

CFLVART

CHANTAL FABRES LATIN AMERICAN ART

**PHOTO
LONDON**

Somerset House, London

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Stand F11

MARIO FONSECA

NICOLÁS FRANCO

MARCELO MONTECINO

MAURICIO VALENZUELA

JAIME VILLASECA



CF•LART

CHANTAL FABRES **LATIN AMERICAN ART**

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Chilean Photography: Heterogeneity and Mutations from the 1970s to the Present Day

The collaboration between Ekho Gallery (Chile) and CF-LART (UK) sharing Stand 11 is born out of a mutual interest in bringing Chilean photography to an international platform and actively engage both established and new collectors with historical and contemporary photography from the region. In this third edition of Photo London, Ekho Gallery and CF-LART present a careful selection of works that brings together different generations of exceptional artists to account for the heterogeneity and mutations in Chilean photographic practices from the 70's to the present day.

Stand F11 will exhibit a curated collection of unique and rarely seen vintage prints of Chilean photography from the 70/90s, as well as contemporary artworks that explore new dialogues and perceptions between the mediums of photography, painting, drawing and new media. Seminal authors such as Jaime Villaseca, Mauricio Valenzuela, Marcelo Montecino, Mario Fonseca and Claudio Bertoni, came to embody the emergence of a new and precarious artistic scene in a highly censored dictatorial context in the 80's, where they produced very personal works reflecting on their own experiences and socio-political observations. Likewise, standing as the new generation of Chilean artists post-dictatorship, the interdisciplinary works of Liú Marino and Nicolás Franco also engage in new aesthetic discourses that stem from the era of democracy, globalization and immersive technology in which they live.

In this context, we focus on the dialogue that becomes apparent between the works of Claudio Bertoni (1941) (Ekho) / Nicolás Franco (1973) (CF-LART) with, respectively, "Desgarraduras" (2009) and "City of Women" (2017). Bertoni and Franco, who

belong to two different generations and maintain a very different body of work, come together around two key ideas: the reference to the palimpsest and the very materiality of photography. Although a palimpsest was originally a parchment made from the reuse of earlier manuscripts (whose writings could never be completely erased) it now refers to the overlapping of visual references from different sources or historical moments. Bertoni and Franco, submit personal or found photographic archives to this kind of palimpsestic exercise, accumulating historical layers and mnemonic strata with different degrees of opacity or transparency. Bertoni, scratches the surface of his old photographic slides with a pin, establishing a new dialogue with the medium of photography. By drawing and engraving he adds new information to the positive image not originally recorded by the camera.

In a similar strategy but resorting to a different procedure, Franco works with family photographs, cinematographic stills, fragments of texts and vernacular press images. He prints the images on transparent films that allow the pigment ink of the large format printing plotter he works with, to be transferred to different substrates such as acrylic paint which are subsequently transferred onto linen or onto another layer of information. Through this process a lot of the original information is lost, allowing different layers to become visible on the linen. These accidents generate a new image, made up of other images.

In producing a unique work of art by introducing the pictorial gesture, both artists revert the reproducible character of the photographic image. They also remind us of what we increasingly tend to forget: that a photograph is not just a picture, but an object and a material with plastic properties. Indeed, we live

in the era of the immaterial image, where overproduced pictures circulate and vanish. Just the gesture of printing a digital photograph on paper has become an act of resistance in itself. Bertoni and Franco, both symptomatic of these times of ephemeral images, are not only refusing to discard and erase the "previous inscriptions" from their own palimpsests, but they are also resisting the evanescence of photographs by reaffirming their materiality.

Nathalie Goffard

MARIO FONSECA

Mario Fonseca is a visual artist, art critic, curator, academic, writer, designer and Chilean publisher. Born in Lima, Peru in 1948, he has lived in Chile since 1966.

Fonseca enrolled in the School of Fine Art of the Universidad Católica in 1966 but dropped out of the programme to embark on his professional career in graphic design and edition. He also started to experiment with conceptual art in his artistic practice, a topic he would continue to develop for many years, becoming one of the forefront conceptual artists in Chile in the 80s. Only in 2009, did Fonseca obtain his Bachelor of Visual Arts with a degree in Photography.

In the 80s and 90s, Fonseca had a determining role in the publication of books and catalogues of works by highly influential Chilean theorists, poets and artists such as, Ronald Kay, Eugenio Dittborn, Raúl Zurita, Lotty Rosenfeld, Justo Mellado, Gonzalo Díaz, Arturo Duclos, Juan Dávila, Alfredo Jaar, Paz Errázuriz, Roser Bru and Eugenio Téllez, amongst others. These publications constituted a fundamental platform for the development of the different manifestations of Chilean art at the time.

A ceaselessly inventive artist, Fonseca experimented with the medium of photography, writing, collage and graphics. His approach to art during those years was quite unique in Chile as there was little experimentation in art practices and certainly little cross-over between the different plastic mediums. Looking at Fonseca's works, one can only elaborate on the significance of his coded conceptual images which spoke of the political climate stifled by a highly censored environment. One of Fonseca's most recognized series is "Habeas Corpus" which was produced in 1979-1982 and exhibited in Galería Sur in 1982. The series of self portraits is based on Identity: the

hiding of one's identity in a political context. In the works, the artist covers his face with masking tape or a piece of plastic thus hinting at a veiled presence or a latent absence. In "La Guerra Contemporánea" (Contemporary War), a series dated 1982-1983, Fonseca cut the technical blue prints of iconic North American war airplanes, the F15, F16 and F4 used in Vietnam and ironically superimposed them on the enlarged portraits of Ronald Reagan and Menachem Begin, speaking of power and its abuse. In the late 80's, Fonseca turned his lens to a softer and more intimate register: "Entre Ríos" (1988) is a soul-searching reflection of the artist's domestic day to day and although the pictures seem rather mundane they still are constructed along conceptual lines.

In 1996 a large exhibition "Fotografía c 1986-1995" was held at the Museo Nacional de Bellas Artes, Santiago, Chile. Currently the Museo de Artes Visuales in Santiago is holding a retrospective of Fonseca's work spanning the last 20 years and entitled "Reflejo Involuntario" (Involuntary Reflex). Fonseca's work is included in important collections with a focus on Latin American Art in the USA and Europe, including Leticia & Stanislas Poniatowski collection in Paris. He continues to work prolifically as an artist, a writer and a designer.



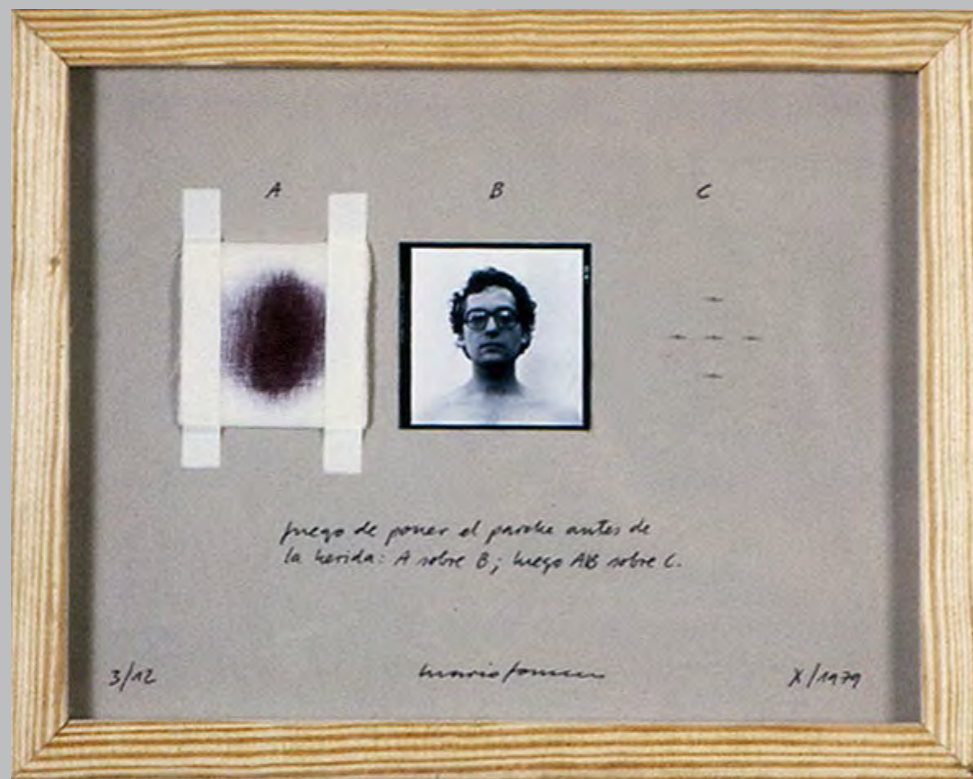
Calle Suecia 1, c.1972
Unique gelatin silver print
15.2 x 23.6 cm



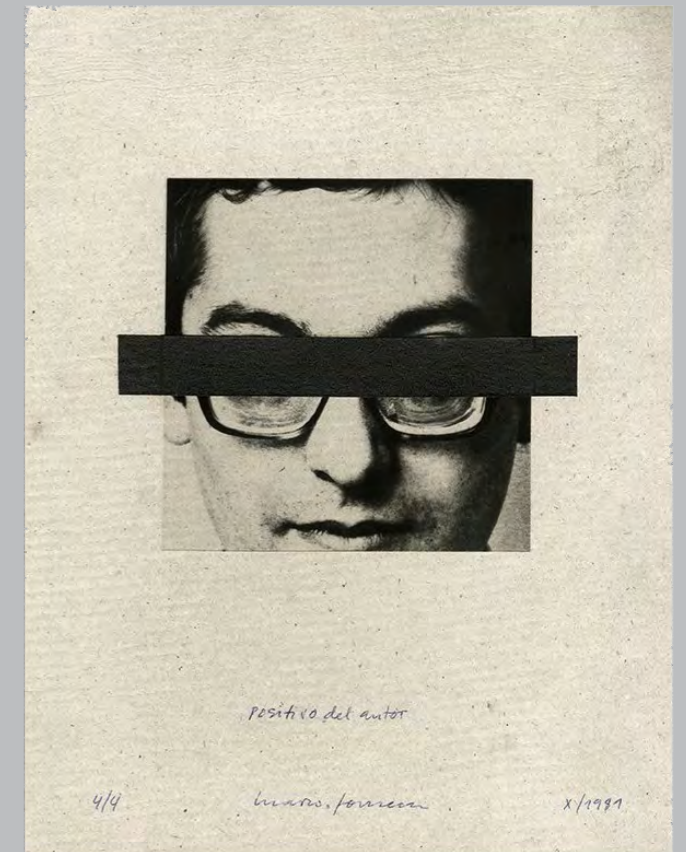
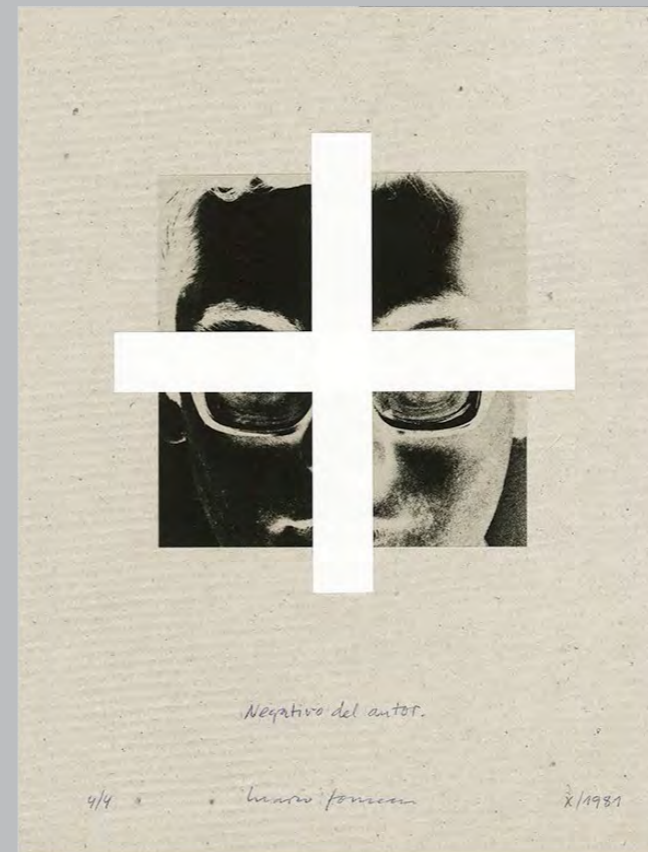
Calle Suecia 2, c.1972
Unique gelatin silver print
15.2 x 23.6 cm



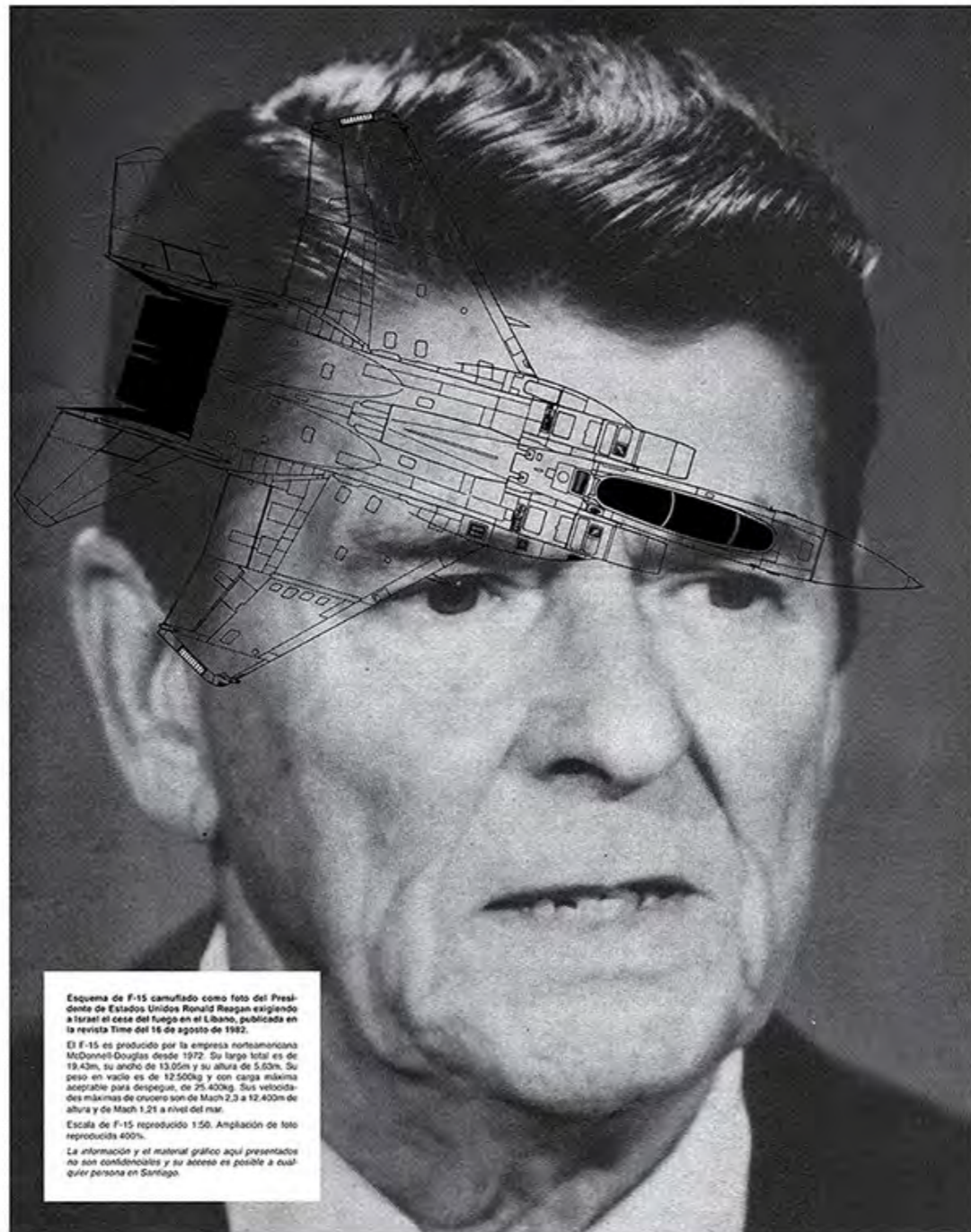
Calle Suecia 3, c.1972
Unique gelatin silver print
15.2 x 23.6 cm



Habeas Corpus I, 1979
 Gauze, disinfectant, medical tape, gelatin silver print, pins, paper
 21 x 28 cm



Habeas Corpus 7, 1981
 Kodalith, masking tape, cardboard
 28 x 21 cm each

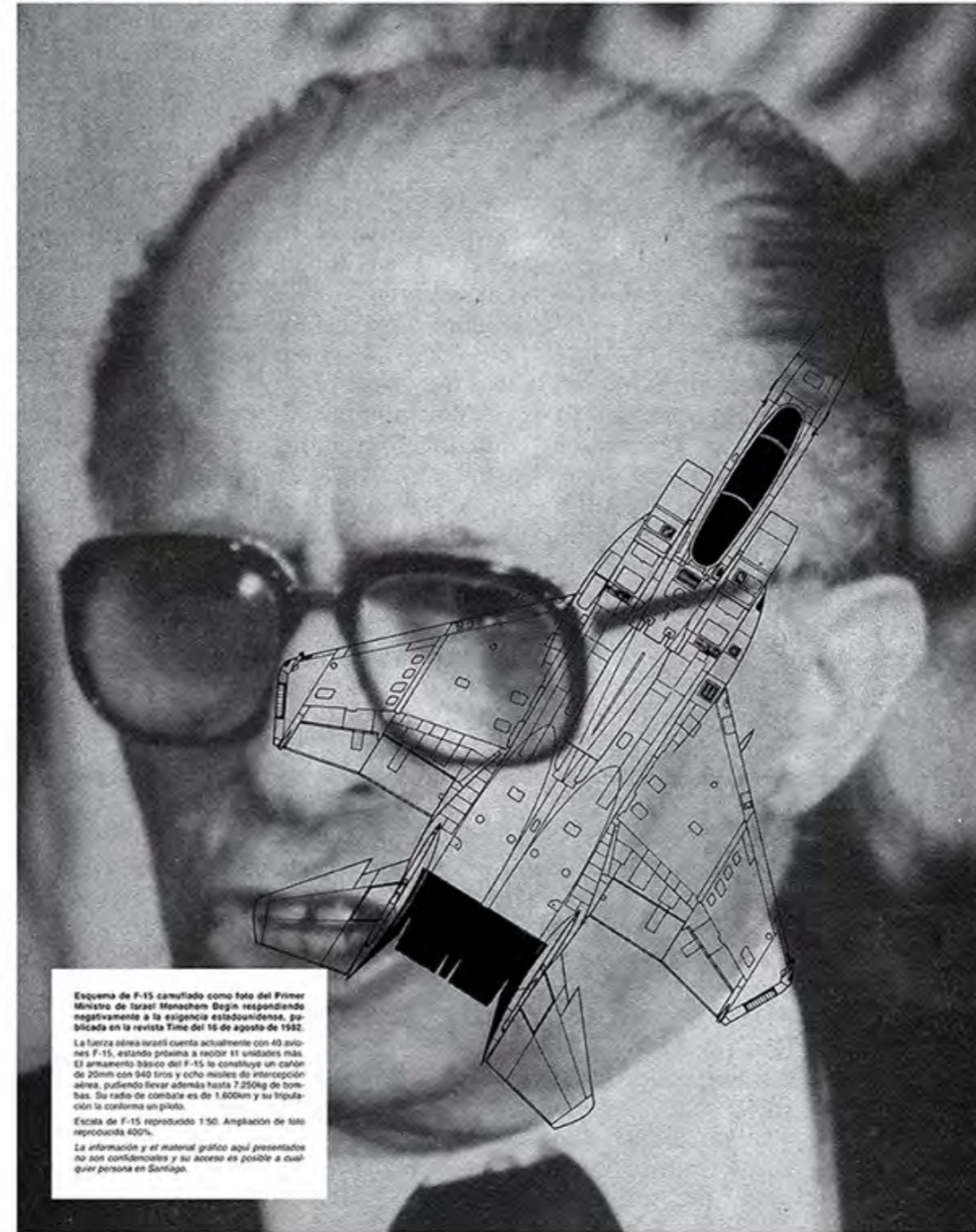


Esquema de F-15 camuflado como foto del Presidente de Estados Unidos Ronald Reagan exigiendo a Israel el cese del fuego en el Líbano, publicada en la revista Time del 16 de agosto de 1982.

El F-15 es producido por la empresa norteamericana McDonnell-Douglas desde 1972. Su largo total es de 19,43m, su ancho de 13,05m y su altura de 5,63m. Su peso en vacío es de 12.500kg y con carga máxima aceptable para despegue, de 25.400kg. Sus velocidades máximas de crucero son de Mach 2,3 a 12.400m de altura y de Mach 1,21 a nivel del mar.

Escala de F-15 reproducido 1:50. Ampliación de foto reproducida 400%.

La información y el material gráfico aquí presentado no son confidenciales y su acceso es posible a cualquier persona en Santiago.



Esquema de F-15 camuflado como foto del Primer Ministro de Israel Menachem Begin respondiendo negativamente a la exigencia estadounidense, publicada en la revista Time del 16 de agosto de 1982.

La fuerza aérea israelí cuenta actualmente con 40 aviones F-15, estando próxima a recibir 11 unidades más. El armamento básico del F-15 lo constituye un cañón de 20mm con 940 tiros y ocho misiles de interceptación aérea, pudiendo llevar además hasta 7.250kg de bombas. Su radio de combate es de 1.600km y su tripulación la conforma un piloto.

Escala de F-15 reproducido 1:50. Ampliación de foto reproducida 400%.

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La Guerra Contemporánea 2, 1982
F15 camouflaged as Ronald Reagan / Menachem Begin
Digital prints on cotton paper - 58 x 44cm each

NICOLÁS FRANCO

Nicolás Franco (1973) is a Chilean mixed-media artist who, through the use of post-production and appropriation in his photographic practice, re-imagines images as things that can be incorporated into something else or even destroyed. His creative process, often based on the manipulation of archival documents and pre-existing visual files, makes strong reference to post-modern 1980's aesthetics.

Franco's work questions meaning, particularly how images trigger interpretations and readings. Working from signifiers such as historical photographs, literary texts and film stills, the artist's aim is to provoke a range of conflicting emotions from his viewer. Employing printmaking, photography and painting Franco extracts the intrinsic mystery inherent to images from his own intimate and subjective perspective. He reflects on how the photographic image or technical imprint relates to the so-called 'real', the social and private stories, memories and archives that make today's narratives.

Nicolas Franco received his BFA from Universidad Complutense de Madrid. A resident artist at De Ateliers, Amsterdam, and Gasworks, London, his work has been exhibited internationally. Museum solo exhibitions include: Museo de Arte Contemporáneo de Lima (upcoming 2017); Museo Nacional de Bellas Artes, Santiago (upcoming, 2017); Museo de Artes Visuales, Santiago (2014); Museo de Arte Contemporáneo, Santiago (2014); Museo del Barro, Asunción (2009) and Museo Blanes, Montevideo (2008). Recent group exhibitions include: "Resistance Performed – Aesthetic Strategies under Repressive Systems in Latin America", Migros Museum für Gegenwartskunst de Zurich (2015); ARCO Solo Projects 2015, Galería

AFA, Madrid; 12th Bienal de Video y Nuevos Medios, Museo Nacional de Bellas Artes, Santiago (2015); "El final de la Historia o el Comienzo del Storytelling", La Conservera, Ceutí (2015); "Voces" Latin American Photography 1980 – 2015, Michael Hoppen Gallery, London (2015); "Grado Cero", Fundación CorpArtes, Santiago, 2015; YAP – Constructo. Young Architects Program, PSI MoMA, Parque Araucano, Santiago (2014); "Ni pena ni miedo", MEIAC Museo Extremeño Iberoamericano de Arte Contemporáneo, Badajoz (2012); Trienal de Chile, Museo de Arte Contemporáneo, Santiago (2009); "I Assassin", Wall-space Gallery, New York (2004) and "Early Works", De Ateliers, Amsterdam (2002).

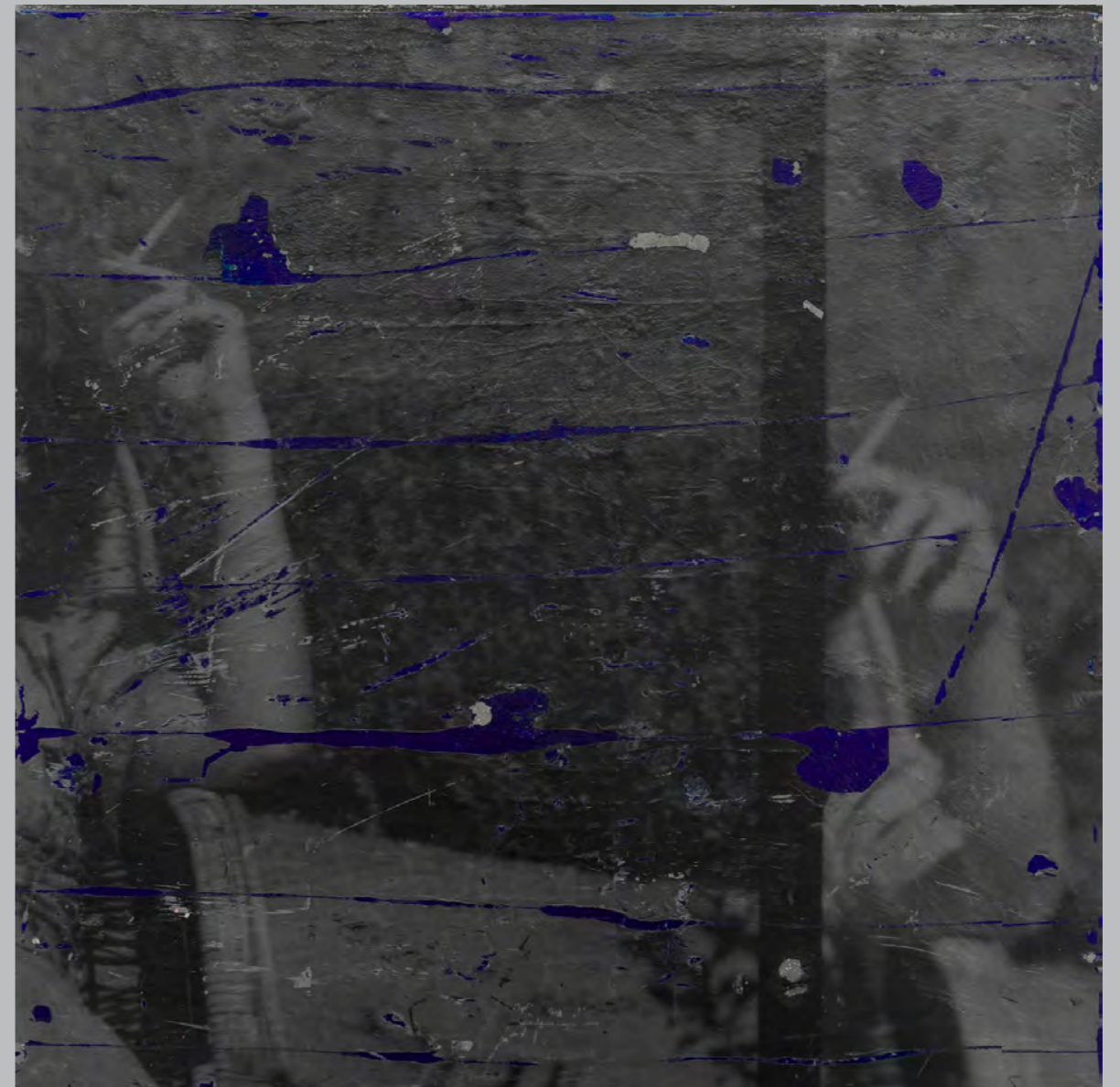
Franco is the recipient of prestigious awards such as: TECNOPOL, Universidad Alberto Hurtado and University of Oxford (2016); Chilean Funds for the Arts (2016); Nominated for the Prix Pictet (2015); EFG Bank - ArtNexus, (Santiago, 2013); Beca AMA-Gasworks (Santiago-London, 2012); The Pollock-Krasner Foundation Grant (NY, 2010, 2001); Union Latine Culture et Communication (Paris, 2008); Chilean Fund for the Arts, Fondart (Chile 2008, 2007, 2006); Stroom Den Haag (The Netherlands, 2001); De Ateliers, Amsterdam, Dutch Ministry of Education, Culture and Sciences and Mondrian Foundation (The Netherlands 1998 - 2000).



Yellow Romy, 2016
Photograph, collage, archives, painted paper
220 x 152 cm



Pink Romy, 2016
 Photograph, collage, archives, painted paper
 220 x 152 cm



Smoking # 1, 2017
 Pigment ink and acrylic on linen 50 x 50cm
 (available but in exhibition at MAC, Lima)



Arm, Leg, Dots - series *City of Women*, 2017
Pigment, ink and acrylic on linen
260 x 195 cm



Jope - series *City of Women*, 2017
Pigment ink and acrylic on linen
260 x 195 cm

MARCELO MONTECINO

Chilean photographer Marcelo Montecino (1943) is one of the few photographers to have consistently documented Chilean political events, from Allende's government to the return of democracy. His most emblematic images are the funeral of Chilean poet, Pablo Neruda, which marked the first protest against the military regime. One of Montecino's other principal themes is the city of Santiago which he documented with a gentle and loving gaze throughout the years of violent turmoil.

Montecino's photojournalistic career began on September 11, 1973, the day the democratic government of Salvador Allende was overthrown by the military junta headed by Augusto Pinochet. That day, Montecino understood he could denounce human rights violations throughout Latin America through his photographs and became a photojournalist for the next 15 years. Montecino covered the important events that shaped the history of Latin America: the coup in Chile, the wars in Nicaragua, El Salvador, and Guatemala. He contributed to various U.S. news services and publications such as: Newsweek; The Washington Post Magazine; Playboy; The Financial Times. In 1981, Montecino published "Con Sangre en el Ojo", which won first prize in the Proceso Nueva Imagen journalism competition, with a jury comprised of Gabriel Garcia Márquez, Julio Cortázar, Ariel Dorfman, and others. He has since then published another eight books of his work. In May 2012, Montecino was awarded the "Premio Altazor", Chile's most important prize, honoring his photographic exhibition, "Santiago, jpeg."

Montecino's work is included in important international museum collections: New York State Mu-

seum, Albany, N.Y.; The Library of Congress, Washington, D.C.; Museo de la Memoria y los Derechos Humanos, Santiago; Museo de Arte Contemporáneo, Santiago; Museo Reina Sofía, Madrid.

Exhibited internationally since 1971, Montecino's work was included in important group and solo shows, such as: "Irredimible", Museo de la Memoria y los Derechos Humanos, Santiago, 2011; "Santiago, jpeg," Museo de Arte Contemporáneo, Santiago, 2003; "Retrospective," Inter-American Development Bank, Washington, DC, 1971; "America Latina: 1960-2013" Fondation Cartier, Paris, 2014; "Chile, 30 Years," Perpignan Festival of Photojournalism, 2003, Perpignan; and "Chile From Within," a traveling exhibition curated by Susan Meiselas about the struggle against the military regime. 1992-2000.



Panamá, 1976/1991
Vintage silver gelatin print
34 x 46 cm



El ocaso del hombre a caballo, Popayán, Colombia, 1978
Gelatin silver print
22 x 32.5 cm



Avenida Recoleta, Santiago, Chile, 1983
Gelatin silver print
31.5 x 46 cm



Fotógrafa Masaya, Nicaragua, 1980
Cibachrome vintage print
27.6 x 35.1 cm



Santiago, Chile, 1983
Cibachrome vintage print
20.1 x 25.2 cm

MAURICIO VALENZUELA

Mauricio Valenzuela's studies in Painting and Fine Art at the University of Bellas Artes, Santiago, were violently interrupted on 11th September 1973, the day the military junta toppled Allende's government. Determined to pursue his studies despite the prevailing political climate, Valenzuela (1951) completed his visual arts education intermittently, in different art establishments, acquiring a degree in Theater Studies along the way. This unusual academic formation and a hitch-hiking trip from the island of Chiloe, South of Chile, to the Peruvian border, would define Valenzuela's personal quest and sensitivity as a leading visual artist in Chilean photography.

In the 80's Valenzuela joined the first seminal Independent Photographers Association (AFI - Asociación de Fotógrafos Independientes), that documented Chile's violent dictatorship against its own people until the late 1980's. There Valenzuela befriended and was influenced by the works of great masters, the poet Claudio Bertoni and photographer Felipe Ribobó, AFI members and contemporaries of Valenzuela. In the 80/90's Valenzuela participated in important solo and group exhibitions – "La puerta del cuero", Edwards Gallery; "El desnudo en Chile", Contraluz Gallery; "Relatos Breves" Bellas Artes National Museum; etc. –. A member of ACU (Agrupación Cultural Universitaria: A student organisation with a cultural aim) Valenzuela was an outspoken and influential participant on debates about photography.

Valenzuela's work stands amongst the most unusual, as well as original, of the 'golden period' of Chilean photography from the 80/90's. His gaze captures society's tensions and its people through poetic, melancholic, spontaneous and unconventionally composed

viewing angles. His aesthetic, although rooted in the social documentary is permeated by an existential lyricism and allegorical construct imbued with symbolism. Valenzuela's 'political allegiance' is to document his time. He is a militant without a party whose work stands out for a distinctly personal and interpretative style of photography.

Valenzuela's depiction of the city of Santiago under the Pinochet dictatorship is constructed around his unique artistic methodology. A time of brutal oppression, sadness and a suffocating general climate is depicted through small photographic series, shot mostly in an atmosphere of heavy fog and low light, where the 'empty space within' carries more meaning than what is recorded. A project "Photographs Without a Camera", in the same period, questions censorship and freedom of visual expression. Valenzuela's recent work is more autobiographical and reflects on the social context in which his personal journey takes place.

Valenzuela is the author of two famed photo-books: *Mauricio Valenzuela* (Ediciones Económicas de Fotografía Chilena, 1983) and *La Niebla* (ed. La Visita, 2011). Valenzuela's work is in important private and institutional collections such as the Reina Sofia Museum, Madrid, Spain.



Entrada Moneda 1898, 1980/83
Gelatin silver print
16.9 x 22.8 cm



Untitled, 1980/83
Gelatin silver print
18.4 x 28.2 cm



Untitled, 1980/83
Gelatin silver print
8 x 12 cm



Mapocho, 1980/83
Gelatin silver print
15.4 x 23 cm



Mapocho, 1980/83
Gelatin silver print
17.6 x 26.5 cm

JAIME VILLASECA

Jaime Villaseca (1949) obtained his Bachelor in Fine Arts with mention in Painting from the University of Chile, Santiago.

Villaseca became interested in photography in the 1960s, reading American publications such as *Life*, *Look* and *Camera*. Self-taught, Villaseca started to experiment both with composition in his photographic work and in the dark room. Over time he became known as one of the best printers in Santiago, often printing the works of his contemporaries such as that of renown artists Paz Errazuriz and Leonora Vicuña. A founding member of the Advertising Photographers' Association of Chile, FOTOP, he worked both as a commercial and a fine art photographer all his life. In the historical context of Chilean photography from the 70s and 90s, Villaseca is best known as one of the founding member of the seminal Independent Photographers Association (AFI - Asociación de Fotógrafos Independientes) who, from 1981 to 1993, collectively built a visual testimony of the Pinochet years through powerful and arresting images. AFI's most memorable images were later featured in Susan Meiselas acclaimed book 'Chile from Within', published in 1990.

In 1979, Villaseca made a poignant series titled 'Clausuras' (Closures) which spoke of the heavy political climate that dominated Chile in the 70s and 80s. Walking through the city, he photographed urban architectural openings permanently condemned and closed off with rocks or wood planks. This series of urban portraits poignantly expressed the sense of angst and oppression of a people with no way out. 'Clausuras' was exhibited in 1979 at the British Cultural Institute in Santiago. Besides his social documen-

tary work, Villaseca's personal interest as a fine art photographer is mostly concerned with landscape and nature, often drawing parallels between nature and the human condition.

Exhibited individually and collectively in Chile and abroad, Villaseca's work has been acquired by the National Museum of Fine Arts in Chile and is part of international photographic collections with a strong focus on Latin America.



Punta Teatinos, La Serena, 1971/2001
Gelatin silver print
18.1 x 23.3 cm



Playa Caleta Abarca, Viña del Mar, 1978
Gelatin silver print
11.3 x 11 cm



Farellones, 1978
Gelatin silver print
11.4 x 11 cm



Parque Forestal, Santiago, 2002
Gelatin silver print
23.5 x 16.2 cm



Metro los Heroes, Santiago, 1978
Gelatin silver print
11.2 x 8 cm

CHANTAL FABRES LATIN AMERICAN ART

With an unprecedented level of attention to a region that has had a sketchy representation in Europe and the United States, it is a great moment to look at photography from Latin America. CF-LART's mission aims to generate a dialogue that transcends the idea of a dominant stereotype of Latin American photography and that of Chile in particular. Chilean photography is generally associated to a select few internationally renowned names such as Sergio Larrain, Alfredo Jaar and Paz Errazuriz. However, it stands for a great and rich visual history whose lesser known authors deserve to be recognized.

CF-LART, based in London, engages with a European base of collectors, curators and museums to promote Chilean artists who for years have been underrepresented locally and abroad. With a focus on the 1970s to the present, the works engage with the medium of photography, mixed media and works on paper. Through a close partnership with its artists, CF-LART, researches historical archives and introduces a new audience to never seen photographs that speak of political, social and geographical marginalization. These seminal authors came to define the history of Chilean photography in the 70s/90s and influenced a whole new generation of photographers.

CF-LART is also actively engaged with the present generation of Chilean photographers and contemporary artists working in the visual arts.

Chantal Fabres

A graduate from New York University's Stern Graduate School of Business, Chantal, a Chilean national, began collecting photography in the early 1990s. After completing a Master's Degree at Sotheby's in the History of Photography, she specialized on political Chilean photography under the dictatorship.

Chantal's knowledge and interest in Chilean photography has led her to represent and support artists whose work came to define the artistic scene in Chile from the seventies onwards. The important role photography played in this period became the catalyst for an exhibition she curated at the Michael Hoppen Gallery, 'Voces: Latin American Photography 1980-2010', 2015. A Patron on the photography acquisition committee (PAC) at Tate Modern in 2011/12, she is also a nominator for the Prix Pictet, taking advantage of these platforms to promote Latin American photography. Chantal has contributed editorial essays and is an invited guest lecturer on the subject.

Literary Contributions:

Documentary Photography, contributing chapter to "Photography-The Whole Story", edited by Dr. Juliet Hacking, Quintessence Publishing, UK, 2012.

City Spread Mexico City, contributing chapter to "The World Atlas of Street Photography", by Jackie Higgins, Max Kozloff, Thames and Hudson, 2014.

Nathalie Goffard

Chilean researcher and teaching fellow in the Theory of Art. A graduate in Fine Arts from the Universidad Católica, Santiago, she also attended the Sorbonne University, Paris, France, to study Plastic Arts.

Based in Santiago, Nathalie is actively engaged with the local art scene and curates shows in Latin American photography and contemporary art. She has collaborated on several publications and exhibition catalogues. In 2015 she contributed to the "Voces" exhibition catalogue, the exhibition on Latin American photography held at the Michael Hoppen Gallery, London.

She is the author of *Imagen Criolla, photographic practices in the visual arts in Chile*, Metales Pesados, Chile 2013.

Virginia Acosta

Uruguayan born Virginia Acosta comes with a rich experience and a vast knowledge of the Chilean artistic scene.

A graduate in Fine Arts with a specialization in Painting, Virginia worked at the Peggy Guggenheim Collection in Venice. During that time, she became the assistant curator to historian and art critic, Alicia Haber, the Uruguayan Commissioner for the 51st Venice Biennale in 2005. Virginia oversaw operations at the United States Pavilion - managed by the Guggenheim Museum.

In 2006, Virginia returned to Chile and joined Galeria Animal, one of the most forward thinking spaces for contemporary art in Santiago. She worked closely with its Director Tomas Andreu, a prominent and influential figure in the Chilean art scene. She later joined Ekho Gallery, the first space in Santiago dedicated exclusively to photography. Having recently moved back to Europe, Virginia now divides her time between London and Berlin. She has joined forces with CF-LART and collaborates on a rolling basis with Galeria Animal and Ekho Gallery.

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