

IGNACIO GATICA



Ignacio Gatica
Born 1988, Santiago, Chile
Lives and works in Brooklyn, New York, USA

Education

- 2013 BFA, Finis Terrae University, Santiago, Chile
2011 Alfredo Jaar Workshop, Universidad Finis Terrae, Santiago, Chile

Solo Presentations

- 2023 *Sujeto Cuantificado: Quantified Subject*, von ammon co, Washington, DC, USA
- 2021 *Stones Above Diamonds*, Cooper Cole, Toronto, Canada
- 2019 *13:28*, Fundación Marso, Mexico City, Mexico
TANSTAAFL There Is No Such Thing As A Free Lunch, Interstate Projects, New York, USA
- 2017 *LADISTANCIACORDIALDETODASLASCOSAS*, Programa de Arte Público Independiente, Mexico City, Mexico
Zombi Mall, Galería Die Ecke, Santiago, Chile
- 2016 *Free to Choose*, Galería Gabriela Mistral, Santiago, Chile
Midnight Mañana, Casa Nova Arte e Cultura Contemporânea, São Paulo, Brazil
Visa Boogaloo, Diablo Rosso Gallery, Ciudad de Panamá, Panamá
- 2014 *Hermiscambunalia*, Galería Die Ecke, Santiago, Chile
- 2012 *Contra Reloj*, Central Station, Santiago, Chile

Group Exhibitions

- 2022 *Tamo Aquí (We Here)*, Embajada, San Juan, Puerto Rico
Terms of Belonging, Gavlak Gallery, Los Angeles, California, USA
Money Has No Smell, CUE Art Foundation, Chelsea, New York, USA
In Practice: Literally means collapse, Sculpture Center, Long Island, New York, USA
Sublime Ordinário, Galeria Cavallo, Rio de Janeiro, Brazil
Operational Excellence, Hessel Museum of Art, CCS Bard Galleries, New York, USA
- 2021 *The Pattern of Patience*, Mark Straus, New York, USA
SuSU, puntWG, Amsterdam, Netherlands
- 2019 *Pulled In Brooklyn*, Print Center New York, Chelsea, New York, USA
Object of Desire, Tiger Strikes Asteroid, Brooklyn, New York, USA
- 2018 *The Private Collection of Water McBeer*, Jeffrey Deitch, New York, USA
Fear Faire, Marinaro Gallery, New York, USA
Nothing in Isolation, Pablo's Birthday Gallery, New York, USA
Change of Matter, Lamb, London, United Kingdom
Gérmen, Galeria Jaqueline Martins, São Paulo, Brasil
The Big Short, Artist Institute-MFSA, New York, USA
- 2017 *Rotative Repository of Latin American Video Art*, Museo del Barrio, New York, USA
Otros Libros, cur by Megumi Andrade, Goethe Institut, Santiago, Chile
Elective Affinities: A Library, Hunter College Art Galleries, NYC, USA
Politics of Dreams: Manœuvres de L'équilibre, Fondation Hippocrène, Paris, France
Repository Rotativo, Galería Die Ecke, Santiago, Chile
Lo que Ha Dejado Huellas Colección Gabriela Mistral, Centro Cultural Cerrillos, Santiago, Chile
- 2016 *New York Art Book Fair with Ediciones Popolet*, MoMA PS1 New York, USA
Two Active Architectures for Researching, with Martin La Roche, Punto Croce, Venice, Italy
Crónicas de lo Ajeno, Galería Gabriela Mistral, Santiago, Chile

- 2015 *Todo Llega Cuando Tiene Que Llegar*, Diablo Rosso Gallery, Ciudad de Panamá, Panamá
12a Bienal Nuevos Medios, Museo Nacional de Bellas Artes, Santiago, Chile
New York Art Book Fair with Ediciones Popolet, MoMA PS1 New York, USA
Talleres abiertos Flora Ars Natura 2015, Bogotá, Colombia
Ruido! Oficina Cultural Oswald de Andrade, cur by Maria Quiroga, São Paulo, Brazil
Sonido Art Dubai, Curadoria: Mariana Buendia, Maria Quiroga. Dubai, UAE
- 2014 *Nós Ninguém*, Casa Nova Arte e Cultura Contemporânea, São Paulo, Brazil
Hermiscambunalia, Feria Parte, cur by Adriano Casanova, São Paulo, Brazil
- 2013 *Sub 30*, Museo de Arte Contemporáneo Quinta Normal, Santiago, Chile
Bienal De Nuevos Medios, Museo Nacional de Bellas Artes, Santiago, Chile
- 2012 *En 10 Años*, Galería Local Arte Contemporáneo, Santiago, Chile
Menos Lúmenes, Factoría Italia, Santiago, Chile
- 2009 *The End is Like The Beginning*, Cinders Gallery, New York, USA
Spirit Assembly, Waiting Room, Tokyo, Japan
Andes, Cinders Gallery, New York, USA

Bibliography

- 2017 *Zombi Mall*, Ediciones Popolet, New York, USA
Hermiscambunary, Second Edition, Ediciones Popolet & KayRock Screen Printing, Design by Gracia Fernandez, New York, USA
Ghost Pavillion, Ediciones Popolet with Reflektor M, Venice, Italy
- 2014 *Ignacio Gatica* Die Ecke Ediciones, Santiago, Chile
Acid Call, Hueso Records, New York, USA
Sub30 · Pintura en Chile, Jorge González Lohse, Chile
- 2013 *Moleskines Adventures of Block Part II*, Kayrock Screenprinting, New York, USA

2011 *Nuevo Mundo: Latin American Street Art book*, Maximiliano Ruiz, Gestalten, Germany

2009 *Moleskines Adventures*, KayRock Screenprinting, New York, USA

Artist Talks

2022 *Torpedos y Machetes*, Sculpture Center, New York City, USA

2021 *In the Studio: In Conversation with Aimé Lukin and Ignacio Gatica*, Americas Society, New York, USA

2020 *Artist Conversations: Ignacio Gatica*, Savannah College of Art and Design, Savannah, USA

2017 *Artist Conversations: Ignacio Gatica*, Instituto Tomie Ohtake, São Paulo, Brazil

Residencies and Grants

2022 Foundation for Contemporary Art Emergency Grant

2021 Latino Project Research and Collection Initiative Fellow, Smithsonian Latino Center
Pioneer Works Residency, Tech Alumni

2019 Residency and research stay, Fundación Marso, Ciudad de México, México

2016 June- August research stay, Casa Nova Arte e Cultura Contemporânea, São Paulo, Brazil
DIRAC Grant, Direction of Cultural Affairs, Chile

2015 Fondart Ventanilla Abierta, (National Culture Fund Chile)
Post-academic program at FLORA ARS+ NATURA, Bogota, Colombia

2014 Research stay, Casa Nova Arte e Cultura Contemporânea, São Paulo, Brazil



Sujeto Cuantificado:
Quantified Subject
von ammon co,
Washington, DC
Curated by Isabella
Achenbach
25 March - 07 May 2023



M1
42,377,600,289.99 116.3
M2
1,000,330,444,288.48 41.6
M3
101,439,218,678.89

100



3.000 SAMSUNG SSNLF 40.60 ↓ 0.00% TOYOTA TM 135.64 ↓ -0.17% VISA V 220.49 ↓ -1.5%

3.000 SAMSUNG SSNLF 40.60 ↓ 0.00%







-0.50% TESLA TSLA 188.07 ↓ -2.16% MICRO







Stones Above Diamonds DC, 2023
Stock ticker, live financial data, LED screens, steel
frame, printed credit cards, card reader, aluminum
shelves
100.5 in / 255.27 cm diameter



SLAUGHTER ZONE SLAUGHTER ZONE SLAUGHTER

TENDERNESS CLINIC

TENDERNESS CLINIC

TE



ORGANIZE YOUR RAGE ORGANIZE YOUR RAGE OR

I DID NOT CHOOSE TO BE BORN

I DID NOT



DICTATORSHIP COLOR DICTATORSHIP COLOR DICTATORSHIP COLOR



THE ECONOMY AS GOD THE ECONOMY AS GOD THE



DADDY'S DADDY'S DADDY'S DADDY'S DADDY'S

ONLY CIGARRETE BUTTS

ONLY CIGARRETE BUTTS



ALL CURRENCY IS FAKE ALL CURRENCY IS FAKE ALL







Foot Locker

SEPHORA

LOUIS VUITTON

evedo

BVLGARI

BVLGARI

PUMA









*Preface to an Automated
Stratosphere, 2022*
LED screens, World Bank
Data, aluminum and
steel frame
126.5 x 6.3 x 6.3 in /
321.31 x 16 x 16 cm



RUS
472,956,372,926.4

RUI
189,692,504,965.26

PRY
26,799,081,462,475.1

25,364,799.82 x208.3
LBR
\$1,690,243,401.72

Preface to an Automated Stratosphere, 2022
LED screens, World Bank Data, aluminum and steel frame
126.5 x 6.3 x 6.3 in / 321.31 x 16 x 16 cm



Preface to an Automated Stratosphere, 2022
LED screens, World Bank Data, aluminum and steel frame
126.5 x 6.3 x 6.3 in / 321.31 x 16 x 16 cm



Fantasmas Terminal, 2023
Digital card reader, media console
Dimensions variable
<https://vimeo.com/721195414>



*BALENCIAGA (620
Madison Ave, New York,
NY 10022), 2023*
Inkjet print, engraved
aluminum artist's frame
24 1/4 x 43 1/4 in.
61.59 x 109.86 cm

BALENCIAGA 620 MADISON AVE NY 10022



CELINE 650 MADISON AVE NY 10022

CÉLINE (650 Madison Ave, New York, NY, 10022), 2023
Inkjet print, engraved aluminum artist's frame
24¼ x 43¼ in.
61.72 x 109.98 cm



CELINE 650 MADISON AVE NY 10022



*BOTTEGA VENETA (740
Madison Ave, New York,
NY, 10065), 2023*
Inkjet print, engraved
aluminum artist's frame
24¼ x 43¼ in.
61.72 x 109.98 cm

BOTTEGA VENETA 740 MADISON AVE NY 10065



Ignacio Gatica
Sunset, 2023
live financial data (prices of gold,
silver and copper indexes), LED
screens, artists frame
24 x 24 in.
60.96 x 60.96 cm

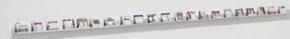




Operational Excellence
(with Eddie Rodolfo Aparicio and Gabriella
Torres-Ferrer)
Hessel Museum of Art, CCS Bard Galleries,
New York
Curated by Isabella Achenbach
02 April - 29 May 2022



WFC UNH 525.64 +1.52% BAC 39.59 -1.37% TESLA TSLA 1,030.64 +5.58%









Stones Above Diamonds
COOPER COLE,
Toronto, CA,
24 September - 6
November 2021

















Stones Above Diamonds, 2021
109 Smart Card, card swiper, 14
aluminum shelves made by Kristin
Walsh studios, software created by
Tommy Martinez
Dimensions variable







Fantasmas, 2021
1 channel video
8:09 minutes

https://vimeo.com/721195414?embedded=true&source=vimeo_logo&owner=19163364



In Practice: Literally means collapse
SculptureCenter, New York
12 May - 1 August 2022



In Practice: Literally means collapse
Terce, 2022
Cement, collected watches, metallic
holders, CNC printed text
Dimensions variable



12:30 p.m.

DATE: August 14, 1965
THROUGH: Sao Paulo, Brazil
SUBJECT: Justicamento
Midiático

Grupo Globo's head, Roberto Marinho, hosted a Friday Luncheon with Castelo Branco to solidify relations with the dictator and ensure the company's utmost support for his continuation in office. In a telegram to the Secretary of State, U.S. ambassador Lincoln Gordon explains how Mr. Marinho and other high-ranking officials articulated the military's rise and rule.

With Branco's ban on foreign media, Organizações Globo Participações S.A. grew into the most powerful media operation in Latin America. O Globo kept its high rankings despite the return to democracy. Between telenovelas and soccer tournaments, O Globo built clear propaganda against leftist figures, like Dilma Rousseff, turning her impeachment into a spectacle of manipulation and selective accusations. O Globo programming reaches 99.7% of Brazilian homes today.



12:29 a.m.

DATE: September 2, 1984
THROUGH: Montevideo, Uruguay
SUBJECT: Los Magníficos and
Operación Rebote

After a 12-hour wait in the Santiago airport, a Jumbo Air France Flight, bounces back to Buenos Aires. Among the Boeing 747 passengers, a group of six Chilean socialist leaders attempted to return to their home country after being sent to political exile. Upon landing, Chilean police officers denied the travelers entry, forcing them to return to Argentina escorted by intelligence agents.

This was one of three attempts made by "Los Magníficos" to re-enter Chile in 1984.

In 1984 Jose "Papa" Mujica, member of the Liberación Nacional Tupamaros, was one of the 1,000 political prisoners that the Uruguayan dictatorship amassed over its eleven years. For every ten thousand inhabitants, 33 were imprisoned. Per capita, Uruguay held the largest number of political prisoners in the world.

In March 2011, while Mujica holds the presidency in Uruguay, he invites Jorge Arrete, an old comrade and a member of Los Magníficos to Montevideo. In this meeting, Arrete hands Mujica a book detailing the 1984 operation.



13:28
Fundación Marso, Mexico City, Mexico, 5 September - 6 November 2019



13:28, 2019
Cement, collected
watches, metallic
holders, CNC printed
text
Dimensions variable



















Grupo Banamex:
Banco Nacional de México, S.A.
Seguros América Banamex, S.A.
Financiera Banamex, S.A.
Financidora de Ventas Banamex, S.A.
Hipotecaria Banamex, S.A.
Factoring Banamex, S.A. de C.V.
Arrendadora Banamex, S.A.
Fondo de Inversiones Banamex, S.A.

CUENTAS DE AHORRO
CUENTAS B: CHEQUES
PREST. HIPOTECARIOS
PROMOCION INDI
FINAN PLAN PISO
ARREND FINANCIERO
INVERSION ACTIVA
VENTA DE VALORES
FIDEICOMISOS
VENTA DE SEGUROS
FACTORING
CAJAS DE SEGURIDAD
VENTA DE GIROS
CUENTAS DE AHOORO
CUENTAS DE CHEQUEO

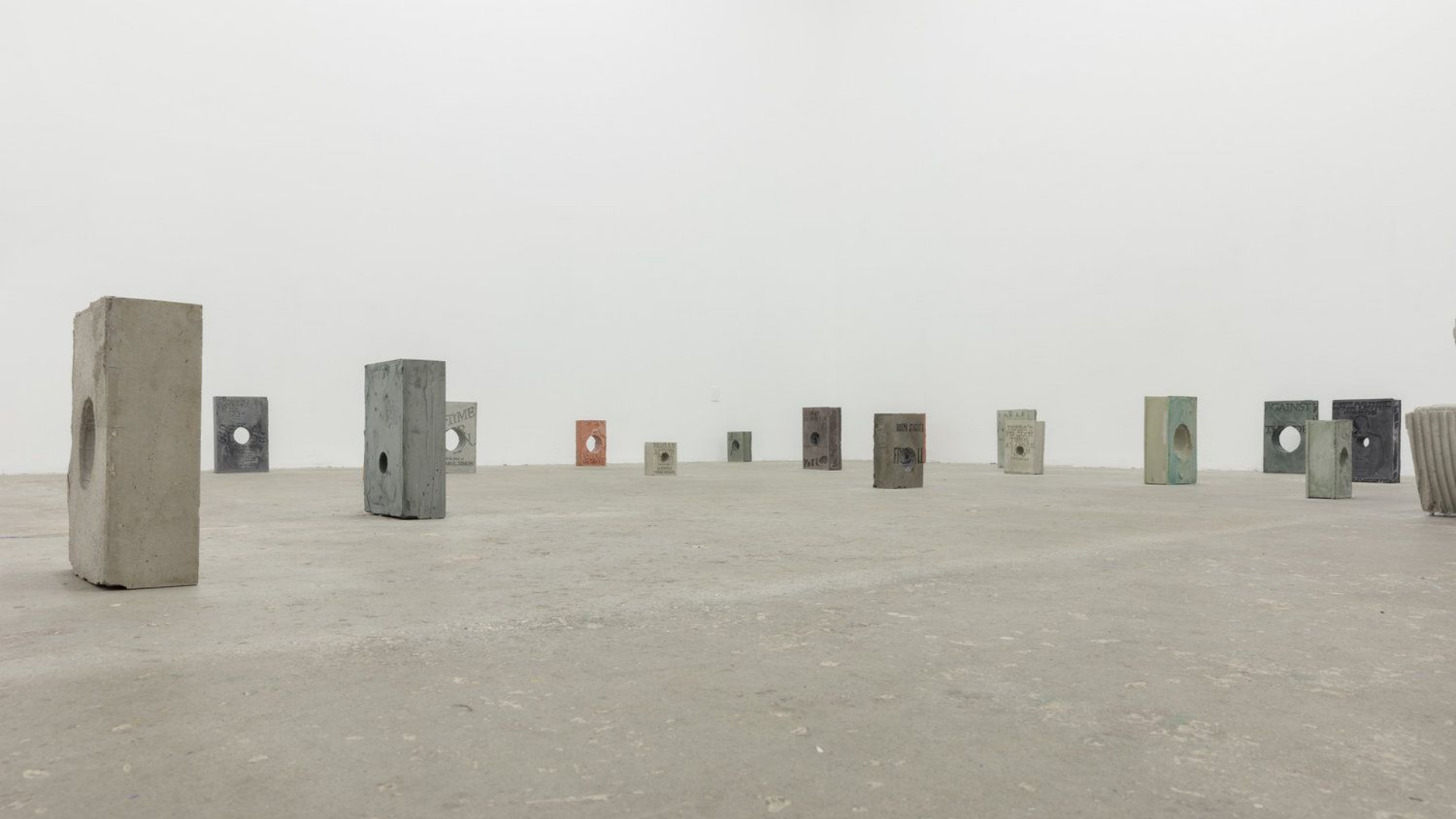


*TANSTAAFL There Is No
Such Thing As A Free Lunch*
Interstate Projects,
New York, US
5 April - 5 May 2019















.ON THE STAGE HEARD THERE IS NO SUCH THING AS A FREE LOAN. .
.MERE FLESH LIKE ITS OWN, A MERE MATRIX OF HIS PLEASURE .
.FRIEDMAN .. NO ALTHOUGH I WISH THE ANARCHIST LUCK.
.FRIEDMAN .. NO ALTHOUGH I WISH THE ANARCHIST LUCK.
.IT ISNT A GIFT IS A LOAN, I JOKED, YOU'LL PAY ME BACK WHEN YOU'RE
RICH .
.EVERYTHING IN LIFE THAT IS FUN IS DANGEROUS AND EVERYTHING THAT ISNT FUN IS
DANGEROUS TOO.
.SARCASM AND THE IRONY OF FATE.
.THE THRONES OF THE DICTATORS WERE ALSO TOTTERING OVERSEAS.
.THEOREM LET. (X , Y) SATISFY .
.MERE FLESH LIKE ITS OWN, A MERE MATRIX OF HIS PLEASURE .
.OTHER HOME OWNERS WERE ENCOURAGED BY LENDERS TO TREAT THEIR
HOUSES AS ATMS.

DELL







LADISTANCIACORDIALDETODASLASCOSAS

*LADISTANCIACORDIALDE
TODASLASCOSAS*
Programa de Arte
Público Independiente,
Mexico City, Mexico,
16 December 2017 - 2
January 2018

LADI NCIA CORDIAL DETO

LA



CIA

ORDIALDE

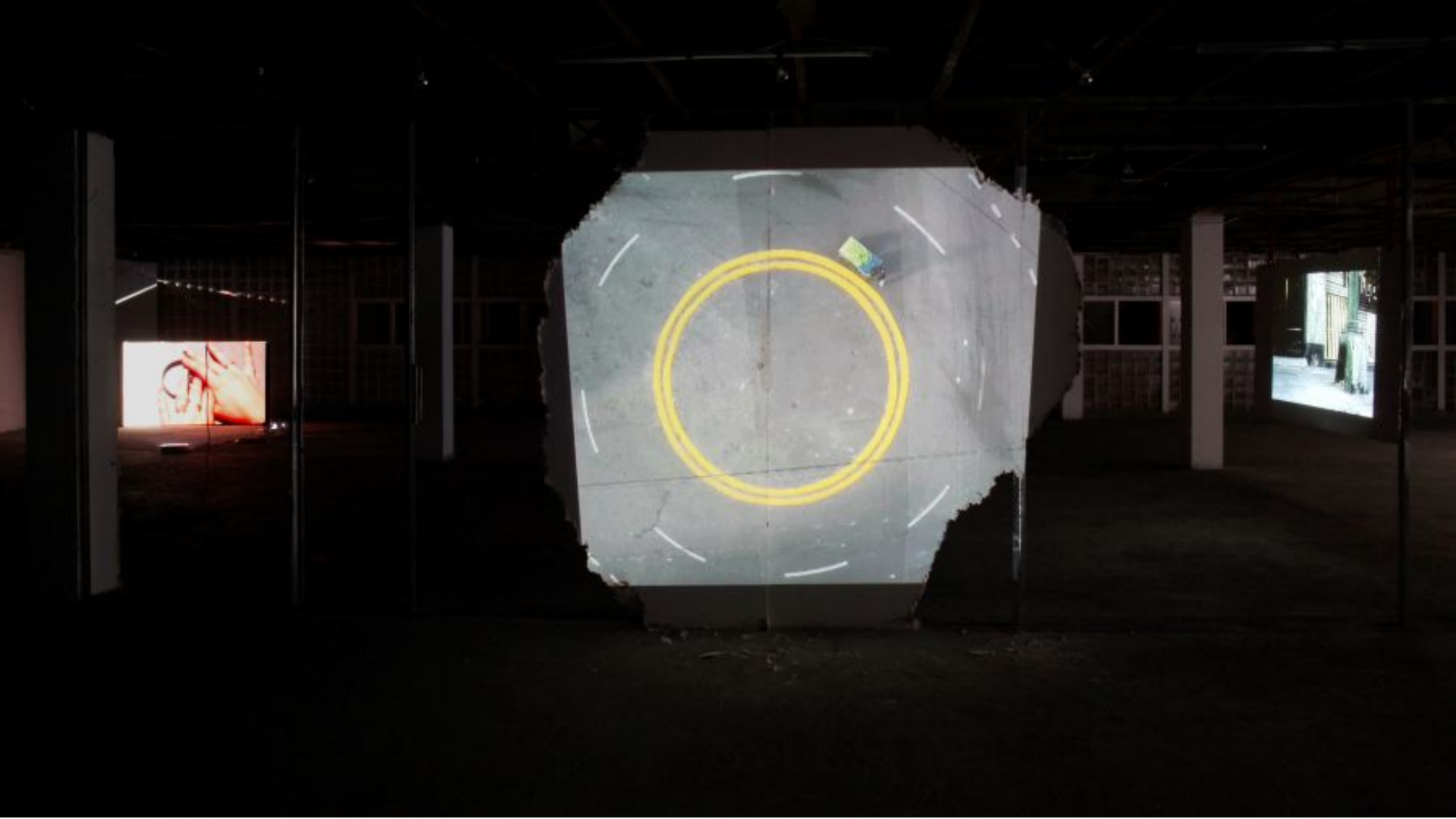


COS

DISTAN



ETOD





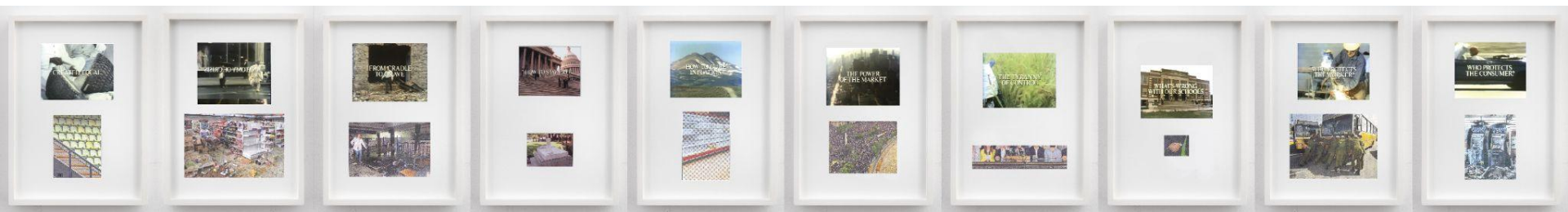




Argentina

Jorge Glusberg fundó el Centro de Arte y Cibernética, un espacio interdisciplinario que promueve la producción teórica y una amplia producción de arte contemporáneo. El objetivo fue proyectar un arte regional para proyectar un arte internacional del arte. Glusberg usó la categoría de arte para proyectar un arte regional para proyectar un arte internacional del arte. Glusberg usó la categoría de arte para proyectar un arte regional para proyectar un arte internacional del arte.

THE CORDIAL DISTANCE OF ALL THINGS, 2018, 20 seconds, https://vimeo.com/335465980?embedded=true&source=vimeo_logo&owner=19163364

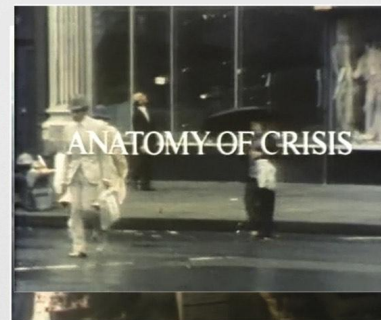


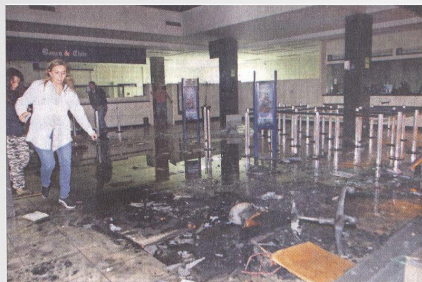
Free to Choose, 2023

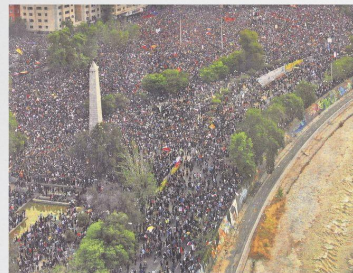
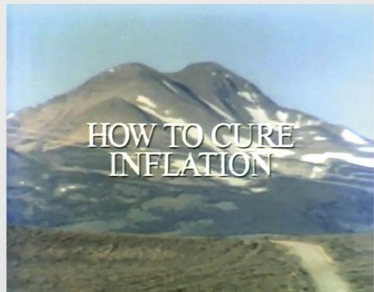
ten framed C-prints

11½ x 9 x 2 in. (framed) each

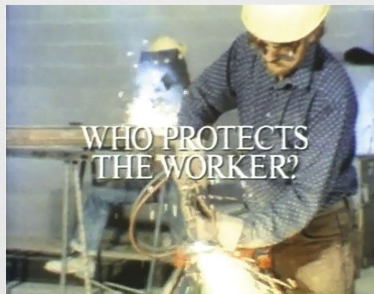
29.21 x 22.86 x 5.08 cm (framed) each













Free to Choose
Galería Gabriela Mistral,
Santiago, Chile, 2016

THERE'S
NO SUCH
THING
AS A FREE
LUNCH
FOR ANY
BODY

MADE BY PUBLIC ENEMY

TYRANNY
OF THE
STATUS

MILTON & ROSE
FRIEDMAN

The
Greatest
of
All
Things
is
the
Human
Mind
which
can
do
anything
it
wants
to
do

F.A. HAYEK

THE CONSTITUTION OF



LIBERTY



FREE TO
CHOOSE

A Personal Statement
MILTON & ROSE
FRIEDMAN

The
OPTIMUM Quantity
of Money
A comprehensive
Presentation of
the basic
monetary thought
of one
of the world's
leading monetary
economists
Milton Friedman



Visa Boogaloo
Diablo Rosso, Panama,
September 2016









10
MATTHEW NEA

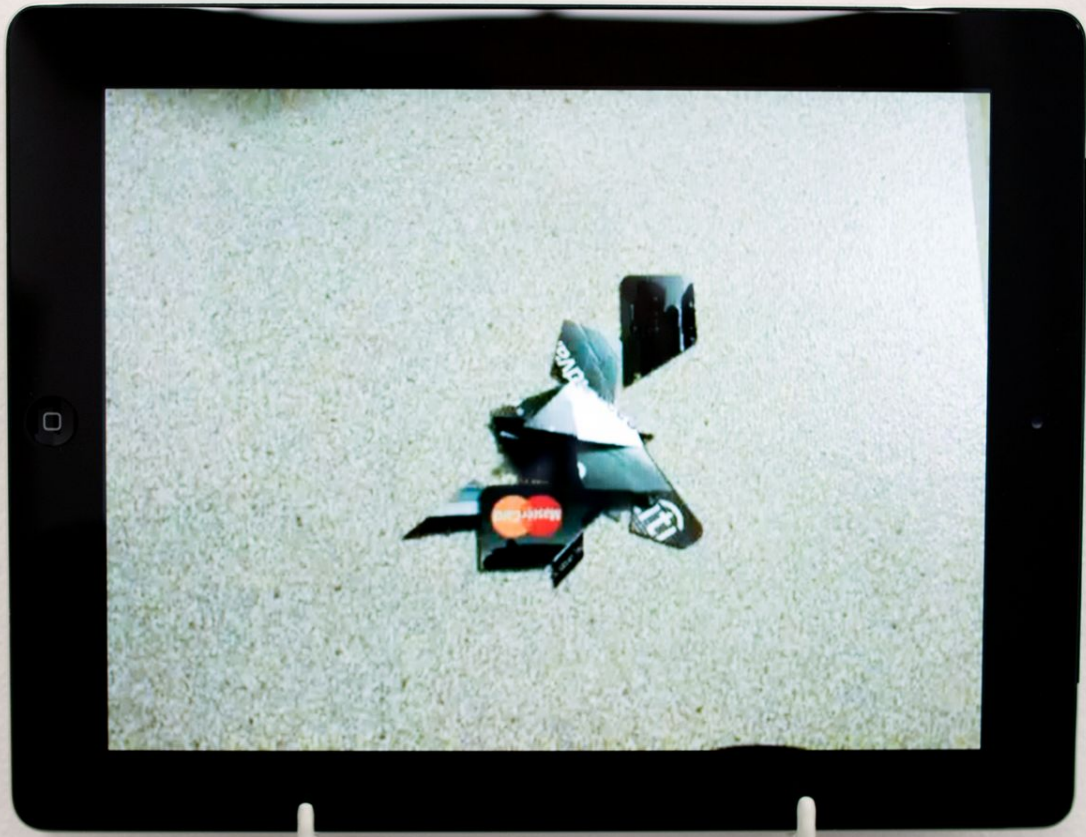
50742
BANDA

421067
YOR M.



579710 5

GNACIO GA







ICEO

Carrera 20
74-03



BANCO ENDEREZADO CHASIS



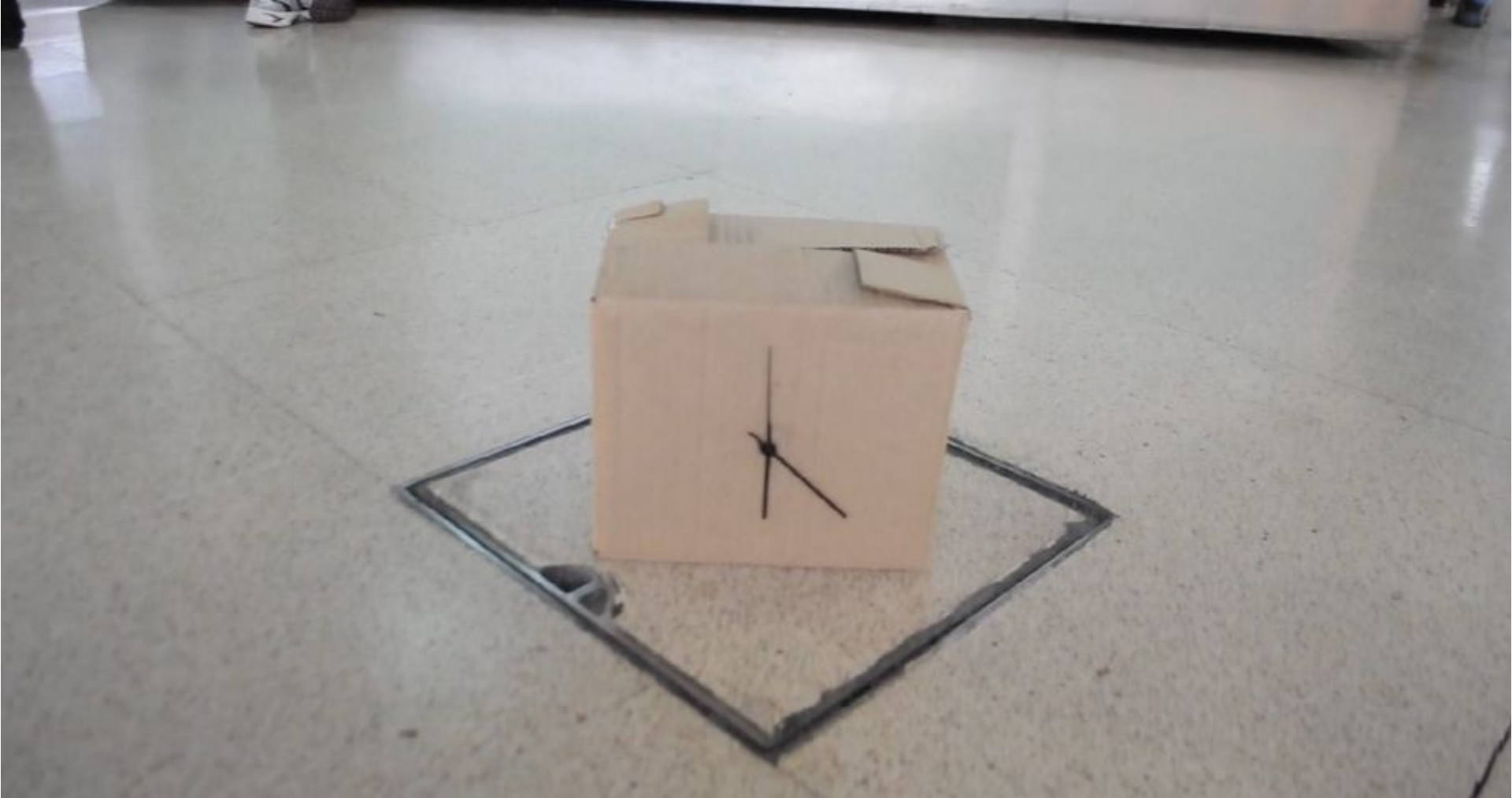
VIVI
TE







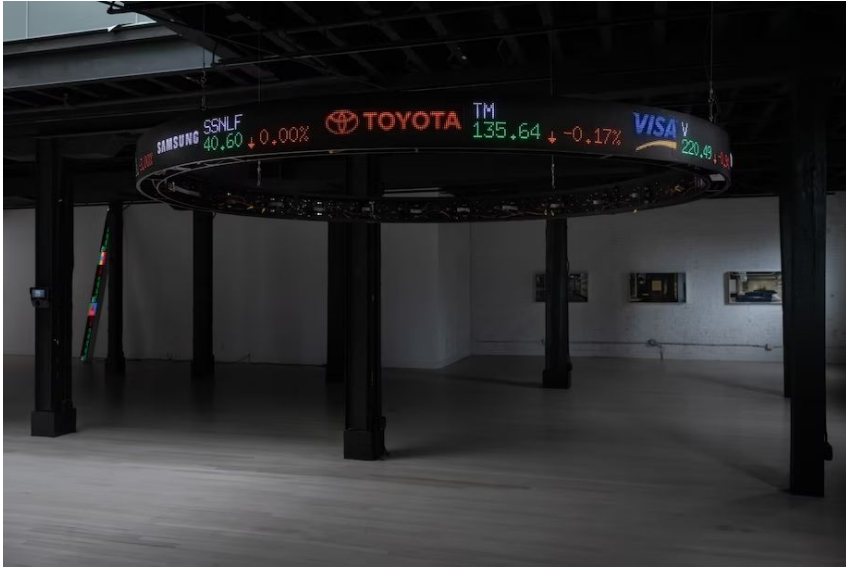




Contra Rejol, 2012, Santiago, Chile, 1 min, 42 seconds, https://vimeo.com/721252904?embedded=true&source=vimeo_logo&owner=19163364



The Washington Post



An installation view of "Sujeto Cuantificado: Quantified Subject,"
by Ignacio Gatica. (Vivian Doering/Von Ammon Co.)

The world is distilled into colored dabs of electronic light in the art of Yu-Jung Chen and Ignacio Gatica. But where Chen draws inspiration from geography, both natural and built, Gatica takes his cues from commerce.

Ever-changing patterns dance across LED strips in two of the four pieces in "Dynamic Loop-Modulating Algorithm," Chen's show at IA&A at Hillyer. The Taiwanese artist is also a musician and composer, and he has outfitted a septet of LED strips with a whirring soundtrack. Its whooshes seep into the room, neatly complementing the motion of a computer-animated, widescreen video projection, "Lightscape of the Silence." This 10-minute loop tracks through abstracted locations that variously suggest the rustic, urban or cosmic. They're rendered mostly in black-and-white but occasionally blossom into bright red.

Chen's goal is to "try to create a hazy boundary between natural and man-made objects," his statement explains. In this, he joins many contemporary artists and musicians who use inherently precise digital technology to simulate imprecise human experiences. The terrain he seeks to explore is inside your head.

Photographs of desolate Manhattan luxury boutiques are among the few items in "Sujeto Cuantificado: Quantified Subject," Gatica's stark show at Von Ammon Co. But the blingiest objects are two LED strips, one vertical and the other circular and suspended from the ceiling. They scroll real-time data of, respectively, debt owed to the World Bank and the share values of major multinational corporations.

Gatica is a New Yorker who grew up in a Chile ruled by dictator Augusto Pinochet, whose economic policies were under the sway of U.S. policy and free-market absolutists from the University of Chicago. Gatica's work can be seen as an act of retrospective resistance against that era, and an inquiry into capitalism in general.

The artist has plenty of ideological allies, notably urban graffiti artists. That circular stock-market ticker is interactive: Visitors are invited to swipe a Gatica-designed corporate-logo credit card through a digital reader, a move that temporarily replaces the market data with a protest graffiti found in New York or Santiago. The Prada card, for example, recently yielded "All currency is fake."

Gatica was captivated when the pandemic lockdowns suspended Manhattan's high-ticket retail trade. So the artist made those photos and a video of shops with their facades boarded up or their merchandise removed. It turns out there are global forces that can be more powerful than money. – Mark Jenkins, 21 April 2023

Ignacio Gatica: Sujeto Cuantificado: Quantified Subject Through May 7 at Von Ammon Co., 3330 Cady's Alley NW.



FRIEZE



Main image: Ignacio Gatica, *Stones Above Diamonds* (detail), 2023, stock ticker, live financial data, LED screens, steel frame, printed credit cards, card reader, aluminum shelves, 2.5 × 2.5 m. Courtesy: the artist

Ignacio Gatica Reifies the Abstractions of Global Capitalism

From 1973 to 1990, the dictator Augusto Pinochet ruled Chile with an iron fist. It was a forced experiment in neoliberalism, led by a generation of young economists educated in free-market theories at the University of Chicago and other US institutions – a reshaping of which American right-wingers could only dream. As multimedia sculptor Ignacio Gatica told me, while tinkering with a circuit board in the gallery, ‘Santiago is like a mini-Manhattan’: an eerily distorted mirror image in which its worst lessons – consumerism, debt, financialization of daily life – are gospel.

Such conversations were at the heart of the Washington, D.C., protests of 2000 against IMF/World Bank policies that led to the immiseration of millions in the Global South, rationalized by bureaucrats as ‘structural adjustment’ – the cost of doing business. Gatica’s *Preface to an Automated Stratosphere* (2022) visualizes such abstraction: propped against the wall, an LED ticker of the sort you’d see in Times Square, New York, cascades data like water, a lovely cyber-punk minimalism. But it’s no mere readymade. Per Gatica, such devices are difficult to come by, so he builds his own from aluminium and steel, assembling arrays of circuits to light the display. Its algorithm, which simulates a roll call of debt by country and as a percentage of GDP – Kazakhstan, for instance, clocked an eye-popping 99.6 percent – is Gatica’s work as well.

Since the 1950s, the US has helped set the rules of the international financial system, but its own bill rarely comes due, thanks to the reserve-status of the dollar. In 2019, millions of Chileans turned out across the country to protest this inequality, resulting in a new president and a referendum to rewrite the national constitution. On his return to New York the following year, Gatica felt new resonances between the two countries, both ablaze in protest. He documented slogans painted on walls in lower Manhattan and splashed across plywood barriers in desolated streets. In *Stones Above Diamonds* (2020–23), viewers interrupt the stock data that unrolls across a suspended circular display by selecting credit cards that depict scenes arrayed neatly on a nearby metal shelf. Scan the card and a slogan – ‘I STILL WAIT YOU MY FREEDOM,’ reads one – hijacks the feed, resurrecting a trace of those strange months.

Plenty of art these days purports to be about late capitalism, but Gatica’s works deliver: their sleek materiality and concise text renders the diffuse newly legible. Installed sparsely in a post-industrial gallery space in DC’s own version of SoHo, they reveal both the power of the bland institutions down Pennsylvania Avenue to alter the fate of millions with a spreadsheet and the mirage of wealth around it. It was newly upsetting to walk out of the gallery into displays of luxury garments made by exploited labourers on the other side of the world. DC, no less than Santiago, is vulnerable to systematic boom-and-bust cycles, and the COVID-19 years in particular remind us that no one is truly insulated: beneath shimmering surfaces is a Potemkin village of shoddy construction and demand-side precarity.

Still, there is a genuine beauty to Gatica’s work, an unexpectedly caring transmutation of capitalist realism and its visual culture. Several photographs of derelict shops, such as *BALENCIAGA (620 Madison Ave, New York, NY, 10022)* (2023), are displayed as traditional stills, framed in engraved-aluminium shadowboxes to elegiac effect: Balenciaga never actually looked this good. My favourite work was *Fantasmas Terminal* (2023), a small credit-card reader, that ubiquitous financial interface. Resting on the floor, it looked vulnerable, its sad display carouselling through eight minutes’ worth of Gatica’s street scenes. Good-old-fashioned culture jamming is at work here – abstract forces are brought back to their grubby materiality, revealed as artifice, so much sleight of hand. – Ian Bourland, 11 April 2023

Ignacio Gatica, ‘sujeto cuantificado: quantified subject’ is on view at von ammon co, Washington, DC, until 7 May.



MOUSSE



Ignacio Gatica, *Stones Above Diamonds Card Terminal Version*, 2021, *Stones Above Diamonds* installation view at Cooper Cole Gallery, Toronto, 2021.

Courtesy: Cooper Cole Gallery, Toronto

Concrete Poetry: Ignacio Gatica

In 2019, protests flared up across Chile. The uproar prompted a referendum, in which a majority voted to replace the country's dictatorship-era constitution, a relic of Augusto Pinochet's military junta. Then in March 2022, the left-wing Gabriel Boric, whose campaign promised sweeping social change, superseded Sebastián Piñera, a conservative billionaire, as president. However, a new, egalitarian constitution centering gender, environmental, and Indigenous rights was rejected by the electorate this September. During the 2019 riots, graffiti was seen, and circulated widely, reading "El neoliberalismo nace y muere en Chile" ("Neoliberalism is born and dies in Chile"). The sentiment—a clarion call for the country's left—stands as a riveting point of entry to Ignacio Gatica's work. Through installations that combine conceptual rigor with revolutionary poetry, the Chilean artist investigates the long shadow of neoliberalism in his homeland.

The unrest of 2019, which touched every province in the nation of nineteen million people, was a dramatic riposte to a half century of neoliberalism. On September 11, 1973, military forces assaulted Chile's presidential palace, initiating a coup d'état that, after years of clandestine CIA operations, ousted Salvador Allende, the nation's Marxist leader, and put Augusto Pinochet in charge.

Under Pinochet's leadership, the era's economic orthodoxy—which held that state intervention was necessary for stable growth—was axed. A band of Chilean policymakers known as the “Chicago boys,” as they were schooled in Chicago by Milton Friedman and Arnold Harberger, sold off public services, often to foreign ownership. Friedman, who made regular appearances in Chile at this time, extolled this “shock treatment” as the nation's “only medicine.” The changes, aided by the CIA, were facilitated by a lethal attack on the left, with upward of 3,200 people killed, and many more tortured and imprisoned, during Pinochet's regime.

In *TANSTAAFL: There's no such thing as a free lunch*, Gatica's solo presentation at New York's Interstate Projects in 2019, a collection of concrete sculptures probed the values of neoliberalism. The exhibition's title references a paperback of Friedman's essays, published in 1975, in which the economist maps his ideas in layman's terms. Standing like tombstones on the gallery's floor were casts of eighteen books authored by associates of the Mont Pelerin Society, with a circle, of varying diameters, gouged through each volume's center. Established in Geneva, at the foot of Mont Pèlerin, after World War II, this international set, which counts Friedman and Austrian British economist Friedrich August Hayek among its founders, champions free market principles as epitomes of democratic freedom.

The display makes for an austere syllabus. Antony Fisher's *Must History Repeat Itself?* (1970), one featured title, urges that policymakers maximize individual choice “by removing the worst monopolies of all—those organized by the state,” and fostering competition. First issued in 1949, Ludwig von Mises's *Human Action*, meanwhile, situates economics within a theory of human nature, and concludes that the market is the only system that can facilitate free exchange. These volumes, which vilify collectivization, sowed the seeds for Thatcherism and Reaganomics in the 1980s, and the unchecked globalization that followed.

Art historically, globalization is often seen through the lens of 1989, and the defeat of state socialism. Nonetheless art, as a vehicle of soft power, was decidedly internationalist during the Cold War. Nonprofits like the Ford Foundation and federal organizations like the CIA—whose “long-leash policy” routed money through proxies such as the Congress for Cultural Freedom, founded in West Berlin in 1950—sponsored artists and events, ranging from Richard Wright's reportage on the 1955 Asia-Africa Conference in Bandung, Indonesia, to blockbuster exhibitions like *The New American Painting*, a showcase of abstract expressionism that toured eight European countries before arriving at New York's Museum of Modern Art in 1959. While aesthetic autonomy, lauded by critics like Clement Greenberg, animates modernist debates, in practice, this era's values were colored by the ideals of the United States' so-called freedom offensive.

Some of this history's texture is revealed in *Think Tank Aesthetics* (2020), Pamela M. Lee's investigation of the overlapping trajectories of conservative policymakers and liberal artists in, and far beyond, North America. As Lee postulates, the icy reason that inspired think tanks, from the Mont Pelerin Society to the RAND Corporation, to architect US defense and trade policies might seem worlds apart from the aesthetic pursuits of artists. Nonetheless, by tracing "modernism's military entanglements," as she puts it, the art historian surveys the cultural imprint of Cold War power games.

For Lee, 1973, and Allende's overthrow in Chile, constitutes a turning point in the annals of neoliberalism. She reads the central operations room of Allende's Popular Unity party, named "Project Cybersyn"—a cybernetic studio, beautifully designed in midcentury-modern style, that was used to manage the planned economy—as an artifact of a utopian trajectory snuffed out all too soon. As a case study the room, destroyed during the coup, brings to light competing modernisms: Allende's networked, socialist vision, on one hand, and the free market liberalism of Friedman, Hayek et al., on the other.

If Lee works as an archaeologist, unearthing an alternative historical course, then Gatica takes a different tack, interrogating the forms and ideologies of the present. Looming over the book sculptures at Interstate Projects was a monumental molding, mounted on steel scaffolding, of an escalator (*Escalator* [2019]). Gatica became fascinated by escalators after moving to New York in 2017. Debuted as a novelty ride in Coney Island in 1896, the technology is now found everywhere from malls to plazas. Indeed, as Gatica commented during a Zoom call this summer, it's even integral to the floor plan at MoMA, thanks to Argentine American architect César Pelli's 1984 redesign, which attached fifty-two stories of condominiums to the museum.

As an invention that has traveled far and wide, the escalator represents, Gatica argues, neoliberalism's tendency to universalize aesthetic forms. Stamped on the sides of *Escalator* are the emblems of corporate powerhouses like Bayer, Chevrolet, and Texaco. These sleek, understated icons underscore the link between social mobility, which the escalator could be said to symbolize, and transnational corporations, who mask their abstruse, often hostile operations behind minimalist graphics and seductive PR campaigns. Cement embodies neoliberalism's dialectical relationship between liquidity and stasis. While money moves freely, workers are set apart by border policies and built environments. The concrete sculptures are haunting meditations on the intellectual origins and material after-lives of the 1973 coup in Chile.

A similar inquiry drives *Fantasmas* (2020), which reflects on the closure of storefronts during the early months of the COVID-19 pandemic. While locked down in New York, Gatica filmed empty stores, such as Balenciaga's flagship address at 620 Madison Avenue. The artist's camerawork is elegiac. We observe the wilted leaves of an indoor plant upon a boutique's carpet, a detail mirrored frames later by the price tag of a pair of "18K Polished Rock Candy Large Teardrop Earrings," retailing at \$995, which lies, as if fallen, on a felt surface. The lights are on, yet nothing is displayed on the store's glimmering shelves. In the eight-minute sketch, the artist exposes the phantasmagoria of contemporary capitalism: with retail stopped, the mechanics of the fantasy—the literal nuts and bolts—are foregrounded.

In a concurrent project, Gatica documented barricaded banks during Santiago's 2019 riots, and again amid the spring 2020 uprisings in New York. The images appeared in *Stones Above Diamonds* (2020–22), shown at the Hessel Museum of Art at Bard College, Annandale-on-Hudson in 2022. Along two sides of the gallery, credit cards, printed with photographs of boarded banks and shops, lined narrow aluminum shelves.

At the center of the room hung a stock ticker, with a live market feed advertising the stock prices of companies ranging from the Walt Disney Company to Meta. Both the stock ticker and the credit card, like the escalator, originated in New York. The stock market was revolutionized in the 1860s by the invention of ticker tape by Edward A. Calahan, an employee of the American Telegraph Company—before this, information from the New York Stock Exchange traveled by mail or messenger. Credit cards turned up in the 1940s, when a Brooklyn banker named John Biggins created a charge card that could be used within a two-block radius of his bank. Visitors could swipe Gatica's cards at a card reader, at which point the ticker's feed would be interrupted with maxims found by the artist near the sites photographed, scrawled on city walls as graffiti. One, for instance, announces, "I still wait for you my freedom." Another aphoristically declares, "If nothing lasts forever, you will be my nothing."

Gatica selected the phrases that each card is programmed to emblazon on his installation's stock ticker not only because of their militant feeling but, he explains, because they relate to love—love, to the artist, is revolutionary. Franco "Bifo" Berardi claims similarly in *The Uprising* (2012), his account of the relationship between desire and rebellion, when he asserts that "only the conscious mobilization of the erotic body of the general intellect, only the poetic revitalization of language, will open the way to the emergence of a new form of social autonomy." For Berardi, as for Gatica, poetry and love are forms of excess that surge, like a wave, beyond ordinary life, remaking the world.

Still, as Lee's study of "think tank aesthetics" indicates, the sensuousness of aesthetic objects doesn't, a priori, disturb the cool, coercive logic of economic theory. After all, the aim of venture capital is to disrupt. "*Soy caliente y que,*" reads another of Gatica's maxims. Can the "disorganization of all the senses," to cite Arthur Rimbaud, whose poetry is a touchstone for Berardi, curb the harms of deregulation?

Chile's bid for a new constitution comes amid a resurgent "pink tide" in Latin America, with left-of-center aspirants winning presidential elections in Mexico, Argentina, Bolivia, Peru, Honduras, and, most recently, Colombia. Further, the Brazilian Workers' Party's Luiz Inácio Lula da Silva could return to power in Brazil, leading the polls to defeat Jair Bolsonaro in October.

Nevertheless, the rejection of Chile's proposed constitution this September illustrates the vulnerability of this movement. The document, 170 pages and 388 articles long, would have sanctified the right to abortion, guaranteed rights to water and sanitation, offered universal health care, established sovereignty over mineral resources, and mandated women's equal representation in government institutions, among other decrees. What's more, in a move that echoes the recently updated constitutions of Ecuador and Bolivia, it would have defined the country as plurinational, affirming the plurality of Indigenous nations within the one state. This designation has profound ramifications in Chile, where at least eleven Indigenous groups make up more than 12 percent of the population. It proved to be one of the charter's most contentious elements.

Why didn't the document succeed? Analysts have called attention to its vague language, the effects of the pandemic, and Boric's fluctuating support—the young premier faces high inflation and tensions in the country's south, where Mapuche peoples are fighting police brutality and demanding the return of ancestral lands, stolen and sold to private companies during Pinochet's junta. Also of note was a far-right misinformation campaign, accompanied by smears in international media. Chile is the world's top producer of copper and second-highest producer of lithium—the nation's mining industries were briefly nationalized by Allende in the 1970s—and its sovereignty continues to be undermined by predatory interests. It's likely that another referendum will be staged, albeit with a less progressive charter. – Harry Burke, 28 September 2022

c mag



Ignacio Gatica, installation view from “*Stones Above Diamonds*,” 2021, 109 Smart Cards, card swiper, 14 aluminum shelves made by Kristin Welsh studios, software created by Tommy Martinez, Cooper Cole, Toronto COURTESY OF THE ARTIST AND COOPER COLE

At Ignacio Gatica’s “*Stones Above Diamonds*,” a thin aluminum display shelf borders the gallery walls; on it rests a straight line of custom-printed smart cards bearing images of barricaded storefronts. The display is bifurcated by a pole-mounted monitor installed in the centre of the space. On the left side of the monitor, the smart cards are printed with photos of Chilean banks— their facades sheathed in plywood or metal hoardings— taken during the civil protests of late 2019. The cards to the right of the monitor are printed with photos of New York flagship retail stores equally fortified during the George Floyd protests of 2020. Gatica makes use of symmetry in his exhibition design: viewers attuned to pattern recognition might conclude that some things are different, and other things are the same. In Chile, graffiti across the entrance of a Scotiabank says *ACAB*. In New York, a G-Star RAW is spray-painted with *George Floyd RIP*. Common to both image archives is the implication of a phantom public of rioters and looters, anticipated and yet out of frame.

“*Stones Above Diamonds*” — Ignacio Gatica Cooper Cole,
Toronto, 24 September to 6 November 2021

As a whole, the photos offer a taxonomy of emergency architectures, especially plywood, inflecting the exhibition with a kind of rigid, repetitive maximalism. There's concision here, and spareness: despite their abundance (there are over 100), the cards are small, as are their visual planes. Each image is also punctuated with a gold integrated-circuit chip, and the verso bears a magnetic stripe. Viewers are invited to pick up the cards and carry them to the monitor at the centre of the gallery, whose side is outfitted with a magnetic-stripe reader. Each card, when swiped, is programmed to make a given line of text appear in a white script against the black background of the monitor. The Scotiabank card prompts the appearance of *so then what*. The G-Star RAW card cues *you have to be happy*. These phrases are transcriptions of text spray-painted or otherwise marked on public surfaces in the vicinity of where each photograph was taken.

So one walks around the exhibition, choosing cards at random, and swiping them in the reader. A Balenciaga store clad in plywood yields under the pavement the oasis. Window barriers spanning the front of a The RealReal (and printed with the offensive corporate platitude *It's Time To Take Real Care Of One Another*) bring up *they will never have the comfort of our silence* on the monitor. In succession, the street writings are alternately aphoristic (*memory is fragile only when it suits, decorating the cage does not free you*), succinct (*thief bank*), mysterious (*wound, burning in your hands*), and lyrical (*if nothing lasts forever you will be my nothing*). Displaced from the streetscapes in which they originally appeared and transposed onto the digital surface of the screen, the phrases take on the appearance of a chaotic, machine-generated poem.

I was especially pleased to swipe a card fixed with the image of a boarded-up Madison Avenue Prada store in the reader, which delivered *all resentment is valid*. There's a kind of inversion at work: I'm thinking about Prada, I'm swiping a card—a mechanical gesture that's already opening some well-established dopamine pathways—but in lieu of luxury commercial products I receive only a maxim. (Nonetheless, I am grateful for this reminder. I believe it to be true. I ran the card through the reader several times. All resentment IS valid.) The integrated-circuit card is a technology central to debt economies—a conduit by which its users become indebted to the same banks Gatica shows fortifying themselves against the public (*thief bank*). In making this technology the material of his exhibition alongside a visual archive of barricaded capital, Gatica compels an evaluation of what belongs to whom and why.

Leaving the exhibition, I think of the images of graffitied aphorisms I keep on my phone: those I've captured in the wild in Toronto—other West End residents might be familiar with email god—and others I've come across on social media and saved—*no cops no jails no linear fucking time*. I identify with Gatica's impulse to document these spontaneous and illicit truths, as well as to index their relationship to larger mechanisms of power and capital. The exhibition comes at a time when narratives about the popular uprisings of the early pandemic era are being evaluated and canonized. Shortly after Gatica's exhibition closed, the Kenosha County Circuit Court endorsed Kyle Rittenhouse's authority to carry out public executions in service of property, in particular an idea of property that perpetuates anti-Black disenfranchisement and the material legacies of American enslavement. In Chile a different course: in December leftist student leader Gabriel Boric was elected to the presidency, making him the youngest person to ever hold that office. (At Cooper Cole, swiping a card printed with an image of graffiti painted over metal cladding yields the proverb *being young and not being a revolutionary is a biological contradiction*.) Gatica reminds viewers of the ways in which unrest and violence are routinely mistaken for each other: that violence lives in the hoarding of wealth and power in the hands of the few, and not in the inscription upon civic surfaces by the many. We are reminded, too, who stands to benefit from this confusion. – Tess Edmonson, 2021

TERREMOTO



Monumento al General Baquedano en la Plaza de la Dignidad (ex Plaza Italia), Santiago, Chile. Fotografía e imagen por Jessica Briceño Cisnero

«Kema todo; esto es arte»



En correspondencias entre Nueva York y Santiago, lxs artistas Jessica Briceño Cisneros e Ignacio Gatica evidencian cómo las calles de Santiago se han convertido en un campo de batalla semiótico donde el arte contemporáneo chileno se ve trastocado en relación a su entorno neoliberal.

Querido Ignacio,

Te escribo mirando el frontis del MAC [Museo de Arte Contemporáneo] con paredes marcadas por grafitis con consignas, banderas y demandas que interpelan a lectores que pasan frente a él con sus preguntas y comentarios sobre la revolución comenzada por lxs escolares en octubre del año pasado. Como sabes, las desigualdades son tantas que las demandas gráficas no dan abasto: son diversas, excepto por las frases repetidas contra los enemigos de siempre.

Cosa distinta a la acostumbrada queja interna. En estos meses, Santiago ha ardidado hacia fuera, resultado de la angustia cercada entre la tarjeta de crédito, la sequía asistida y el asfalto.

Aparecen tímidos algunos mensajes que cuestionan incrédulos al arte: a sus instituciones, a sus integrantes, a sus mojonos. Una de las pintas protagonistas de la causa por incluir al arte en la manifestación de la calle aparece en el frontis del museo: *EL ARTE NO LUCHA*. Cada palabra pintada cohibida debajo del acrónimo A.C.A.B. el cual, letra por letra, calza en las columnas del frontis. Del otro lado, por la entrada al Museo de Bellas Artes, aparecen otros textos: *CONTRA EL ARTE NEUTRALIZADOR NICHOS DEL ARTE CAPITALISTA, [¿]KOMO EL ARTE SE HACE CARGO DE NUESTROS MUERTOS?* A un costado del Anfiteatro Bellas Artes, aparecen más comentarios dirigidos al sistema del arte: *VIVA EL ARTE PERIFÉRICO, ARTE PARA EL PUEBLO, EL ARTE SERÁ MILITANTE O NO SERÁ* y remata con un *MUERTE AL ARTE KAPITAL Y BURGUÉS*.

Estos cuestionamientos directos al ente abstracto interpelado aquí —*EL ARTE*— me llevan a la pregunta que nos convoca en este intercambio contigo: ¿cómo los sucesos liberadores y aterradores de los últimos meses alteran la estructura y la superestructura del arte en Chile y Latinoamérica? Menciono Latinoamérica, pues no podemos pensar en uno sin el otro como elementos fundamentales de un sistema global, donde el movimiento siempre ha sido clave para la expansión del artista y su obra, así como su eventual posicionamiento en circuitos y mercados internacionales. Leí en estos días un tweet que decía: “Emigrar dentro de Latinoamérica es como cambiarse de camarote en el Titanic”. Me pareció dramáticamente cruel, pero no totalmente absurdo, pensando que la ola de revueltas sociales comenzó en Ecuador y Haití contagiando con su emoción molotov al resto de la región.

Si lxs artistas problematizábamos la realidad, es la realidad la que nos problematiza ahora. Si lxs artistas apelábamos a la crisis de la representación, ahora nos vemos envueltxs en la representación de la crisis. Las expresiones críticas están en la calle y son de todxs. Quien se pregunte por el rol del arte en una ocasión que llama a la acción de los cuerpos en la calle, lo pregunta desde la comodidad de la teoría, desde esa interpelación ajena y abstracta de quien cree y no crea, pero exige. Esto me irrita mucho.

Lo que sí nos ha dado la revolución que ha costado tantxs vidas, mutilaciones y traumas, es la necesidad de colaborar, de comunicarnos y de creer en las personas y su ejercicio conjunto: cocinar, bailar, hacer poesía y resistir juntxs. Algo que en el Chile actual no podría haber ocurrido por ningún otro medio, de ninguna otra manera.

Te compartiría más letras y fotos, pero debo ser breve. Quiero saber qué piensas de este relato mocho sobre lo que sucede en Santiago. Un abrazo, JBC

A mí no me tapan la boca (Nah)
Me llevan la yerba, pa' meterse coca
Los paco', los rati', también el congreso
Han robao' más que mis compadre' preso'
Cuicos culiao', repártanse el queso
Tu hijito en falopa se gasta tus peso'
Por eso al Taitita yo siempre le rezo
Pa' que la flaca no me dé su beso (Muack)
Solo le pido a Dios que lo injusto no me sea indiferente
Porque el gobierno la maquilla
Pero mata, roba y miente
Esto es ojo por ojo
Y también diente por diente.

—Pablo Chill-E, Facts, 2018

Querida Jessica,

Gracias por escribirme. Me quedé pensando en la foto del frontis que me enviaste. Entre los graffitis que llamaron mi atención, está aquel que describes, el A.C.A.B. en los pilares. La primera vez que escuché esa consigna en Chile fue por el grafitero chileno NAST y algunos años después en la canción Facts de Pablo Chill-E. Por fotos, he visto que la sigla ahora se repliega como tag en muchas partes del país. Es la versión globalizada del PAKO CULIAO que usualmente existía dentro de calabozos de comisaría y no en frontis institucionales. Pero ahora, esos graffitis de calabozo, la pulsión contenida bajo la grilla opresora, se vierten con energía —entre otras muchas más acciones que mencionas— hacia afuera del orden común preestablecido.

Me gusta ver cómo el graffiti vuelve a tomar acción en la insurrección chilena. Los mismos que taggean sus nombres, ahora además *taggean LUCHA, NO A LA PSU, NO MÁS AFP, NO NOS CALLARÁN, HASTA VENCER.*

Concuerdo con lo que señalas sobre la comodidad de la pregunta acerca del rol del arte en estas situaciones. Me recuerda al fragmento de un texto que Diego me envió, que se refería a la figura del intelectual burgués en la sociedad contemporánea. Decía: “[...] los intelectuales han descubierto, después de las recientes luchas, que las masas no los necesitan para saber: ellas saben perfectamente, claramente, mucho mejor que ellos; y además lo dicen muy bien.” Los graffiti interpelando a la institución del arte son un claro ejemplo de la constitución del arte como cómplice y herramienta de las élites neoliberales en toda la región.

He estado pensando sobre estos modos de protesta que involucran texto, poesía y acción. Sobre todo, el texto en contraposición a las tecnologías de información, en lo que respecta a las sociedades de control, de las cuales Chile es claro ejemplo. La caricatura del reporte de Big Data seguro esconde algo de esto.

La relación entre el valor semiótico del texto que existe hoy en día con las estructuras de poder no es menor, especialmente si se piensa en ejemplos como la interferencia de Cambridge Analytica Ltd en el curso político que toma un país y la vida común de las personas. El graffiti de PACO CULIAO, de alguna manera, por cantidad y presencia, se desborda a través de la grilla del hashtag #PAKOCULIAO: desde la información y velocidad de las nuevas prótesis tecnológicas del control silencioso, el texto en espacio cibernético es ventana directa a la opresión cotidiana. Quizá desde la abundancia poética de la palabra-acción contenida en los graffiti que me muestras, se puede construir algo diferente a la modernidad cimentadora y alienante que se refleja en las prótesis tecnológicas, las cuales son también un reflejo de la opresión restauradora de la ideología financiera que hasta hace unos meses funcionaba silenciosamente en el país.

¿Es posible que me mandes algunas otras fotos que te parezcan interesantes? Yo te dejo una que me gustó.

Un abrazo,

I.G

Querido Ignacio,

Me tomó unos días responderte. El viernes pasado que quería manifestarme en la Plaza de la Dignidad (ex Plaza Italia), recibí la noticia de que no continuaré trabajando en la Universidad durante este año. Más ganas tuve de ir a saltar y gritar por la precarización laboral de la docencia y el campo de la cultura. El sistema universitario que me ha sostenido por varios años, y para el cual trabajé reproduciendo la profesionalización del artista, me ha sacado sin mayor problema. No hay contrato, no hay alegato.

Es difícil pensar las cosas desde afuera cuando se está muy adentro. Me siento crítica de la institucionalización creativa que tiene el arte en Chile, pero a la vez he sido parte de ella desde mi propia formación. Prácticamente mi carrera fue pagada con los salarios que he recibido de la misma universidad y he devuelto los conocimientos que ahí gané. Es extrañamente cíclico y suena hasta endogámico esto que te cuento. Parece un llamado a gritos por retomar todos los movimientos autogestivos que funcionan muy bien en economías tan diferentes pero cercanas, como la argentina, y que en Chile han ganado territorio en los últimos años. Hoy en día podemos entenderlos masivamente como espacios de resistencia, de cuidado mutuo y de sanación compartida. Qué alivio me da esto.

¿Cómo sacar el arte a la calle? ¿cómo sacar al arte de la academia? son probablemente las preguntas más usuales dentro de las escuelas de arte de esta ciudad. No son preguntas que se hagan en Valparaíso u otras localidades cuyas lógicas comunitarias —hacia fuera— son comunes y auténticas. Hoy en Santiago, el espacio público está desbordado de gráfica, de rabia y de fuerzas policiales. Lamentablemente para el museo, una vez más, lo que pasa fuera es más interesante que lo que pasa dentro, y ahora es literalmente en sus muros exteriores.

Te quiero contar sobre cómo la escultura ha cumplido un papel fundamental en esta revolución de individuos. Se ha visibilizado el volumen por su destrucción, su (re)construcción, su intervención, o simplemente porque ahora es soporte gráfico. Los volúmenes artísticos volvieron a ser vistos en un espacio público construido de volúmenes arquitectónicos. La reclamación del monumento Baquedano es un mortal juego diario del gato y el ratón. Reivindicaciones feministas, de género, de pueblos originarios, inclusión a lxs arrinconadxs, todos los NO+ que jamás pensamos ver juntos rellenan la escultura que es diariamente vaciada por las fuerzas del orden y sus secuaces.

Love Is a Battlefield

La selfie de protesta frente al monumento del caballo rayado con olla en la cabeza es constante. Quizá una persona que sube imágenes de su lucha-selfie sea una buena candidata para un análisis del CA Ltda o del Big Data otaku-hater del gobierno chileno. A la vez, esos mismos teléfonos nos comunican y reúnen en los espacios de información no oficial que precisamos.

Te cuento también que Chile resultó ser más latinoamericano de lo que pensábamos. No sólo están funcionando cabildos y espacios de reunión vecinales, sino que artistas abren sus talleres y se crean espacios de reunión donde generan nichos de encuentro, de conversación, organización y desarrollos varios para resistir ante la criminalización de la protesta social. Desde picnics de encuentro, reuniones serigráficas entre amigos, hasta el desarrollo de escudos para manifestantes. También somos testigxs de la gestación de cientos de colectivas y colectivos de arte que actúan en el escenario actual.

Te comparto algunas imágenes de esculturas rayadas.

Un abrazo,
JBC

Querida Jessica,

Gracias por lo que me escribes, tus palabras suscitan muchos pensamientos y recuerdos. ¡Guau! La noticia de la Universidad está muy en consonancia con los eventos recientes. Es justamente esa precarización laboral uno de los elementos constitutivos de la ideología financiera neoliberal. Me alegro que encuentres refugio en las ventanas comunitarias que me mencionas; sin duda deben ser retroalimentaciones mucho más ricas que aquellas en las instituciones, la cuales, en su mayoría, alimentan el sistema de mercado. Por lo que he leído, hasta la fecha se han creado más de 30 universidades privadas en Chile, muchas de éstas ofrecen grados académicos en Artes Plásticas. Todas estas instituciones, además, responden y representan exigencias institucionales que se traducen en tácticas de control, de autorregulación. En este sentido, me pregunto sobre el papel de la autogestión y de qué manera desde los movimientos sociales se diferencia a la figura neoliberal del emprendedor. La diferencia fundamental es, tal vez, la noción del cuerpo social que se ha vuelto a generar en Chile, en contraste con la figura individualista del emprendedor-empresario-*entrepreneur*. ¿Qué habría que hacer en todas esas universidades que enseñan arte para provocar un movimiento de enseñanza que apueste por una comunidad de aprendizaje y producción de conocimiento desde la complicidad?

¿Y qué tal esos directores de Museo? Jajajaja. Me acuerdo que siempre me gustó, por su propuesta esquizofrénica, un video de Joe Villablanca que se llama *QUIERO SER EL DIRECTOR MÁS JOVEN DE LA HISTORIA DEL MUSEO NACIONAL DE BELLAS ARTES*. El weón cantaba una canción que decía esa frase mientras estaba afuera del museo regando unas flores con leche. Esa onda. No me acuerdo muy bien, pero algo pasaba también con la escultura de los ángeles que está al frente del Bellas Artes, la que me muestras en la foto.

Me gusta esa fotografía porque la escultura, a pesar de ser protagonista, pasa a segundo plano y es un puente entre el graffiti que dice: Justicia y Dignidad y el enunciado institucional del cartel que cuelga en el museo que dice: De aquí a la modernidad, eslogan cursi futurista, panfletario, casi frase de Buzz Lightyear.

La escultura como soporte gráfico, por contraste, me recuerda justamente la característica normalizadora de la modernidad a través de los monumentos. De estilo europeo o minimalista gringo, suspendidos en el cemento homogéneo, en un melodrama de teleserie del Mega, los monumentos son esculturas vigilantes intocables, casi tanto como los directores de las instituciones que simbolizan. Me imagino cómo algunas personas afines al régimen se ven afectados por el espectáculo insurrecto, horrorizadas cuando les chantan un *tag*.

Pienso en esos chalecos amarillos lustrando las botas a una de esas esculturas, para dejarlas limpias y “normales”, como quizás estuvieron en su mayoría antes del mes de octubre de 2019. Los graffitis dejan en evidencia la carencia de subjetividad simbólica disruptiva de estos monumentos. Los poderes privados y del Estado en Chile intentan normalizar la potencia iconoclasta de los graffitis, callando y oprimiendo con violencia, para poder restaurar no lo nuevo o lo neo, sino las figuras de poder clásico. Y eso es lo que el fascismo instaaura y restaura con violencia.

Un abrazo grande, Jessica.

I.G.

ALGUNAS PREGUNTAS ABIERTAS A MANERA DE POSTDATA

¿Qué implica pensar en conjunto cuando nos hemos educado en individualidad? ¿Cómo pensamos fuera del arte-mercado si crecemos buscando formar un nombre, una identidad única, personal y precisa para el mismo? ¿Es el arte una trinchera crítica que posibilita el cuidado y apoyo mutuo? ¿Qué implicará, de ahora en adelante, vivir juntxs en la violencia cuando el arte nos convoque en sus espacios? ¿Reformaremos con giros autogestivos modos intrínsecamente mercantiles de nuestra sociedad? ¿Cuánta agencia creemos tener y cuánta realmente tenemos?

¿Aún caben en el arte los sueños y las metáforas? – Jessica Briceño Cisneros, Ignacio Gatica