

Paulo he married for the second time and raised a family. There he participated in the local modernist movement that burst into the scene with the Modern Art Week of 1922. However, Segall had visited the country before: it was in 1913, when he presented in São Paulo and Campinas a selection of his works, an event that is acknowledged as a significant antecedent for Modern Art in Brazil.

LISBETH REBOLLO GONÇALVES

SANTIAGO DE CHILE / CHILE

Fernando Prats

Galeria Patricia Ready

It all begins with a brief essay by Gabriela Mistral: "In the condor and the deer of our national emblem, Chileans have an uncommonly expressive symbol, one that touches on two different aspects of the spirit: strength and grace." Using the two local species that are Chile's national symbols, Mistral was subtly giving us her view of Chilean identity. Fernando Prats appropriates this strategy. The Andes mountains, condors, and the stars are the co-authors of this solo exhibition. And the vehicle for it is poetry.

Prats' video *Carnaza de la poesía* ("Poetry's Carrion") is highly suggestive. A group of condors feed on animal carcasses. Among them, strewn on the ground, are poem verses that refer to local landscapes, written by Chilean authors—most of them dead, including Mistral. The metaphor "poetry's carrion" is rendered literal. A metaphor for those who, in the present, take advantage of the legacy of artists from the past? In her essay, Mistral described herself as more deer-like than condor-like. Had she seen this exhibition, she would have eagerly confirmed this self-assessment. The video is in good company: large drawings—if they can be called that—created by the actions of the birds' flapping wings, air, and smoke. What remains are gestures, traces of the passage of nature that reveal motion and a lost vitality.

Fernando Prats. *Cordillera Dentada* (Jagged mountains rage), 2015. Model of bronze and gold, maxillary arch and mandibular. Variable dimensions. Credits: Vicens San Nicolás.



A kind of radiography hanging on the gallery wall in sets, placed like clothing in a store. Saliva, blood, and dust are among the elements with which Fernando Prats collaborates. His intervention is limited to placing the supports on which nature is to have an impact, or to adjusting the frame in order to record the exercise. And we move from a "from below" to a "from above".

In the series *Mapa mudo de los Andes* ("Mute Map of the Andes"), the artist rolls up his sleeves. The traces left behind by smoke and air reappear, yes, but here Prats uses oil on the photographs and the paper. The result is a series of images that resemble defective smartphone or computer screens. Equivocal and suggestive visions. Prats carries this maximal economy of means into another video, *Poema invisible* ("Invisible Poem"): via digital manipulation, he transforms the Andes by playing with their symmetrical reflection in a fluctuating figure, a slash in the sky. Chile, land or poets. Poetry of the land. And from its highest elevation, the Andes, we move toward an endless ceiling: the sky. A gigantic portrait of the night sky above the mountain chain.

Not everything here is large-scale. There are also small objects that help us find the point of coherence for this "poetry carrion". *Cordillera dentada* ("Serrated Cordillera") is a model, in bronze and gold, of an open set of jaws. An artifact (in the manner of Nicanor Parra) that connects the human and the natural.

Fernando Prats returns to Chile bringing with him a series of works that move back towards the essential. In his career we can identify a logical trajectory—if exploring such extreme regions implies anything as evident as that—and an evolution that begins with the primacy of texts over images. In this body of work, the letter is ahead, be it in those feasting condors (guided by the stench of poetry) or in the poetic object with the golden teeth. This is the Word made into art. The smoke and oil that sketch on paper the repeating shape of an "H" give us a possible key: more deer (*hemul* in the local terminology), less condor.

JUAN JOSÉ SANTOS

Benjamín Ossa

Galeria Artespacio

Eleven red ghosts. Eleven materializations of something that existed in the past. Eleven deformed apparitions levitating in the gallery space. Benjamín Ossa considers time: there is no way to waste it. Neither is there a way to capture it.

The series Ossa presents in the exhibition space are diverse, yet they all share a communicating thread: light and time. Hanging from the ceiling in the first gallery are eleven sculptures, the result of an action that remains documented in a photographic series. In this series we see the artist, clad in a welder's outfit and gear, manipulate at great cost a piece of flexible material until it takes the shape we see in the sculptures. Suspended, the sculptures produce a sensation of suspense. They are the congealed, static regression of an action registered in black and white. A colorless snapshot: it could have been taken at any point during the past century. Hence the idea of connecting those "empty garments" with a visit from the past. The proposal is titled *A 250º en 1:30 segundos* ("To 250º in 1:30 seconds"): it refers to the temperature at which Ossa molded the material and the time it took him to do it.

In the second gallery we find several ways of engaging the same problem. In a series of Polaroid photographs, Ossa recorded light as it shifted over a 24-hour period (Monday, November 9th, 2015). The location was the Atacama desert, where light is extreme. The artist's