alargada forma geográfica sugirió al artista Elías Adams una serie de performances presentadas en vivo a fines de los años sesenta en Santiago, basadas en la superposición de la silueta de las fronteras chilenas con su propio cuerpo desnudo, a modo de evidenciar el contraste existente entre la estabilidad física del cuerpo social (la silueta de la nación) y la precariedad del cuerpo humano, símbolo de los peligros enfrentados por la disidencia durante la dictadura militar.

Estas acciones, documentadas por la serie fotográfica "A Chile", dan testimonio de la estrecha relación que desde siempre ha existido entre Chile, su territorio construido a partir de inmensos silencios, amplias planicies y escalofríos alturas,

su alma popular más profunda, y la expresión artística en cada una de sus formas.

La cultura chilena, incluso más que sus vecinos Perú y Bolivia, se encuentra permeada por la herencia europea. Por siglos, la educación parisina de muchos intelectuales chilenos influyó el arte, la música y la arquitectura del país.

A su vez, el arte, la literatura y la música de Chile, en particular gracias a poetas como Gabriela Mistral y Pablo Neruda, ambos ganadores del Premio Nobel, influenciaron diversas corrientes del pensamiento internacional.

Hoy el crecimiento cultural va de la mano con el crecimiento económico y social del país. En los últimos veinte años el desarrollo ha sido rápido, sobretodo sustentado por la producción de cobre que, no por nada, es llamado «El sueldo de Chile», el sueldo de una nación. Un tercio del cobre extraído en el mundo proviene desde el corazón de la tierra chilena: la minera más grande del mundo, la minera Escondida, llegó a producir casi el 10 por ciento de la demanda mundial.



El desafío de los próximos años consistirá pues en diversificar la economía para no depender de un producto único y continuar creciendo y mejorar el equilibrio social.

Por lo demás, Chile ya es uno de los países con prospectivas más prometedoras de América Latina; esto gracias a la alta calidad de la educación (y a pesar de las desigualdades existentes entre la educación pública y la privada) y a los buenos niveles de asistencia social. Según lo anunciado por el Fondo Monetario Internacional, para el 2015 el país alcanzará el umbral de los 20.000 dólares de ingreso per cápita, considerándose en consecuencia una economía plenamente desarrollada.

Respecto a la escena cultural, este progreso se traduce en un clima de participación y activismo, que demuestra cómo Chile pareciera haber comprendido el rol fundamental que detienen las expresiones artísticas.

Las nuevas generaciones desarrollan poéticas no del todo desvinculadas de la emancipación social y civil, del esfuerzo de sostener verdad y memoria para alcanzar una real reconciliación nacional. Apuntan a renovar el lenguaje artístico y cultural, mezclan formas y técnicas, se sirven de una feria de arte contemporánea, Ch.ACO, albergada en el fascinante espacio modernista de la antigua Estación Mapocho en Santiago, que instala un diálogo entre galerías privadas, centros culturales y museos de la ciudad, alimentando la cultura del coleccionismo y un mercado del arte competitivo.

Imago Mundi ha querido contribuir a este clima fecundo y vivaz, recogiendo en este libro 188 obras 10 x 12 cm. que documentan el carácter original de la creatividad chilena.

Trabajos diversos por inspiraciones y temáticas –retratos, paisajes, eros, visiones, abstraccionismos, provocaciones, mitos– pero que tienen una intensidad común.

Creo esto se deba al carácter de una tierra así de intensa, bella y difícil, que a partir del nivel del mar se eleva rápidamente hasta los 6.000 metros de las cumbres andinas. Un

escenario que puede dejar sin aliento, suscitar fantasías arquetípicas y sugerencias simbólicas. Es la dulce patria de Pablo Neruda: «La tierra, mi tierra, mi barro, la luz sanguinaria del orto volcánico, la paz claudicante del día y la noche de los terremotos».

Luciano benetton

La Dulce Patria



La sottile striscia del Cile, che occupa il lato sinistro dell'affusolata estremità del Sud America, è stata descritta dallo scrittore Benjamin Subercaseaux come un bizzarro esempio di «pazza geografia». Il Paese, delimitato dal Pacifico a ovest e chiuso dalle Ande a est, è lungo oltre 4.000 chilometri, dal deserto settentrionale al glaciale sud, mentre non supera i 200 chilometri di larghezza.

Questa forma geografica allungata suggerì all'artista Elías Adams una serie di performance, basate sulla sovrapposizione della sagoma dei confini cileni al proprio corpo nudo, che compì dal vivo alla fine degli anni Settanta a Santiago, per evidenziare il contrasto tra la stabilità fisica del corpo sociale (la silhouette della nazione) e la precarietà del corpo umano, simbolo dei pericoli corsi dalla dissidenza durante la dittatura militare. Queste azioni, documentate dalla serie di fotografie "A Chile", testimoniano la stretta connessione che da sempre intercorre tra il Cile, il suo territorio fatto di immensi silenzi, ampie distese e struggenti altimetrie, la sua anima popolare più profonda e l'espressione artistica in ogni sua forma.

La cultura cilena, molto più dei vicini Perù e Bolivia, è permeata dell'eredità europea. Per secoli l'educazione parigina di molti intellettuali cileni ha influenzato l'arte, la musica e l'architettura del Paese.

A loro volta, l'arte, la letteratura e la musica del Cile, in particolare grazie a poeti come Gabriela Mistral e Pablo Neruda, vincitori del premio Nobel, hanno influenzato le correnti del pensiero internazionale.

Oggi la crescita culturale va di pari passo con quella economica e sociale. Negli ultimi vent'anni lo sviluppo è stato rapido, sostenuto soprattutto dalla produzione di rame, non a caso chiamato «El sueldo de Chile», lo stipendio di una nazione. Un terzo del rame estratto nel mondo viene dal cuore della terra cilena: la più grande miniera del mondo, la Escondida, è arrivata a produrre quasi il 10 per cento di tutto il fabbisogno. La sfida dei prossimi anni sarà diversificare l'economia per non diventare troppo dipendenti da un unico prodotto, e continuare a crescere e migliorare l'equilibrio sociale.

Il Cile, del resto, è già uno dei Paesi con più rosee prospettive



Antonia Cruz Subercaseaux
1984, Santiago, Chile
<http://antoniacruz.tumblr.com>
Visual Artist



The object of my reflection are the images that I collect, classify and dismantle in order to reconstitute them. The analytic dissection of the body allows me to focus on the hands. There is also an investigation of physical structures that sustain the visible surface or the appearance of the person, without any other referents besides their own bodies. The only thing left upon discovery are the hands as reflection point, as perturbation and strangeness. The loss of corporality is driven by this separation, by this exaggeration up to the limit of the disappearance of the body as a uniform entity.

2013 | GROUP EXHIBITION Intervenciones, Patricia Ready Gallery, Santiago, Chile.

GROUP EXHIBITION Interstices, Kochi-Muziris Biennial, Hallegua Gallery, Kochi, India.

2012 | SOLO EXHIBITION Photography Intervening in Mia, Milan Image Art Superstudio Più, Milan, Italy.

GROUP EXHIBITION Divergences, Cultural Center of Chile, Buenos Aires, Argentina.

GROUP EXHIBITION Open Studio Glogauair Artist Residence Program, Berlin, Germany.

2011 | GROUP EXHIBITION Re-Trato, Vértice Gallery, Lima, Peru.

GROUP EXHIBITION Open Studio Glogauair Artist Residence Program, Berlin, Germany.

Mi objeto de reflexión son las imágenes que recopiló, clasifiqué y desmonté para volver a construir. La disección analítica del cuerpo me permite detenerme en este caso en las manos; una investigación de las estructuras físicas que sostienen la superficie visible o la apariencia de la persona, sin referentes más que su propio cuerpo. Lo único al descubrirlo son las manos como punto de reflexión, de perturbación y extrañamiento. La pérdida de corporalidad se da por su superación, exageración hasta el límite de la desaparición del cuerpo como entidad uniforme.

Il mio oggetto di riflessione sono le immagini che raccolgo, classificherei e smonto per ricostruirle. La dissezione analitica del corpo mi permette di soffermarmi in questo caso sulle mani, sulla pelle; una ricerca sulle strutture fisiche, che sostiene la superficie visibile o l'apparenza della persona, senza altri riferimenti che il proprio corpo. L'unica cosa che rimane scoperta sono le mani come punto di riflessione, turbamento. La perdita della corporeità si manifesta nel suo superamento, nella sua esagerazione fino al limite della scomparsa del corpo come entità uniforme.



A

ACUÑA, Matías	36-37, 453
ADASME, Elías	38-41, 430
AGUIRRE, Rocío	42-43, 439
ALCOTA, Aldo	44-45, 456
ALDUNATE, Carmen	46-49
ÁLVAREZ, Gaspar	50-51
ANDREWS, Cecilia	52-55, 433
APABLAZA, Carlos	56-59
ASCUI, Santiago	60-61, 449
ASTABURUGA, Camila	62-63

B

BARRA, Óscar	64-67, 438
BARRIOS, Andrea	68-69, 430
BENÍTEZ, Francisca	70-71, 422
BENMAYOR, Matilde	72-73
BERNECHEA, Wladimir	74-75, 452
BESA, Jacinta	76-77
BIMER, Adolfo	78-79
BOGOLASKY, Tamara	80-81
BONFANTI, Marcella	82-83
BOSICH, Ralsa	84-85
BRADBURY, Dominiqua	86-87
BRAVO, Waldo	88-89
BROQUEDIS, Iris	90-91

BURGOA, Valeria	92-93
BUSTOS, Catalina	94-97, 448

C

CABIESES-VALDÉS, Jorge	98-99
CÁDIZ, Ruperto	100-101, 443
CALVO, Tite	102-103, 437
CAMPINO, Amella	104-105, 425
CARREÑO, Andrea	106-109, 438
CATONI, Jorge	110-111
CINTOLESI, Francisco	112-113, 458
CORREA, Juan Carlos	114-115
COUSIÑO, Ximena	116-119
CRUZ, Antonia	120-121, 424

D

DEL PEDREGAL, Sofía	122-123, 439
DÍAZ, Rodrigo	124-125
DOMÍNGUEZ, Patricia	126-127, 438
DOMÍNGUEZ, Andrea	128-129, 449
DÜNNER Claro, Paula	130-131, 457
DUSI, Inge	132-133, 450

E

ECHAZARRETA, Alfredo	134-135
EDWARDS, Benjamín	136-137
ELIZALDE, Cristián	138-139, 434
ELUCHANS, Francisca	140-141
ERRÁZURIZ, Amelia	142-143, 451
ERRÁZURIZ, Magdalena	144-145
ESPAÑA, Fabián	146-147
ESTAY, Edwards	148-149, 432
ETCHART, Sonía	150-151
EYZAGUIRRE, Fillpa	152-153, 427

F

FACHE, Carla	154-157, 444
FAÚNDEZ Balogi, Valeria	158-159, 444
FERNÁNDEZ, Alfonso	160-163
FERRÁS, Lupe	164-165, 452
FONTAINE, Colomba	166-167

G

GALLARDO, Marlana	168-169, 428
GANÁ, Andrea	170-171, 458
GARCÍA, Víctor	172-173
GARCÍA, Serena	174-175, 423

GARLAND, Melanie	176-177, 422
GARRETÓN, Catalina	178-179, 448
GARRETÓN, Sebastián	180-181, 439
GARRETÓN, Natalia	182-183
GARRIDO, Paula	184-185, 447
GARVO, Gabriel	186-187
GATTA, Alejandro	188-189, 447
GÓMEZ, Paloma	190-191, 447
GONZÁLEZ, Tania	192-193, 441
GONZÁLEZ Araya, Jorge	194-195, 421
GRÖPPER, Milena	196-197, 429
GUAJARDO, Mauricio	198-199, 437

H

HERRERA, Claudio	200-201
HOJAS, Isabel	202-203
HUERTA, Miguel Ángel	204-205, 455
HUIDOBRO, Matilde	206-207

I

ILLANES, Carolina	208-209
ILLANES, Marcela	210-211, 456
ISAACSON, Antonia	212-213
IZQUIERDO, Maite	214-215, 454

K

KENFA Wong, Ignacio	216-217, 431
KLEINER, Lea	218-219
KOVACIC, Daniela	220-221
KUHN, Jorge	222-223, 454

L

LARRAÍN, Violeta	224-225, 436
LARRAÍN Chau, Alicia	226-229, 456
LAZO Varas, Félix	230-231
LEFEVER, Eva	232-235, 448
LETELIER, Michelle-Marie	236-237
LETELIER, Rina	238-239
LEWIN, Consuelo	240-241, 424

M

MANCILLA, Sergio	242-243, 442
MARTÍNEZ, Álvaro	244-245
MATTHEI, Bernardita	246-247, 444
MELLADO, Muriel	248-249
MELNICK Aranda, Iván	250-251
MÉNDEZ, Natalia	252-253, 446
MODOLO, Enzo	254-255, 425
MONTEALEGRE, Abril	256-257, 431

MONTES de Oca, Carlos	258-261
MONTERO, Camilla	262-263, 445
MOTTA, Isabel	264-265, 426
MOVILLO, Matías	266-267
MUNITA, Guisela	268-269
MUÑOZ, Iñaki	270-271, 443
MUÑOZ, Carolina	272-273, 423
MUÑOZ Vicuña, Ignacio	274-275

N

NAVARETE, Carlos	276-277, 434
NEISSKENWIRTH, Fabián	278-279, 433

O

OETTINGER, Bárbara	280-281, 421
OLATE, Diego	282-285, 435
OLEA, Francisco Javier	286-289
OLGUÍN, Paulina	290-291, 452
ORTÍZ, Alejandro	292-293
ORTÚZAR, Teresa	294-297
OSSANDÓN, María	298-299, 436
OVALLE, Luz María	300-303

P

PARADA Urrutia, Hernán	304-305, 459
PEDEMONTE, Lorena	306-309, 428
PEÑALOZA, Andrés	310-311, 445
PHILLIPS, Amparo	312-313, 422
PINO Gay, Camila	314-315, 427
POIROT, Soledad	316-319
POOLEY, Christiane	320-321, 440
PRIETO, Luisa	322-323, 420
PULIDO, Jorge	324-325

R

RAGAL, Constanza	326-327, 433
RAMÍREZ, Camila	328-329
RAMÍREZ, Carola	330-331, 426
RAMOS, Francesca	332-333, 432
RAZETO, Teresa	334-335
REYES, Jacinta	336-337, 453
REYES, Juan Esteban	338-339, 429
RODRÍGUEZ Pino, Javier	340-341, 456
RODRÍGUEZ Vial, Andrea	342-343, 441
ROJAS Ruggeri, Vicente	344-345, 455

S

SÁEZ, Nicolás	346-347
SANTA CRUZ, Daniela	348-349, 424
SANTA MARÍA, Diego	350-351
SANTA MARÍA, Matías	352-353
SAQUEL, Carolina	354-355, 420
SEGUEL Naranjo, Sacha	356-359
SERRA, Marcela	360-361
SIELFELD, Mathias	362-363, 428
SILVA Guzmán, Catalina	364-365
SOTO, Miguel	366-367
SOTO, Valentina	368-369
STEWART, Malú	370-371
STIFEL, Stephanie	372-373, 442

V

VALDIVIESO, Francisca	374-375
VALENZUELA, Adrián "Zaines" 376-379	
VALENZUELA, Catalina	380-381, 432
VALENZUELA, Josefina	382-383, 435
VALENZUELA V., Francisca	384-385
VARGAS, Sebastián "Tan" 386-387, 446	
VARGAS Pereira, Eugenia	388-389, 440
VAUSSANE, Paul	390-391, 450
VELASCO, Cristián	392-393, 440

VELOSO, Lautaro	394-395, 427
VENEGAS, Juan Pablo	396-397
VIAL, Magdalena	398-399, 436
VIDAURRE, María Luisa	400-401, 431
VILCHES Gana, Jorge	402-403
VILLABLANCA, Lorena	404-405, 454
VILLALOBOS, Paloma	406-407, 450
VIVIANI, Isabel	408-409, 451
VOGEL, Patricio	410-411, 443

Y

YUTRONIC, José "Álme" 412-413, 455	
------------------------------------	--

Z

ZAMUDIO, Totoy	414-415, 458
"ZSUEÑO"	416-417, 446

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Collection

Imago Mundi is a collection of works commissioned and collected by Luciano Benetton on his travels around the world, involving on a voluntary basis established and emerging artists from many different countries. Each of these artists has created an artwork whose only limitation is the 10 x 12 cm format, contributing to the composition of a surprising artistic geography. The collection, hosted by the Fondazione Benetton, has no commercial aspirations, but instead aims to catalogue the works and ideas in order to pass on to future generations – by means of catalogues, exhibitions and a specific web platform – the widest possible mapping of human cultures at the start of the third millennium.

The complete collection of the Imago Mundi artworks can be seen on the website imagamundiart.com



Ojo Latino
Contemporary Artists
from Latin America
2008



Looking Eastward
Contemporary Artists from
Russia, Ukraine, Moldavia,
Armenia, Uzbekistan
2011



Made in China
Contemporary Artists
from China
2012

CURATION COLLECTION AND BOOK

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Stefania Malacchini

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THE ANDES, NORTH CHILE. NASA USGS
Front cover, Back cover, and End papers.



SAN JOSÉ MINE, NORTH CHILE. NASA USGS. Pages: 34 - 45



ANDES VOLCANOES, CHILE. NASA USGS
Pages: 470 - 471



TORRES DEL PAINE, SOUTH CHILE.
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THE TIPOGRAPHIES USED IN THIS BOOK ARE MADE BY CHILEAN TIPOGRAPHERS
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