



P I L A R E L G U E T A

P O R T A F O L I O

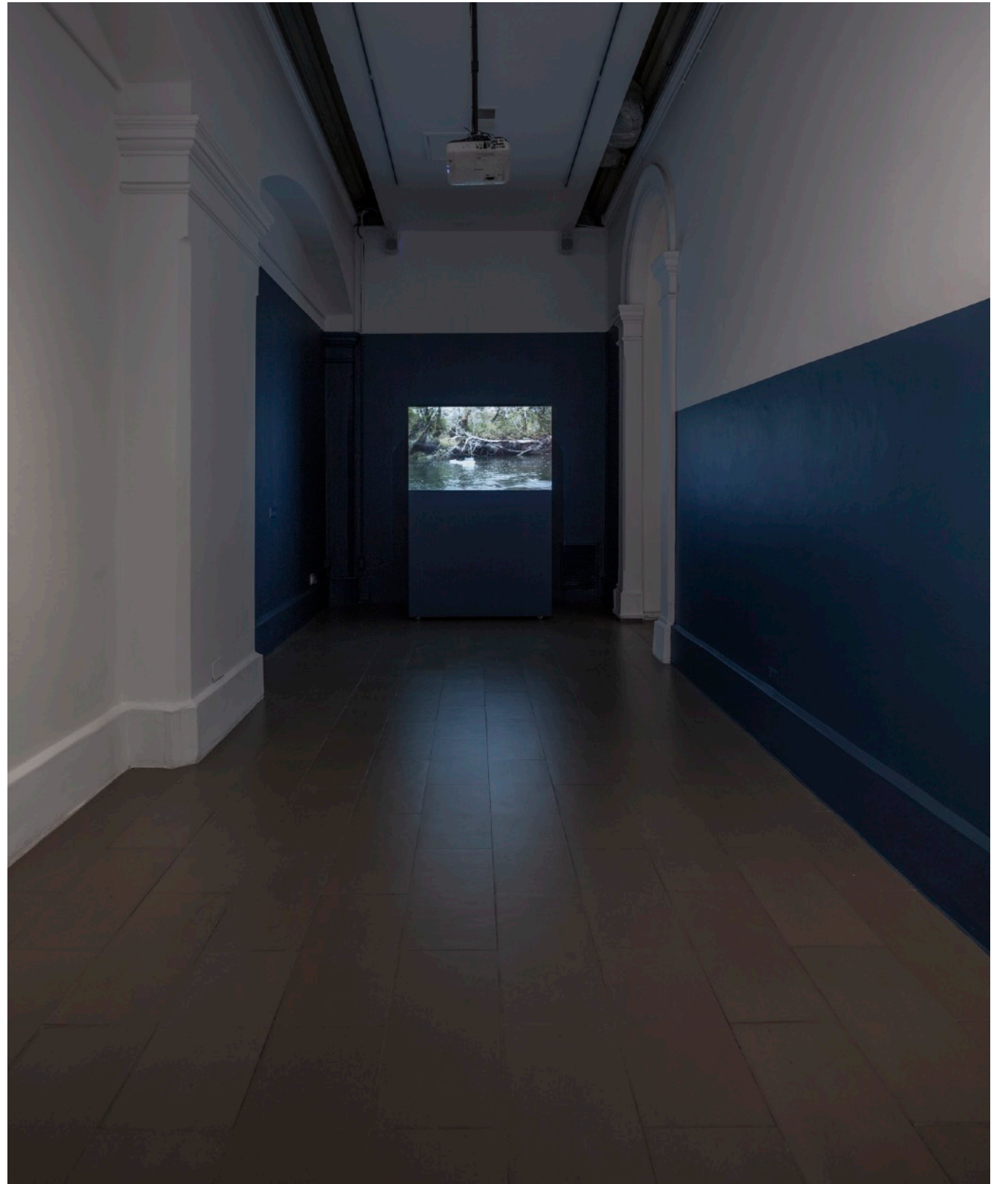
N O D O : W A T E R A N D I T S M O V E M E N T S

GROUP EXHIBITION / UC EXTENSION CENTER GALLERY
SANTIAGO, CHILE.
2023

First exhibition of the NODO Project in the Gallery of the Alameda Extension Center, curated by Mónica Bengoa. It addresses the issue of water as a vital element to sustain life, while also highlighting its enormous capacity for destruction. In this way, the works of this exhibition also reflect on the environmental crisis where it generates devastating consequences, both due to its absence and its excess, along with other more poetic and symbolic dimensions.

Water, perhaps like no other element, reminds us of our inevitable finitude while connecting us to the immensity of human existence: the tiny and the grand in delicate balance. In the work of Pilar Elgueta, her 'Witness Body' - a small raft that is always unstable - collects thoughts that become words to offer them to improbable recipients. Thoughts that emerge from the immensity of the cold and lonely landscape, and that are named to testify their brief existence.

—Mónica Bengoa, curatorial text.



NODO: WATER AND ITS MOVEMENTS

VIDEO INSTALLATION /

DIGITAL VIDEO PROJECTION ON PAINTED MOBILE WALL, SOUND DESIGN.

4' 53" /

Q U I E T L Y I N T H E M I D D L E , T H E Y S L E E P

SOLO EXHIBITION / +ARTE GALLERY
QUITO, ECUADOR.
2023

How come we're still here? How come everything hasn't collapsed? At times, it seems that life and existence are against the tide, that the great universal disasters and the small daily disasters are its own and essential conditions of possibility.

But why is there something before anything else? And why is there evil before good? In the end, it is possible to recognize neither concepts nor their differences, "since both are carried by a 'there is'; which is neither being nor nothing, neither good nor evil and without which all of that crumbles or consequently has already crumbled". The 'there is'; Blanchot writes, mocks the questions that refer to it, like the water of the dams that contain it, the lava of the clouds that surround it, the death or love of those who bear its occurrence.

And so, among the many sensations, emotions, energies, and ideas that cannot be explained with words, it seems that the one I find most difficult to understand is the one that refers to that -human, I thought at first, but rather vital- capacity always to get up and carry on. When everything has fallen, somehow the non-resource becomes energy because difficulty and impediment can also be fertile ground for that particular power, which feeds on nothingness. The power of not understanding, of not wanting to change reality. An impulse: life, eros. A threat: death, eros too. Perhaps the end is also the beginning; perhaps to live is to die.

Then from nothingness, it remains to see, to find, to appreciate what simply is. An encompassable whole, on a manual scale, within reach. Surrender as a means, sleeping peacefully, "The greatest nobility of men is to raise their work amid devastation, tirelessly sustaining it, halfway between tearing and beauty."; Perhaps it is only in these precarious balances of chaos and tranquility that a space can be opened up in which beauty is truth, and the possible manages to encounter the real.

1 M. Blanchot (1980) *La escritura del desastre*. Madrid: Trotta, 2015

2 E. Sábato (1998) *Antes del fin*. Barcelona: Seix Barral, 1999



EVERY END IS EQUALLY THE BEGINNING

VIDEO OBJECT /

3D ANIMATION, LENTICULAR SCREEN, REMOVABLE IRON BOX, TRIPOD.

165 X 16,5 X 27 CM. /



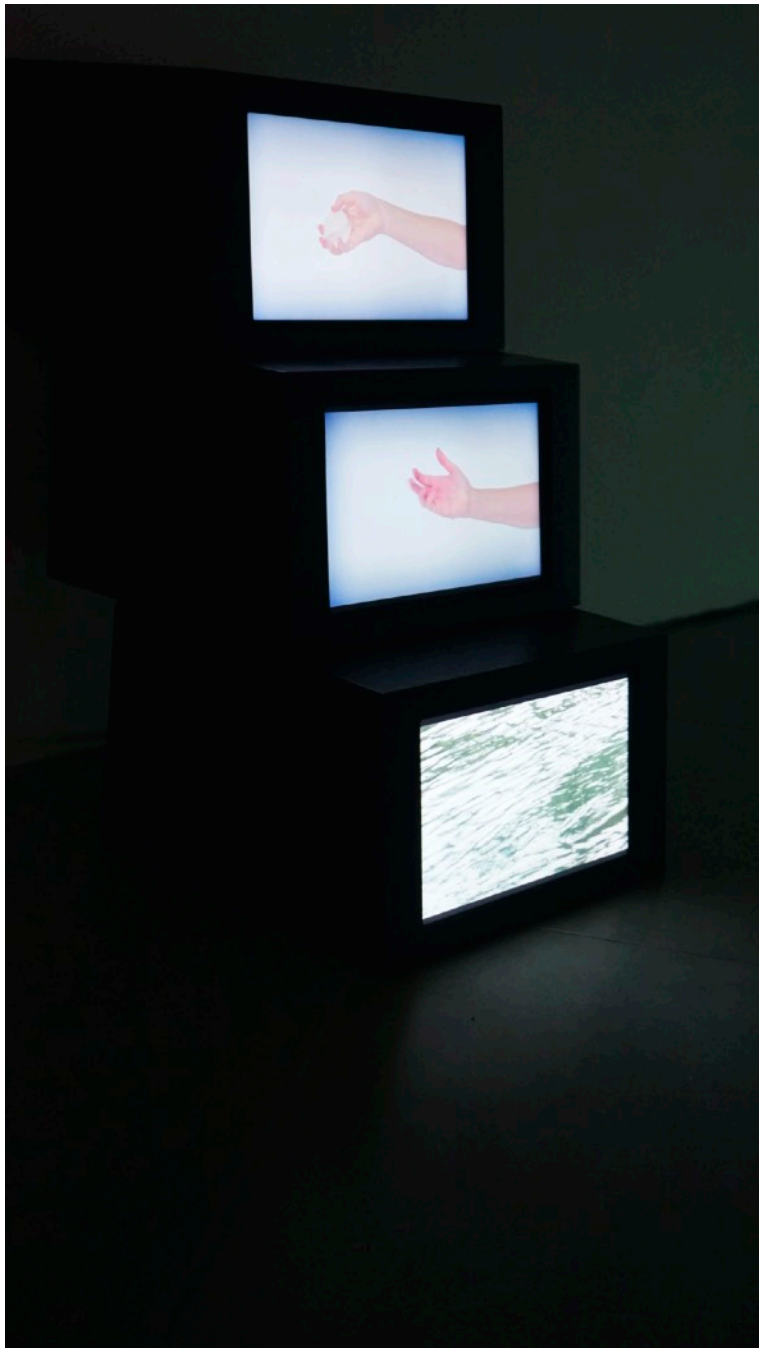
THEY SLEEP QUIETLY IN THE MIDDLE

INSTALLATION /
SOUND DESIGN, SPEAKERS, TEXT HAND-PAINTED ON WALL.
300 X 700 CM. /



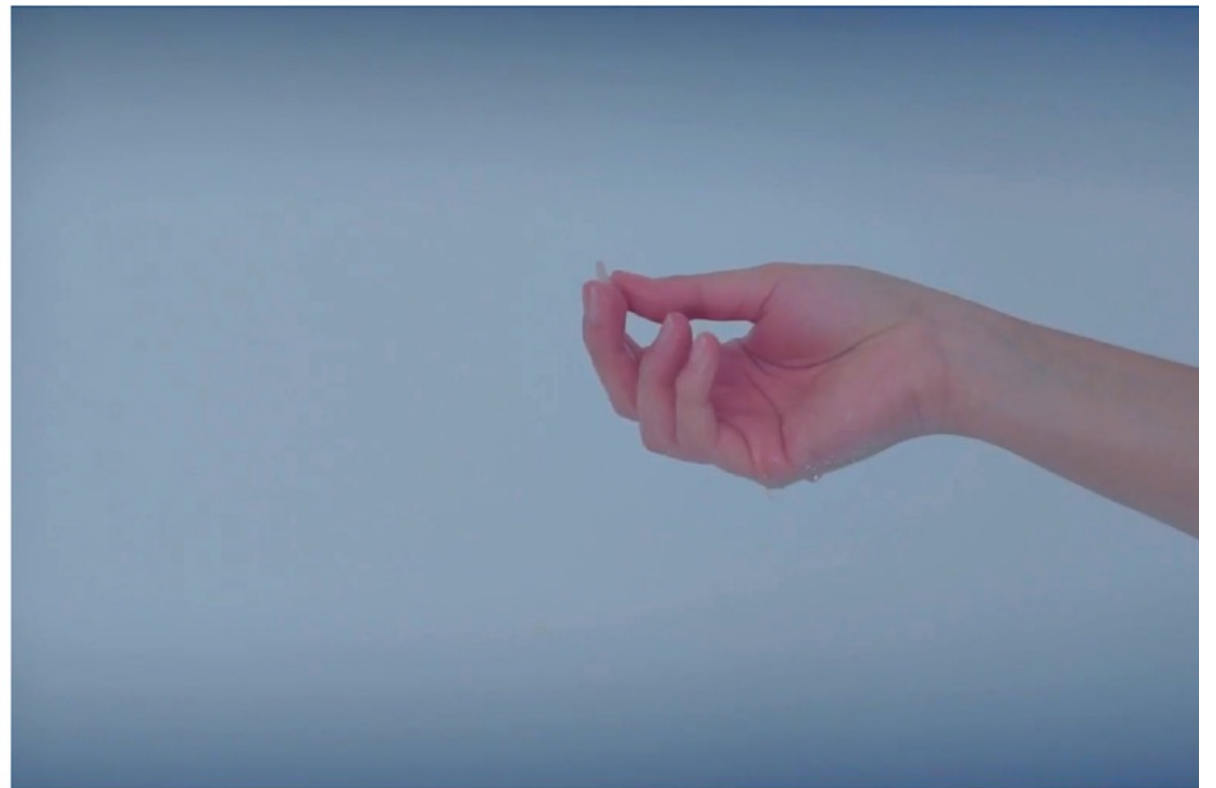
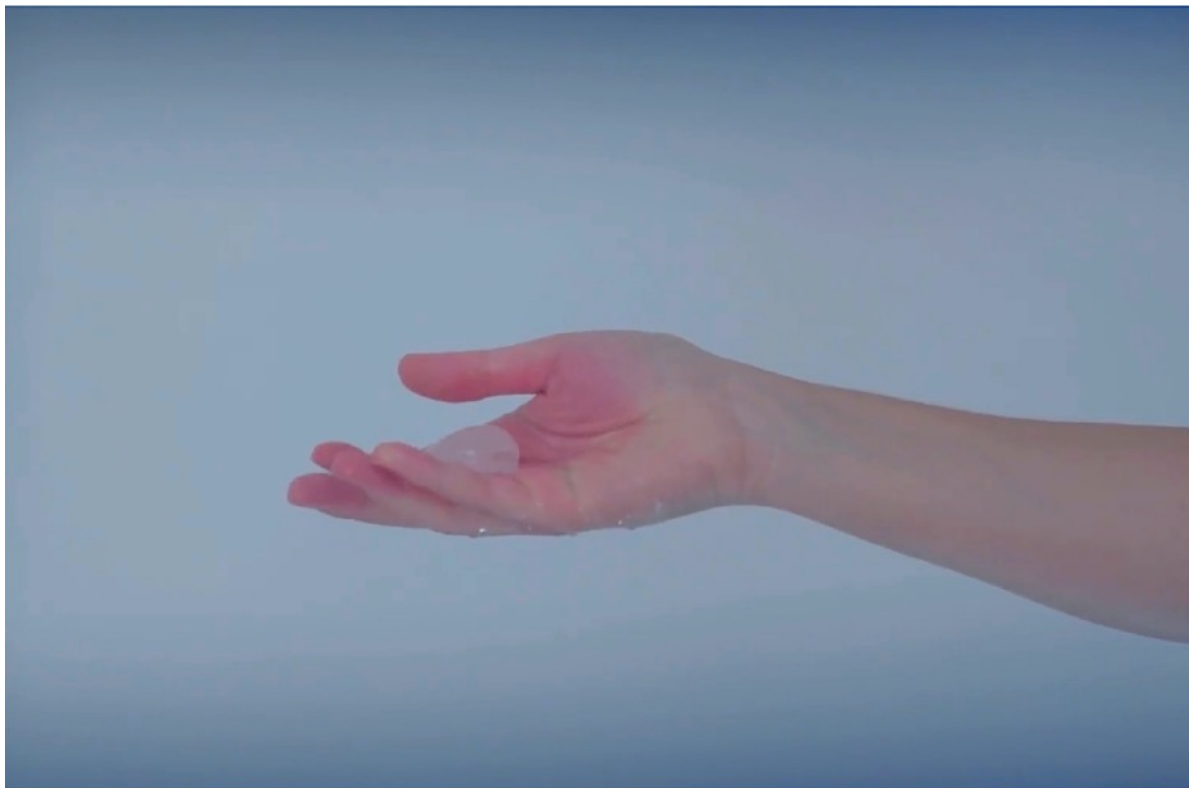
BODIES OF WATER: PROLOGUE

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION. 3' 45".
VARIABLE MEASUREMENTS. /



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VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO INSTALLATION WITH THREE SCREENS, MOBILE SYSTEM OF SUPPORTABLE IRON BOXES.
58 x 33 x 30 CM /



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VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO INSTALLATION WITH THREE SCREENS, MOBILE SYSTEM OF SUPPORTABLE IRON BOXES.
58 x 33 x 30 CM /

STARTING IN BLUE AND ENDING IN /

DUO EXHIBITION / CONCRETA GALLERY MATUCANA 100 CULTURAL CENTER
SANTIAGO, CHILE.
2022

Starting is always a leap into the void. It is not even a beginning, just a starting point: of an event, usually, or of something as such. Unconscious birth, appearance.

*On the other hand, *starting in blue* is leaping into the particular void of desire, of the maximum uncertainty of desire. Blue is the color of distance, "that color of the horizons of remote mountain ranges, of anything situated in the distance". It is the color "of an emotion, the color of solitude and desire, the color of there seen from here, the color of where you are not", writes Rebecca Solnit.*

Blue: distance to: the atmosphere, the sky, outer space, the mountains, the depth of the sea, the reality of the event. The real of the event. The real of reality, which is nothing more than its resounding occurrence, profound and immeasurable reality. So that blue can also be: The passage from potency to action. The condition for something to be thought (it exists). A realized concept, a UFO for philosophy. A flowing object whose only property is to arrive and leave a trace. A sort of conversion, an encounter. Bearable only because it makes sense. Thinking about it almost always implies a misunderstanding. And yet...

Still, I wonder, and I don't know where, if at all, the possible enters into this equation; whether it has a place or whether it is simply left out. Do we look so defeated before that blue, brimming with desire and distance, that it ceases to make sense to wonder about it? That we can no longer even imagine the existence of something as slight and calm as the possible?

'Starting in blue and ending in /' makes me think of what remains of the possible within the immensity of the real. Or before it. To travel to a remote and unknown place, to stay, to encounter the landscape is to go towards the blue. To inhabit the blue, to feel it, to experience it. To give hospitality to the experience. And then to wait... for something to reveal itself in that change of perspective that opens the enjoyment of that nostalgic desire, of that (real) possible event; as possible and as real as existence: fortuitous, unforeseen, perfectly dispensable, and impossible -but because of that, or from that, much more wonderful, magical, perhaps, or even.

After the event: blue. After blue: blue. The experience of oneself and that of the other, with the other, in that 'togetherness' that Macarena and Pilar now have, with materials and actions that become different shades of the same blue.

There is no after in the blue, it is enough to be there and to be. "We love to contemplate blue, not because it moves towards us, but because it draws us to it". (Goethe).

—Fernanda Aránguiz M., curatorial text.





I GO IN THINNESS OF FOG

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION AND SOUND DESIGN.
8 LED SCREENS IN FOLDING IRON STRUCTURES, VIDEO AND TEXT DISPLAY SYNCHRONIZATION SYSTEM.
VARIABLE MEASUREMENTS, 7' /



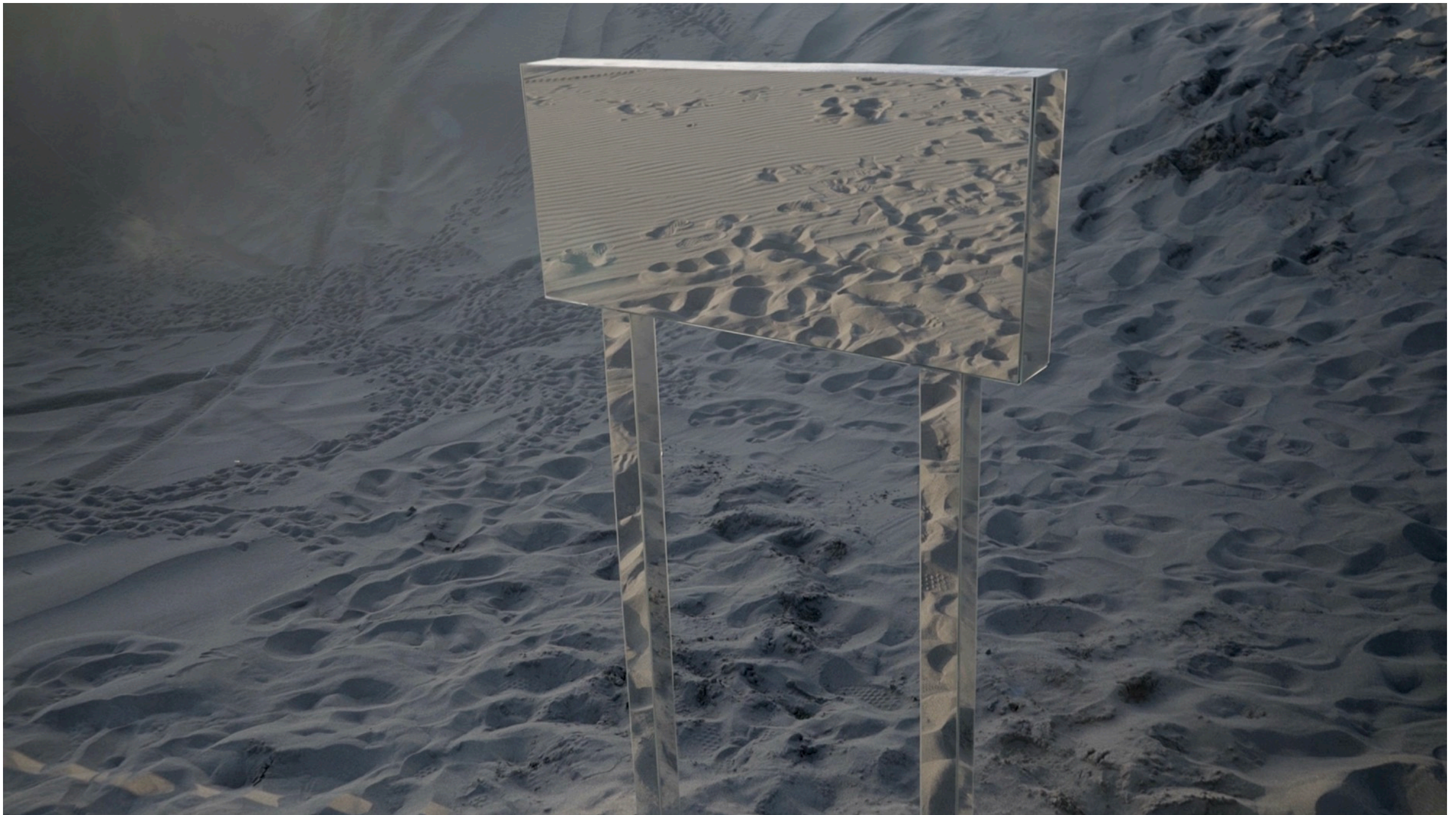
I GO IN THINNESS OF FOG

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION AND SOUND DESIGN.
8 LED SCREENS IN FOLDING IRON STRUCTURES, VIDEO AND TEXT DISPLAY SYNCHRONIZATION SYSTEM.
VARIABLE MEASUREMENTS, 7' /



I GO IN THINNESS OF FOG

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION AND SOUND DESIGN.
8 LED SCREENS IN FOLDING IRON STRUCTURES, VIDEO AND TEXT DISPLAY SYNCHRONIZATION SYSTEM.
VARIABLE MEASUREMENTS, 7' /



LANDSCAPE PROJECT

VIDEO INSTALLATION /
DIGITAL VIDEO LOOP PROJECTION, MIRROR SIGN.
VARIABLE MEASUREMENTS. /

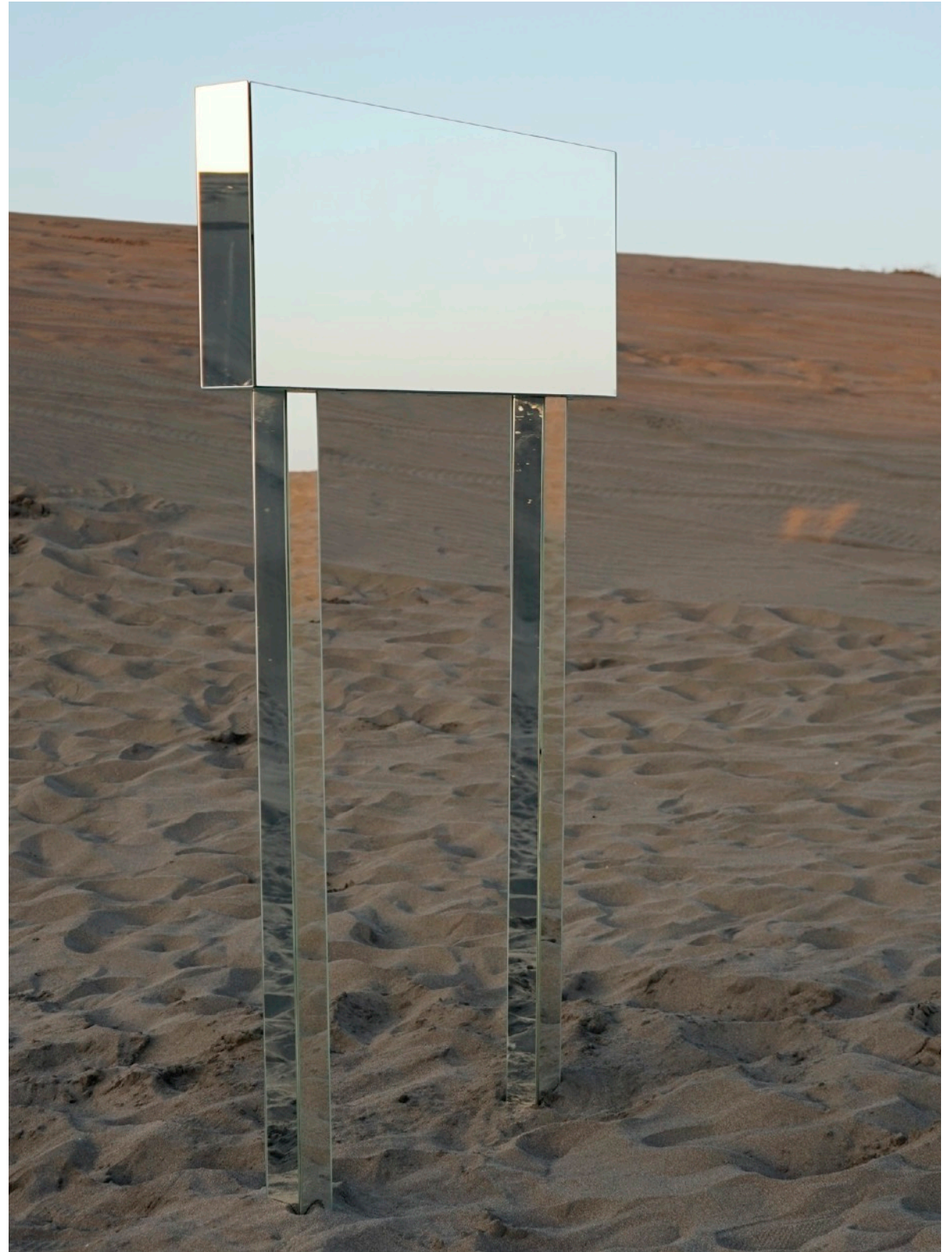


LANDSCAPE PROJECT

INSTALLATION /

DIGITAL VIDEO LOOP PROJECTION, MIRROR SIGN, DIGITAL PHOTOGRAPHY IN LIGHT BOX WITH IRON STRUCTURE.

VARIABLE MEASUREMENTS. /



LANDSCAPE PROJECT

INSTALLATION /
DIGITAL PHOTOGRAPHY IN LIGHT BOX WITH REMOVABLE IRON STRUCTURE AND LED SYSTEM.
200 X 90 X 10 CM. /

TO SURRENDER IS A WAY

SOLO EXHIBITION / 550 COLLABORATIVE SPACE
SANTIAGO, CHILE.
2022

'To surrender is a way'; is an exhibition that worked in additive potency, developing step by step in three opening events until reaching its final form. Each piece consisted of a promise with a date marked on it; either installed in its place, sketched on a waiting assembly platform, or in the demarcated empty space to be filled. Thus, week by week the exhibition grew and was completed, each instance being an opportunity to encounter something new that could dialogue with its previous content; always the same, but never the same.

Surrender can be a sustained state, a strategy, and a means. So too, a flag can be a blank page, a blank page can be a message, a message can be a dialogue, and a dialogue a temporary space.

A compilation of decontextualized pandemic conversations assembles a new poetic, absurd, and everyday story: witnessing, in a sometimes graceful and sometimes unconnected way, the distance, the fragility of communication, and the abyss of virtuality. In parallel, a series of white flags -or similes- are raised in a desire for renunciation, pause, or surrender.

Empty rectangles, direct messages, blank flames, and blue screens. Things that happen or develop during the period when you don't (want to? Can?) put up any resistance, when a lack of resistance is simply the way for them to happen or develop.

—Pilar Elgueta, project text.





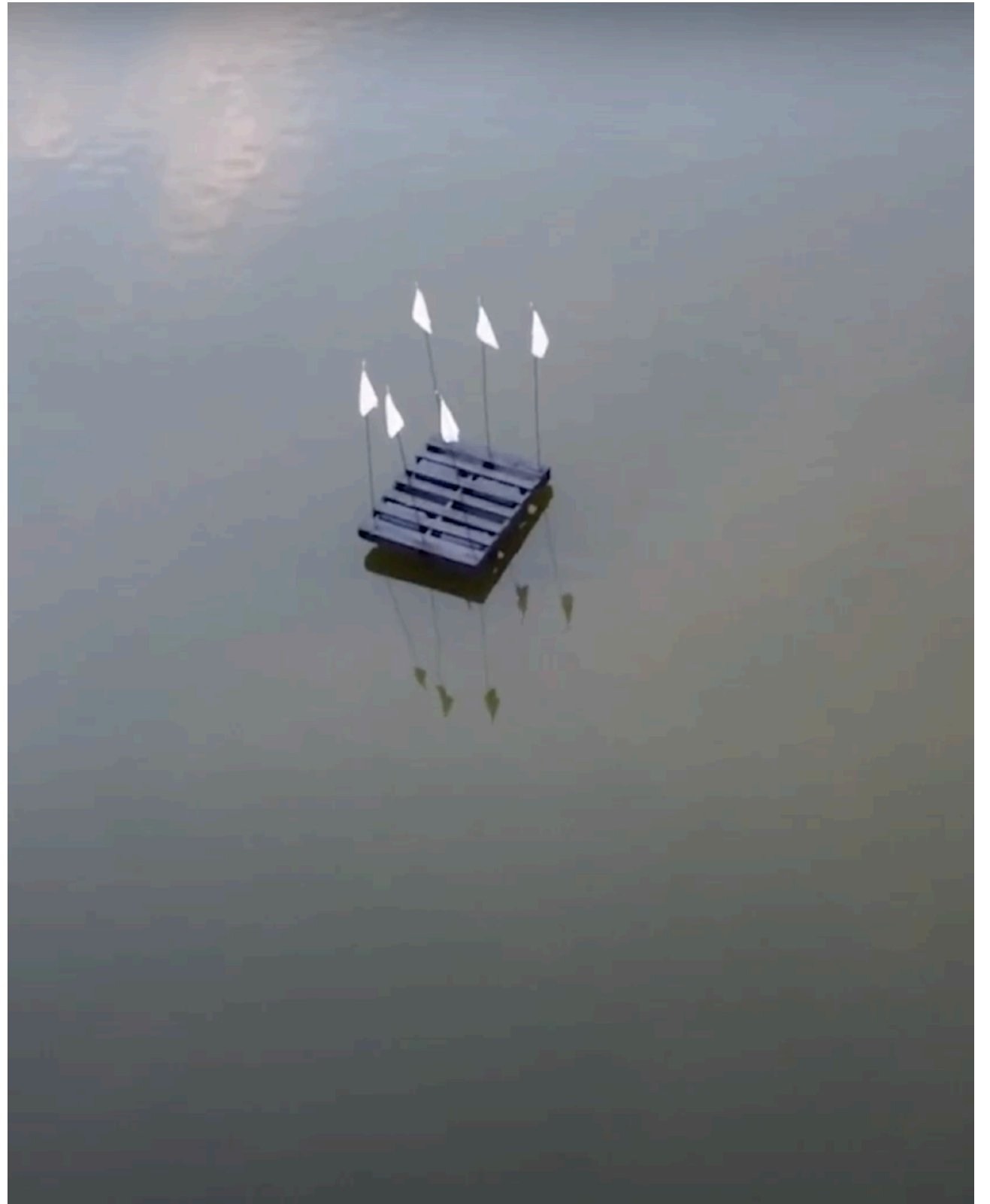
TO SURRENDER IS A WAY

INSTALLATION /
GICLÉE PRINTING (500 COPIES EDITION), PAINTED IRON PLATFORM, REMOVABLE FLAGPOLES.
VARIABLE MEASUREMENTS. /



TO SURRENDER IS A WAY

INSTALLATION /
RAFT'S REMOVABLE WHITE COTTON FLAGS, ROPE, PAINTED IRON POLES.
VARIABLE MEASUREMENTS. /



VIDEO INSTALLATION Y ACTION DOCUMENTATION /
DIGITAL VIDEO PROJECTION. PAINTED WOODEN RAFT, FLOATS, WHITE FLAGS ON PAINTED IRON POLES.
VARIABLE MEASUREMENTS. /



T O S U R R E N D E R I S A W A Y

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION. DRONE, ROPE, WHITE COTTON FLAG.
VARIABLE MEASUREMENTS /



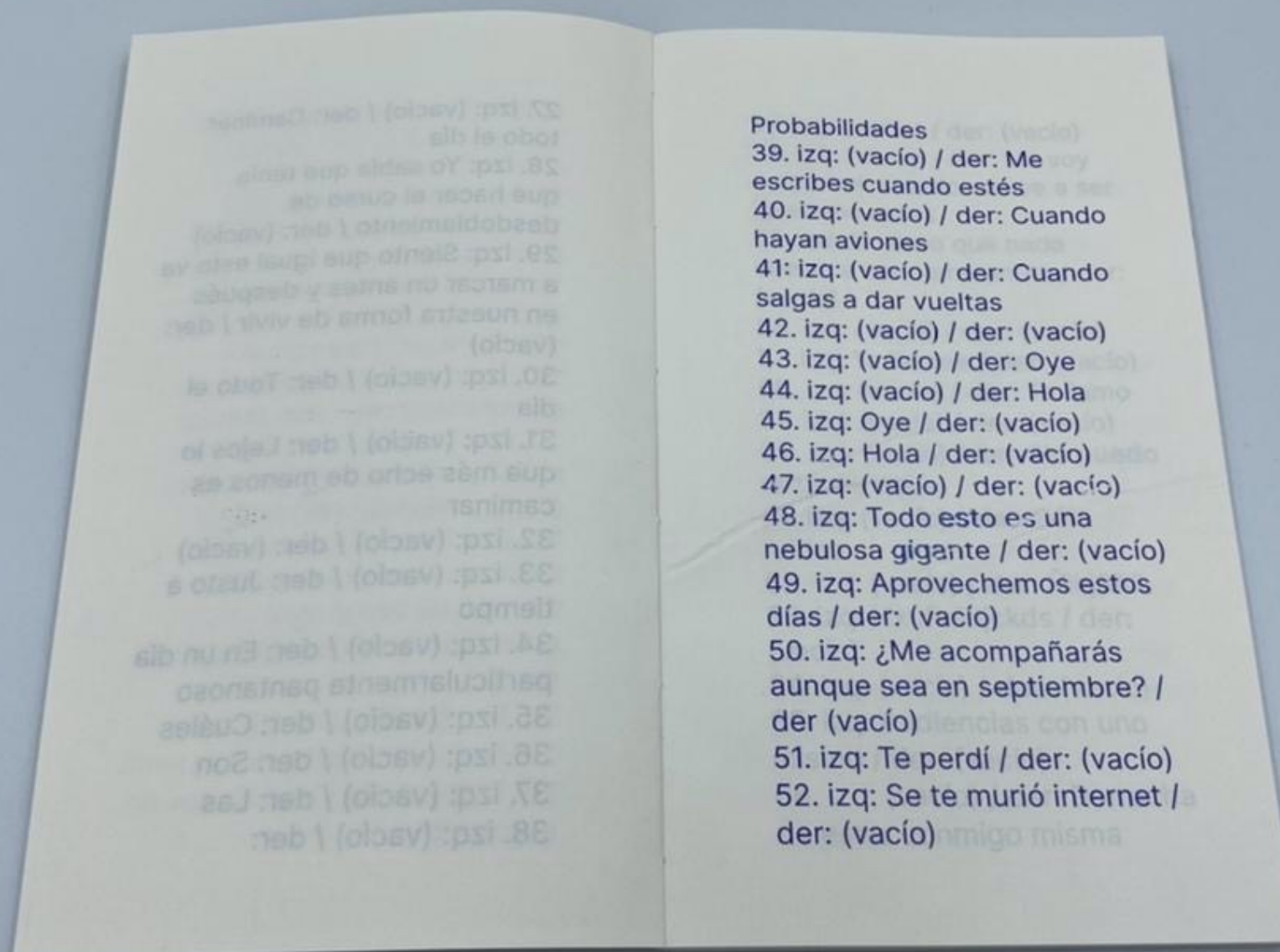
3
18/06

TO SURRENDER IS A WAY

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION. DRONE, ROPE, WHITE COTTON FLAG.
VARIABLE MEASUREMENTS /



INSTALLATION /
ARTIST BOOK MADE IN COLLABORATION WITH THE PUBLISHING HOUSE 'PUBLICAR'.
DOCUMENTATION AND REORGANIZATION OF DIALOGUES. EDITION 50 COPIES /



TO SURRENDER IS A WAY

ARTIST BOOK /

ARTIST BOOK MADE IN COLLABORATION WITH THE PUBLISHING HOUSE 'PUBLICAR'.

DOCUMENTATION AND REORGANIZATION OF DIALOGUES. EDITION 50 COPIES /



2
11/06



TO SURRENDER IS A WAY

INSTALLATION /
DIALOGUE ON THREE SYNCHRONIZED SCREENS, MOBILE SYSTEM OF SUPPORTABLE IRON BOXES.
VARIABLE MEASUREMENTS /

EVERY DAY, A NEW END OF THE WORLD

SOLO EXHIBITION / NAC GALLERY
SANTIAGO, CHILE
2022

The idea of the end of the world has been around since the beginning of time; thousands of tales and stories have been written and performed about it. And today (finally?) it seems that the end of the world is and has been happening for some time. It is not, however, the end of the world we usually imagine. No. The end of the world that we have been inhabiting for decades "bears the inscription that the only land on which the new world can be built is the one on which the ruins of the old one rest: thus, every utopia grows on the rubble of the past, every hope begins with a renunciation and every life is the fruit of a mourning". (Baricco, 2021).

Therefore, it does not seem correct to talk about "the end of the world," because it does not refer to the end of just one world, which will be destroyed forever, but of all our worlds and of the human capacity to create others from that same destruction. So it has not been shaped around a single decisive event, but many. Therefore, more than unnecessary, the success of salvation does not seem a possible option. There is no possible anymore.

Where the irruption of the real is constant and tireless, the real and the possible have ceased to oppose each other, because the possible no longer is, it can no longer be. The real does not give it a chance. Everything is event: everything is real. The real as event takes us to the edge, to the limit of existence; as if reality were happening in an infinite horizon of events, always on the verge of falling into the black hole, perhaps of being the black hole itself.

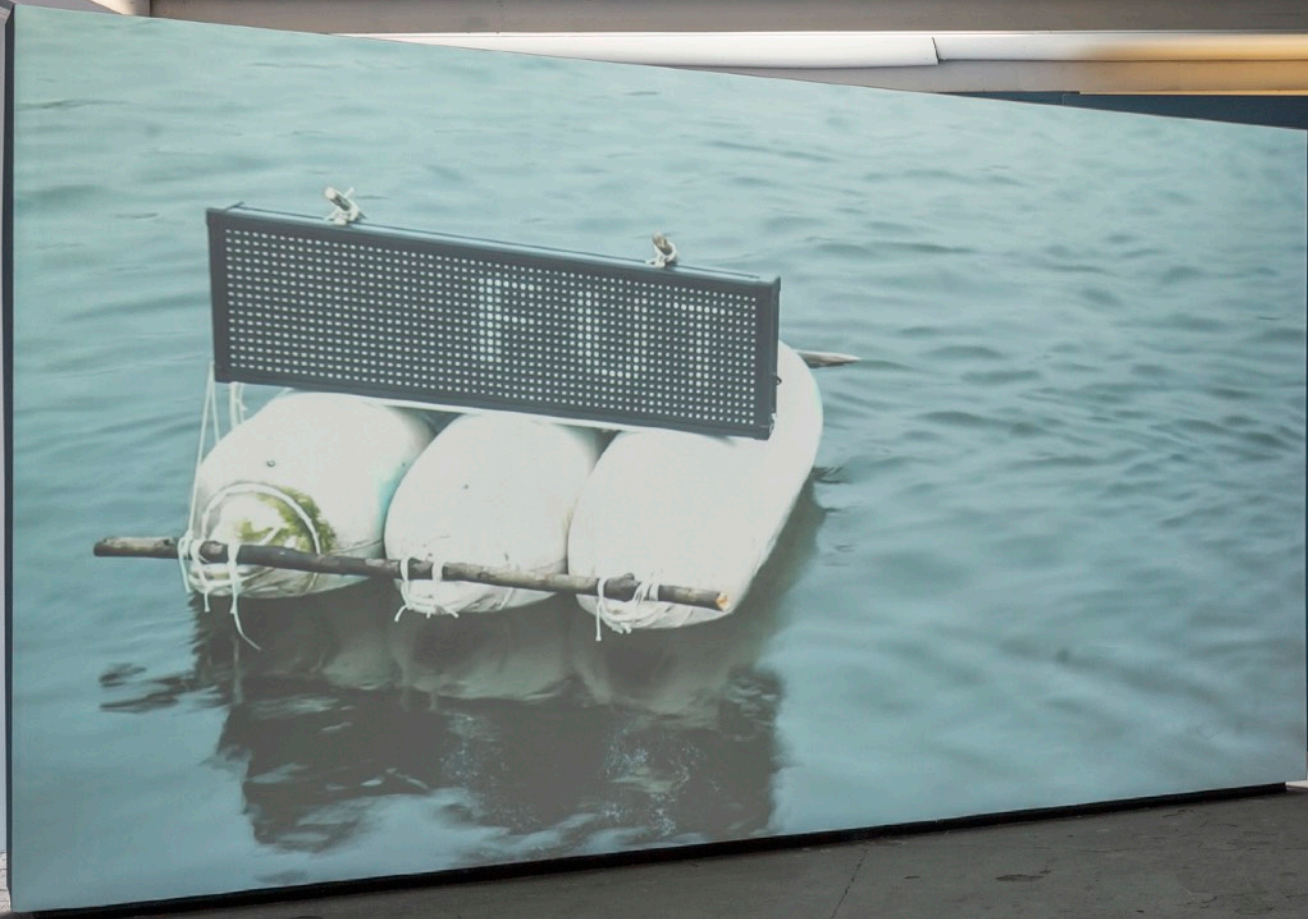
Every day, a new end of the world emerges from the real and the real. A flimsy raft carries the future adrift; a compilation of pandemic conversations testify to the abyss of virtuality; an ink landscape crumples, wears out, and folds in on itself; the ESC key takes the form of a set of porcelain pieces that, like fossils or precious objects, gradually shrink until they disappear.

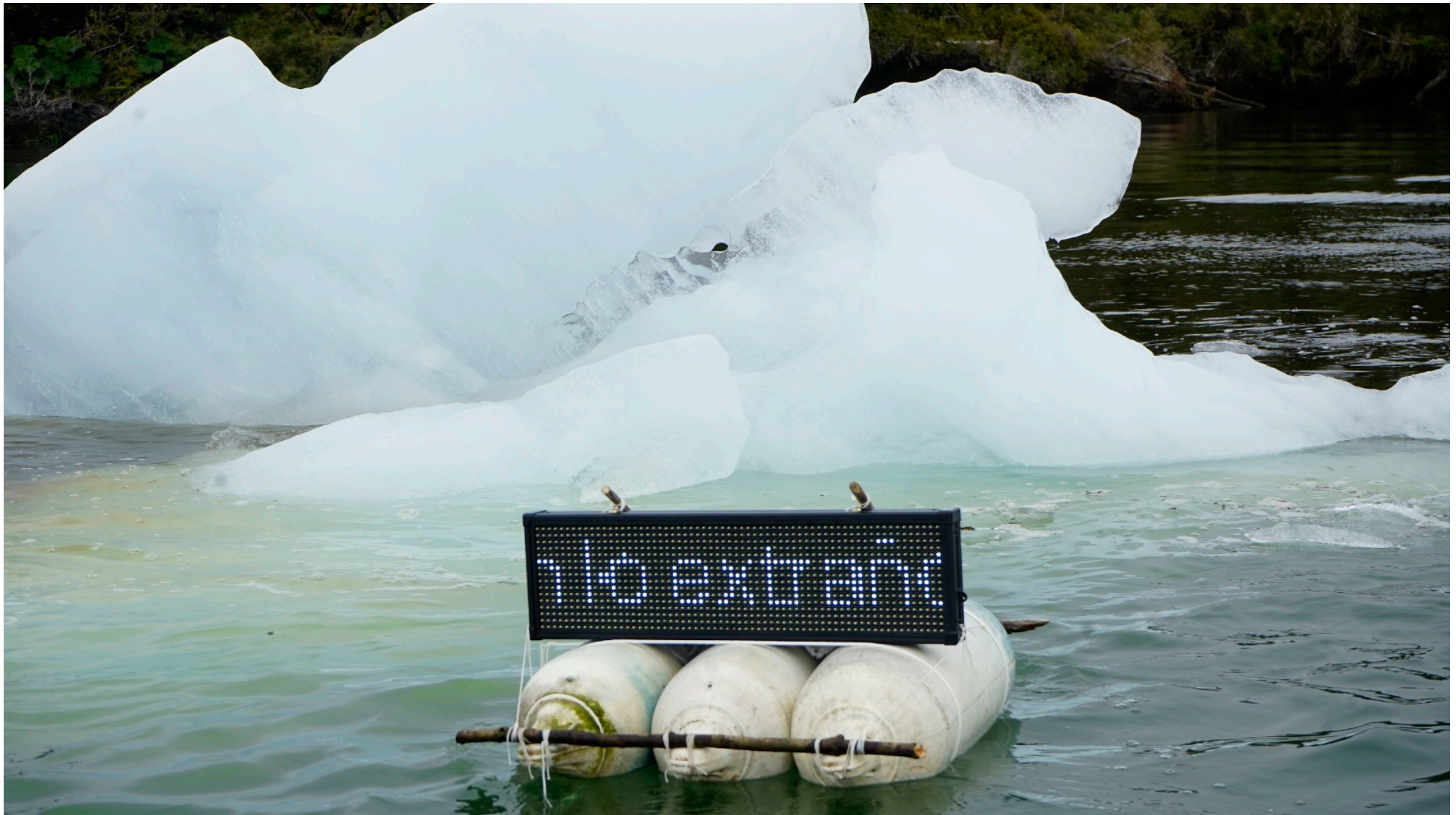
Surrounded and composed of blue, this set of works, apparently all different, is a single great attempt by their author to stay afloat amidst the immeasurable ocean of uncertainty that life has become. Life at the end of the world, where there is only real. Pure real, more real than real.

At the bottom of all beauty lies something inhuman / A stepping stone / The primitive hostility of the world / FUTURE / And we meet the strange: we notice / It cannot be recovered / Success is an exception / FUTURE

Thus, amid the contradictions and senselessness of this endless end, it being evident that we have gone too far with our technique of dominating the existing, Pilar continued and continues to think and make, against the current, prevailing in the real, at all costs. Between the real and the real, the artist assembles a narrative of the out-of-control, the only possible one for a future that does not exist. And yet we insist, always, on waiting.

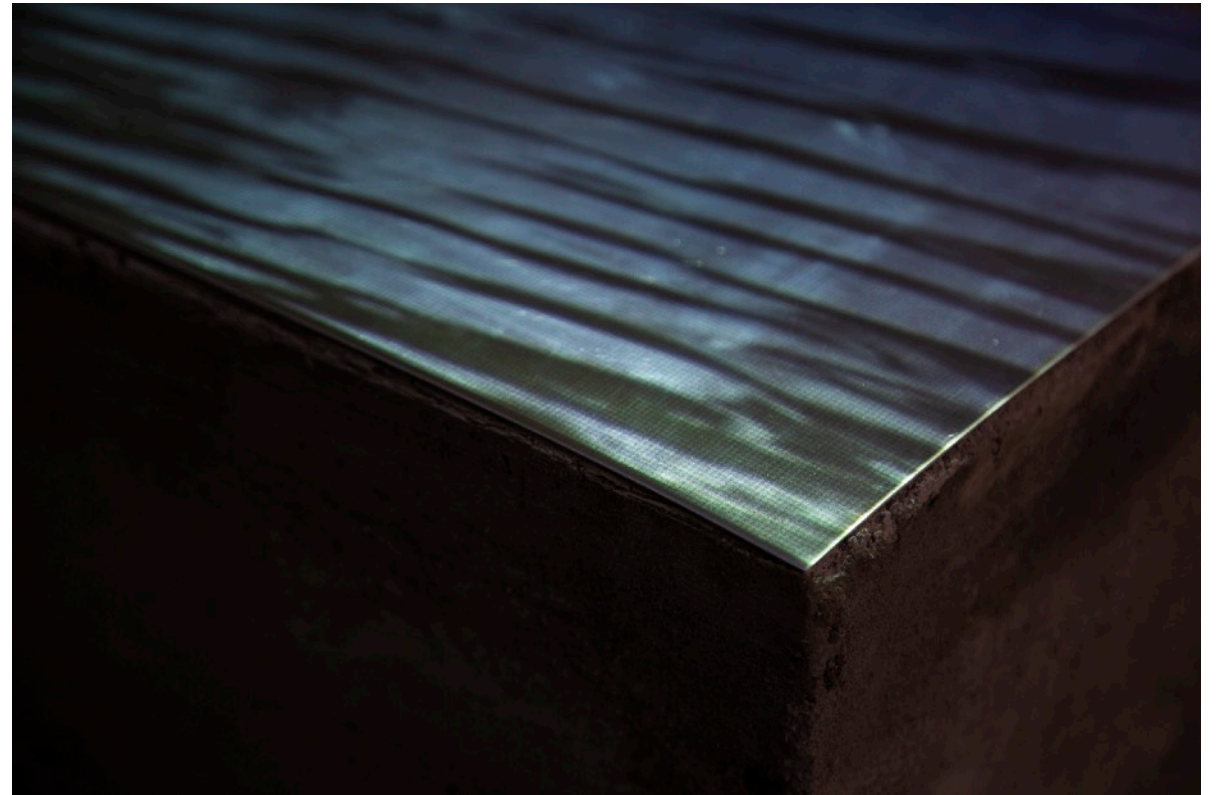
—Fernanda Aránguiz M., curatorial text.





SENTIMENTAL SIGNAGE

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
RAFT AND LED SIGN, PROGRAMMED TEXT DISPLAY SYSTEM, DIGITAL VIDEO PROJECTION ON TEMPORARY WALL.
215 X 370 X 35 CM. /



FONTAIN - SOURCE

VIDEO INSTALLATION /

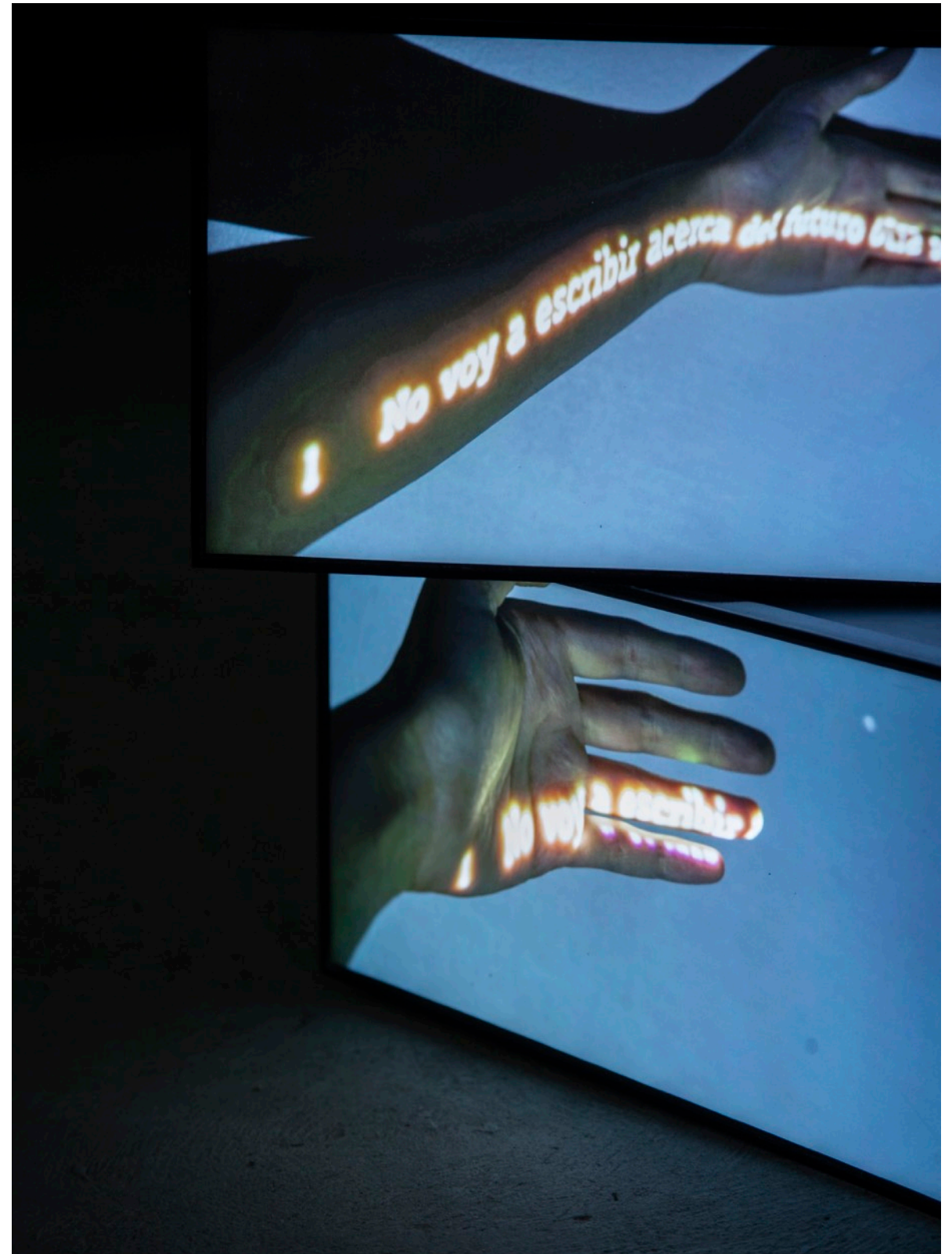
CONCRETE BLOCK, CURVED STAINLESS STEEL SHEET, OVERHEAD PROJECTION, DIGITAL VIDEO LOOP AND SOUND DESIGN.
32,5 X 56 X 31,5 CM. /



FONTAIN - SOURCE

VIDEO INSTALLATION /

CONCRETE BLOCK, CURVED STAINLESS STEEL SHEET, OVERHEAD PROJECTION, DIGITAL VIDEO LOOP AND SOUND DESIGN.
32,5 X 56 X 31,5 CM. /



CERTAIN FUTURABILITIES

INSTALLATION AND ACTION DOCUMENTATION /
SERIES OF 5 DIGITAL PHOTOGRAPHS, STACKABLE IRON LIGHT BOXES, LED SYSTEM.
20 x 36,5 x 10 CM C/U /



0 - 0 - 1

INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO INSTALLATION WITH THREE SCREENS, MOBILE SYSTEM OF SUPPORTABLE IRON BOXES.
58 x 33 x 30 CM /



ESCAPE

INSTALLATION /
PORCELAIN KEYS IN DECREASING SIZE, INSCRIPTION OF TEXTS, STAMPED BOXES IN LINEN AND FOAM, IRON SUPPORTS.
160 x 20 x 7 CM /



CURIOSAMENTE

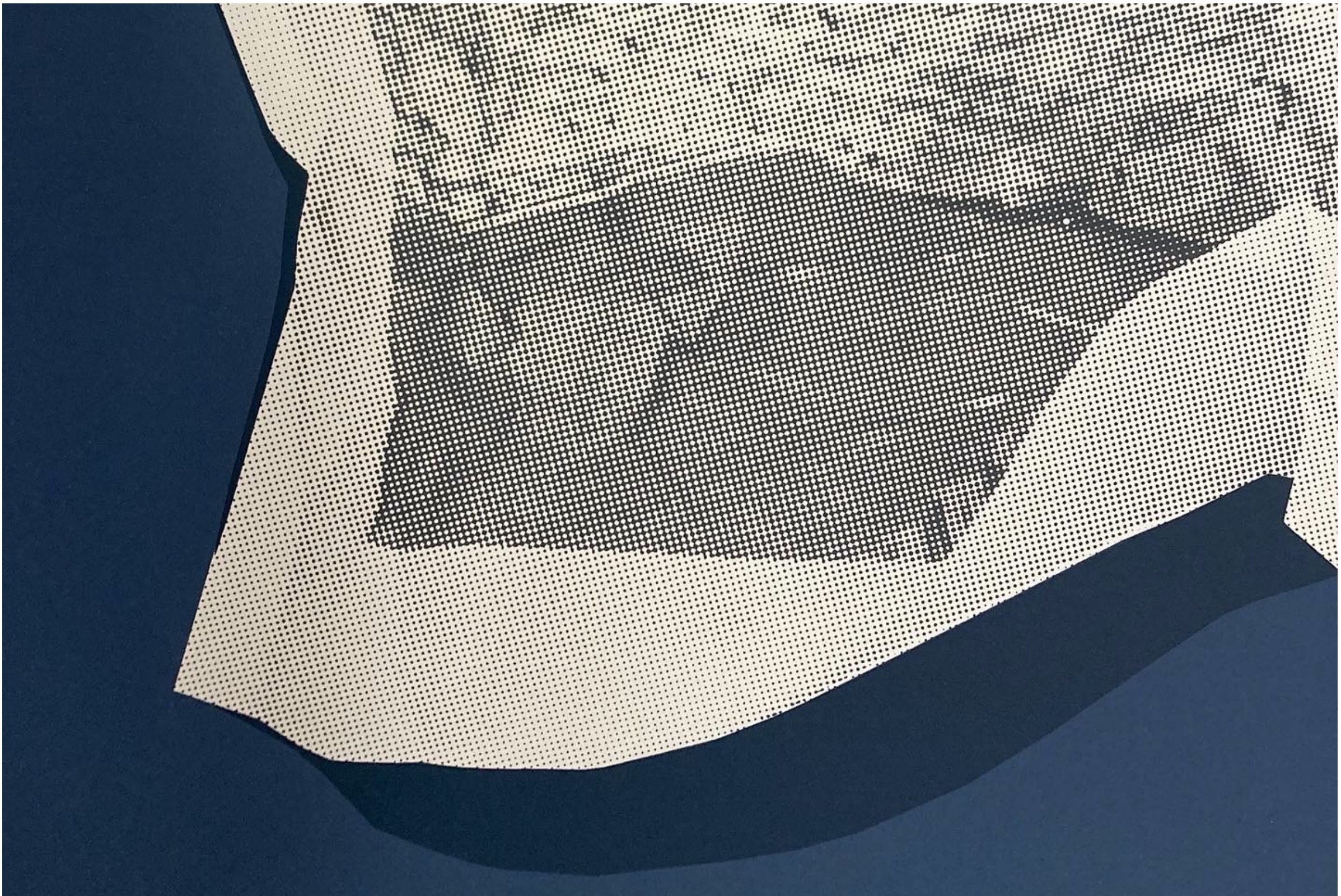
LA TECLA

ESCAPE

N° DERRA







- *NO SO NATURAL - DISASTERS*

INSTALLATION /
SERIES OF 7 THREE-COLOR SILKSCREEN PRINTS MAGNETIZED ON IRON SUPPORTS.
70 x 50 CM /

SENTIMENTAL SIGNAGE

ESTUDIO ABIERTO RESIDENCY / LALITHO SPACE
OAXACA, MÉXICO.
2019

The project consisted of a first stage that involved a walking device during a residency in Oaxaca, Mexico (Sept 2019) and a second stage that involved a raft during a research trip in Aysen, Chile (January 2020).

"Sentimental Signage" is a project that includes art actions and audiovisual records of the same. It arises from the artist's personal need to link herself to a territory unknown to her and inhabit it temporarily by creating -and installing on the ground- an informative signage that works as an omniscient log book or narrator.

It is materialized in the elaboration of a transportable structure that functions as a mobile sign and in the investigation of wireless systems around a luminous text screen that is programmed in real time.

It responds to a work process that had a gradual evolution; it emerged as a sort of biographical and personal log book, and ended up carrying a collective, manipulable, interactive and mobile voice. An emotional, collective and anonymous memory carried on the shoulders or floating on the sea.

"Sentimental Signage" seeks to create small anonymous field guides, -as alternative subtitles to a film already seen- in movement or temporarily installed in specific sectors, which give an account of a new reading of the territory: an invisible, personal and collective map. A sentimental map.

—Pilar Elgueta, project text.



nas tarde



SENTIMENTAL SIGNAGE

INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO 7'. CONSTRUCTION OF REED STRUCTURE AND PROGRAMMABLE BATTERY AND LED DISPLAY SYSTEM.
VARIABLE MEASUREMENTS. /



SENTIMENTAL SIGNAGE

INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO 7'. CONSTRUCTION OF REED STRUCTURE AND PROGRAMMABLE BATTERY AND LED DISPLAY SYSTEM.
VARIABLE MEASUREMENTS. /

WE SURVIVE, WE GET INUNDATED

EPECUÉN RESIDENCY / AMBOS MUNDOS GALLERY
EPECUÉN, BUENOS AIRES, ARGENTINA.
2019

- I. *I looked up the definition of "Ruin" in the dictionary. Ruin, the action of falling or destroying something; destruction, downfall, decadence, decay; great loss of the goods of fortune (RAE, 2019). I am mainly interested in the latter; we get ruined, we lose our fortune, our goods, our wealth. Salt, the only rock regarded as edible by human beings. Our tongue has specific regions just to identify and perceive its flavor. It was once a symbol of economic power, which was for a long time precious and scarce. It has extraordinary properties for the conservation of organic matter and also therapeutic potentialities. We get ruined, we lose our goods.*

- II. *Tears have a high percentage of salt. Our bodies have a high percentage of salt. There are three types of tears, the function of the third ones on the list is still incomprehensible, but there are theories, as in everything. Our eyes imperceptibly cry all day long to keep hydrated, they also cry occasionally in the face of allergic threats, to protect us. But with the third type of tears, our eyes cry but we forget it is the eyes that cry. They overflow. The whole body cries. Water, salt, breath, eyelids, and even our backs escape from us; to seek empathy, to give out signs, to make catharsis or who knows what for. This comes to me as the impracticality of some inevitable acts that we seek to justify as much as we can. We feel bad and cry, but after a few hours we feel better. Sometimes better than before we cried. We cry, we lose our salt.*

- IV. *I dreamt of a flood. I had this dream while traveling on a bus. The water inundated everything; the walls, the corners, the thoughts. Tambourine bricks immersed in an unstoppable, holographic flow. It was beautiful. I woke up and mumbled: "we survive", in a sleepy inertia. This was two days ago and I keep thinking that beauty can be terrible, ruins can be strangely reassuring, and surviving, inevitably, a sigh of water. We survive the years, the wind, the sun, our tears, the uncomfortable silences, the blows, the changes, and the space between inhalation and exhalation. We survive even when we are dead, sometimes in the stories and salts of others. We survive, we get inundated.*

—Pilar Elgueta, project text.



100.46 ME

100.46 ME



WE SURVIVE, WE GET INUNDATED

ARTIST BOOK /
PRINTING ON VELLUM AND BONED PAPER, HAND-BOUND. TEXTS AND PHOTOGRAPHIC RECORD OF AN ACTION.
EDITION OF 100 COPIES. /



WE SURVIVE, WE GET INUNDATED

ARTIST BOOK /

PRINTING ON VELLUM AND BONED PAPER, HAND-BOUND. TEXTS AND PHOTOGRAPHIC RECORD OF AN ACTION.

EDITION OF 100 COPIES. /



WE SURVIVE, WE GET INUNDATED

ACTION DOCUMENTATION /
RAFT CONSTRUCTION AND PROJECTION OF TEXTS, PHOTOGRAPHIC RECORD FOR ARTIST BOOK.
VARIABLE MEASUREMENTS. /



WE SURVIVE, WE GET INUNDATED

ACTION DOCUMENTATION /
RAFT CONSTRUCTION AND ARTISANAL DESALINATION SYSTEM. DIGITAL VIDEO 15'.
VARIABLE MEASUREMENTS. /



WE SURVIVE, WE GET INUNDATED

ACTION DOCUMENTATION /
RAFT CONSTRUCTION AND ARTISANAL DESALINATION SYSTEM. DIGITAL VIDEO 15'.
VARIABLE MEASUREMENTS. /

IN FRONT OF OUR STRANGENESS

MOLTEN CAPITAL RESIDENCY / CONTEMPORARY ART MUSEUM MAC
SANTIAGO, CHILE.
2018

*“In front of our strangeness,
we were told that the machinery ordered for the work
had been lost when the ship carrying it sank.
And this insanity has continued unabated,
estimating that it will delay the work, the way it is done,
half a century”*

“In front of our strangeness”, in five installations or stopovers of a tour, this work points out clues that carry the fragments of a text from the newspaper El Mercurio of 1942. Work by work, the spectator has the opportunity to complete the sentences of a paragraph that talks about the failures of the attempt to open an artificial navigable channel in the south of Chile.

Isthmus of Ofqui, an engineering chimera that was interrupted leaving few explanations and a witness landscape. The denunciation of a reporter 80 years ago serves as a voice to re-enunciate the utopian project, always in danger of being reactivated.

Letters dug in the ground, which make up a sentence, which in turn contains an absent illuminated word. Subtitles that accompany the record of a rugged walk projected on water. A statement that cannot be read as it turns around itself inside an aquarium. An informative sign sinking with resignation in the lagoon of the Quinta Normal Park.

Mobile, submerged, elusive words. Encrypted messages that go through the effort/result equation in different ways. What has been done, what has been thrown away, what has been done again; a flow of ambitious intentions and minimal results.

—Pilar Elgueta, project text.





IN FRONT OF OUR STRANGENESS

INSTALLATION AND ACTION DOCUMENTATION /
EXCAVATION OF TYPOGRAPHY IN THE FIELD, DIGITAL PHOTOGRAPHY, INSTALLATION OF 47 WOODEN LIGHT BOXES.
VARIABLE MEASUREMENTS. /



IN FRONT OF OUR STRANGENESS

INSTALLATION AND ACTION DOCUMENTATION /
INSTALLATION OF INFORMATIVE SIGNAGE WITH REFLECTIVE TEXT, DIGITAL PHOTOGRAPHY PRINTED ON ADHESIVE VINYL.
VARIABLE MEASUREMENTS. /



IN FRONT OF OUR STRANGENESS

INSTALLATION AND ACTION DOCUMENTATION /
INSTALLATION OF INFORMATIVE SIGNAGE WITH REFLECTIVE TEXT, DIGITAL PHOTOGRAPHY PRINTED ON ADHESIVE VINYL.
VARIABLE MEASUREMENTS. /



IN FRONT OF OUR STRANGENESS

INSTALLATION /
TEXT SCREEN-PRINTED ON TRANSPARENT GAUZE, FLOATS, WATER, WATER PUMP, GLASS AQUARIUM.
VARIABLE MEASUREMENTS. /



IN FRONT OF OUR STRANGENESS

VIDEO INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL VIDEO LOOP PROJECTION ON STAINLESS STEEL CONTAINER, WATER AND EMULSIFIED OIL.
VARIABLE MEASUREMENTS /

1 / 8 F O R T H E W H O L E

SOLO EXHIBITION / MUSEUM OF VISUAL ARTS MAVI
SANTIAGO, CHILE.
2017

Pilar travels miles after a chimera. She wants to show us, (prove herself?) that the difficulty of the proposed task is not an obstacle big enough as to not go after it. The artist takes us in the odyssey of moving an iceberg, her own iceberg, from her studio in the city center to the place where she could find another, twin, real iceberg, with which to contrast it. It turns out to be an unsuccessful task. Nothing is as expected. But is she expecting anything at all? I don't think so; and then perhaps we, spectators of this feat, think that success might not be there, in the goal, but in the task.

The exhibition "1/8 of the Whole" points to the eighth of an iceberg, which is the part of the ice block that can be seen over the water. We see the artist on a boat, fragile, exposed, with her iceberg in front of the iceberg. It is an extraordinary visual metaphor of the futility of the search for representation in art. She unveils the possibility of failure to reveal it as the engine of her work. Limitation is understood as the generating impulse to manage to resume over and over again the unanswered question of contemporary artists in the face of reality. The myth of Sisyphus

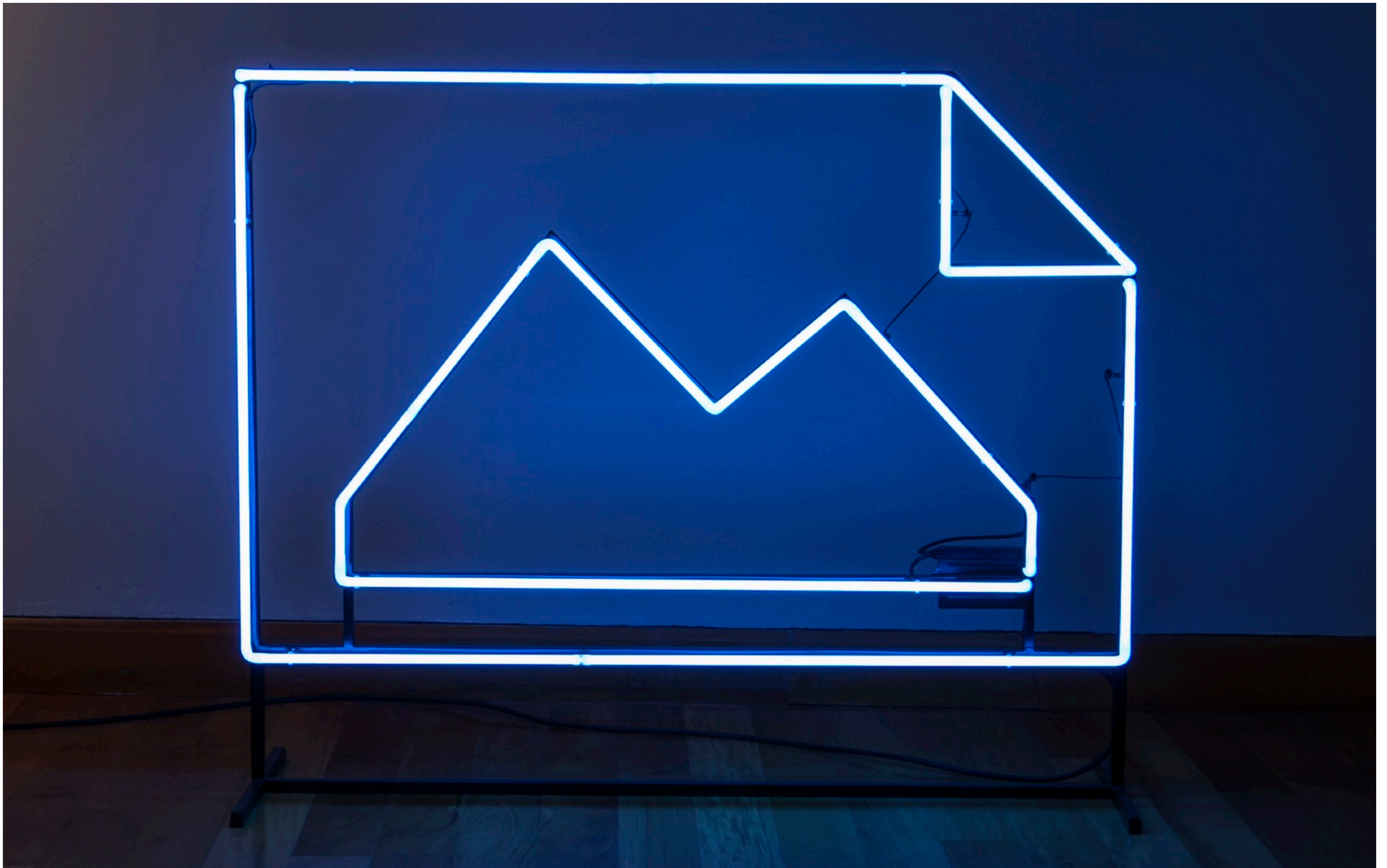
—María Irene Alcalde, curatorial text.

This three projects arises from a reflection on the construction of the image: the image as a resource is not totally satisfactory and that intrinsic lack is what interests me as a production material, both on a philosophical and plastic level, because it makes clear the fragility of our abilities to represent the experiences we live and transmit them to others. ".JPG" refers to that search, the compression of an image file in .jpg format brings with it a gain and a loss: the image becomes transferable, maneuverable, but it loses its original quality. The image wears out in order to travel. A neon structure containing an icon, an icon containing an image, an image containing a potential landscape; thus, the work works around an opposition: the accessibility of the icon and the unapproachability to the landscape. "TransFig 1" is a work around the mediation and degradation of landscape images -by means of old photocopiers- and the subsequent materialization of their results in a gif and a video installation. The small errors of each transfer are massified, generating changes in the image, which on a large scale ends up creating elusive, degraded or transfigured images.

"For the Whole" is a dual installation that involves the audiovisual record of an action consisting of the transfer and positioning of a pictorial object through different natural scenarios and the presence of the same object as an exhibition piece after the recorded action. Its title, "For the Whole", makes reference to synecdoche, the figure of speech in which a part is made to represent the whole or vice versa, as in "the tip of the iceberg", commonly used to refer to that which is not seen or is hidden, but which is outlined by a small fraction of itself. An oil painting that represents "the tip of an iceberg" on a transportable support makes a journey in search of the other part that completes it, the "whole", its context. That "part of the whole", the tip of the iceberg, consists of a failed, yet valid, attempt to capture the totality of a territory. Is the existence of the whole iceberg necessary to validate the small fraction we manage to see, or viceversa?

—Pilar Elgueta, project text.





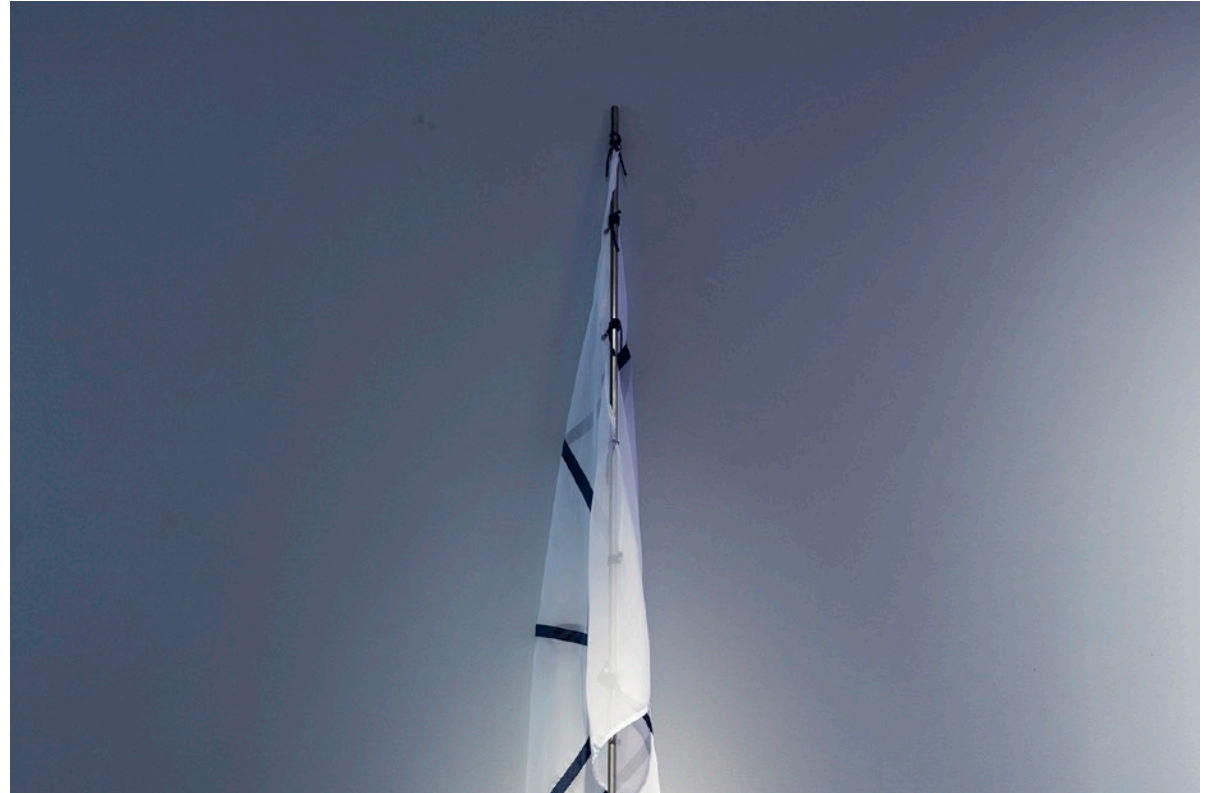
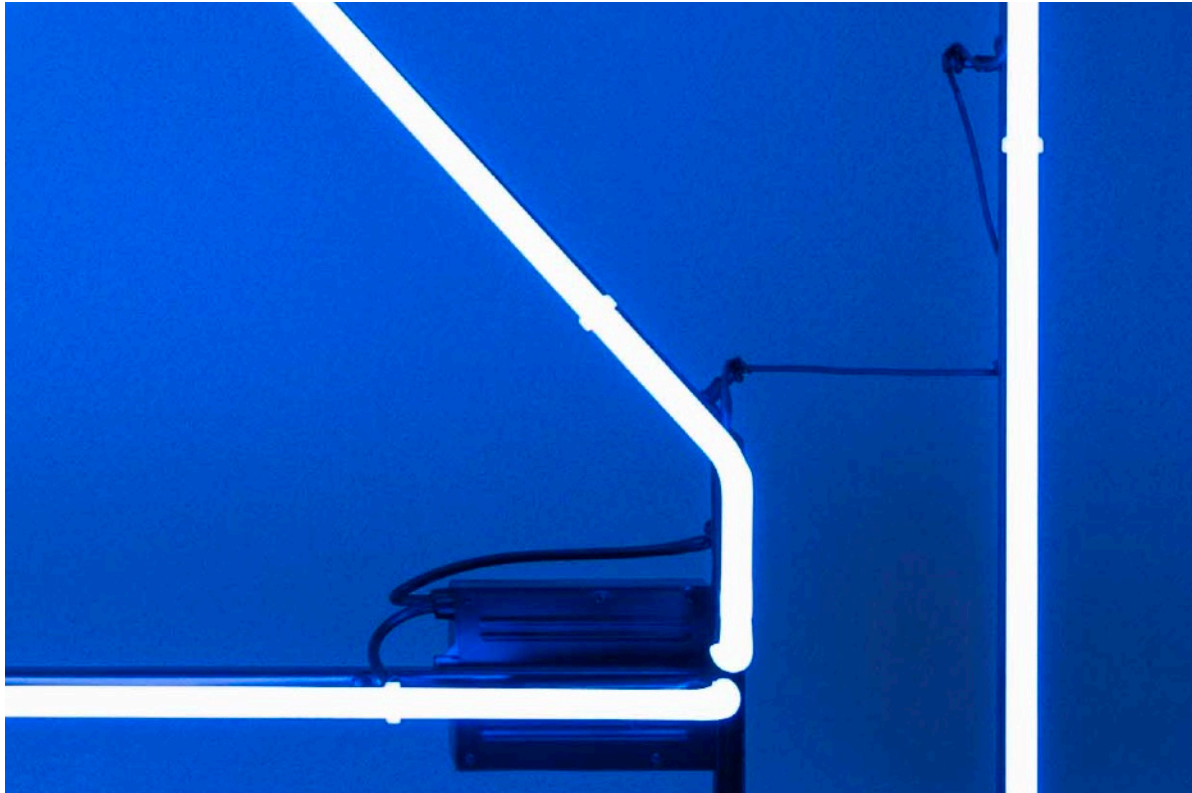
.JPG

INSTALLATION AND ACTION DOCUMENTATION /
BLUE NEON AND IRON STRUCTURE, GIGLÉE PRINT OF ANALOG PHOTOGRAPHY, FLAG.
9' H18, HD AND FULL HD VIDEO LOOP ON SCREEN.
VARIABLE MEASUREMENTS /



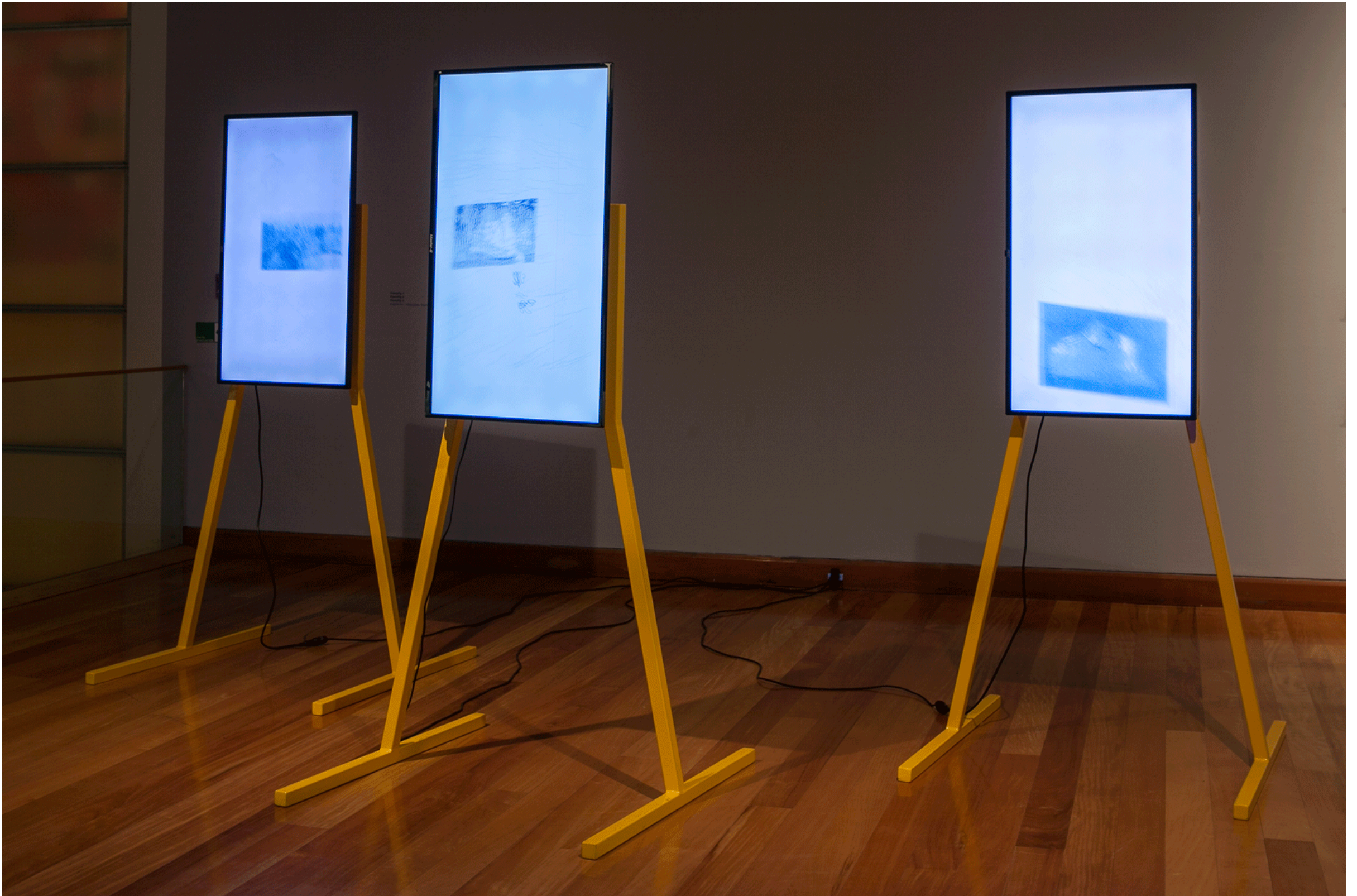
.JPG

INSTALLATION AND ACTION DOCUMENTATION /
BLUE NEON AND IRON STRUCTURE, GIGLÉE PRINT OF ANALOG PHOTOGRAPHY, FLAG.
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.JPG

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VARIABLE MEASUREMENTS /



TRANS FIG 1

INSTALLATION /

3 VIDEO ANIMATION, SCREENS ON PAINTED IRON STRUCTURES.

60 GICLÉE PRINTS ON METALLIC PAPER BETWEEN GLASS, IRON SHELVES.

VARIABLE MEASUREMENTS /



TRANS FIG 1

INSTALLATION /

3 VIDEO ANIMATION, SCREENS ON PAINTED IRON STRUCTURES.

60 GICLÉE PRINTS ON METALLIC PAPER BETWEEN GLASS, IRON SHELVES.

VARIABLE MEASUREMENTS /



FOR THE WHOLE

INSTALLATION AND ACTION DOCUMENTATION /
OIL ON LINEN, IRON STRUCTURE, DIGITAL VIDEO PROJECTION.
VARIABLE MEASUREMENTS /



FOR THE WHOLE

INSTALLATION AND ACTION DOCUMENTATION /
OIL ON LINEN, IRON STRUCTURE, DIGITAL VIDEO PROJECTION.
VARIABLE MEASUREMENTS /



FOR THE WHOLE

INSTALLATION AND ACTION DOCUMENTATION /
OIL ON LINEN, IRON STRUCTURE, DIGITAL VIDEO PROJECTION.
VARIABLE MEASUREMENTS /

*T H R E E W A Y S T O F A I L
I N F R O N T O F A L A N D S C A P E*

FIRST AWARD-WINNING WORK IN THE #10 VERSION OF THE MUSEUM OF VISUAL ARTS MAVI YOUNG CONTEMPORARY ART PRIZE, AND PART OF THE COLLECTION OF THE MUSEUM OF VISUAL ARTS MAVI.

GROUP EXHIBITION / MUSEUM OF VISUAL ARTS MAVI
SANTIAGO, CHILE.
2015

I investigate ways to describe the limitations of representation from the standpoint of representation.

The experience of the world surpasses us and collapses our systems. Many times, we are only capable of capturing a small fragment, the part of a whole, the shabby metaphor of the tip of an iceberg.

In “Three Ways of Failing in Front of a Landscape” I install a new oil landscape, on an abandoned advertising poster stand, and then I photograph this montage.

These three representations stand as a series of empty attempts; an abyss. In the background, the immovable natural environment boasts of its victory.

—Pilar Elgueta, project text.



THREE WAYS TO FAIL IN FRONT OF A LANDSCAPE

INSTALLATION AND ACTION DOCUMENTATION /
DIGITAL PHOTOGRAPHY, IRON STRUCTURE LIGHT BOX, LED SYSTEM.
220 x 110 CM /

