

FERNANDO PRATS NATURE PAINTINGS

14.11.2018 - 25.01.2019

Puerta Roja, Hong Kong

FOREWORD

Since 2010 Puerta Roja has strived to build a cultural dialogue and uncover hidden narratives between Hong Kong and its Latin American and Spanish artists. Fernando Prats' motivations can be traced back to the rugged topography, intense weather and telluric forces of his native Chile. Linking to the profoundly rooted Taoist beliefs in relation to the destructive and creative balance of nature, as well as an understanding of the invisible connections in our universe, Prats' work comes to life in Hong Kong, where, despite its urban façade, the power of landscape and climate is ever-present.

Prats echoes Puerta Roja's philosophy by marrying a profoundly intellectual and conceptual discourse with a poetic and robust aesthetic. Since representing Chile at the 54th Venice Biennale, Prats has reached international acclaim for devising a brand new and deeply personal pictorial system. Reflecting his focus on the study of environmental conditions, for the Biennale in 2011, he presented three projects documenting his expeditions and ventures, including the Antarctic and areas affected by earthquakes and volcanic eruptions in Chile. In the same year, and in recognition of his daring journeys, Prats would exhibit at the Espace Culturel Louis Vuitton collective exhibition *Somewhere Else*, pursuing the idea of travel as a powerful mean for "expeditionist" artists. From the practice of creating works outside of a conventional environment, the artist has developed a process far removed from the instruments of the painter, producing unconventional and unpredictable images generated by nature. The artist records natural actions on smoked surfaces, ranging from movements of animals, to powerful waves, seismographic vibrations and even imprints of geysers shooting water from the ground (an intervention possible thanks to the Guggenheim Fellowship).

In his renowned *Paintings of Birds* series, featured at Puerta Roja's *Nature Paintings* exhibition, the artist's hand gives way to the free and fleeting beating of the bird's wings making a rhythmic and majestic imprint on the smoked surface. The motion of the bird is frozen in time through a process in-between abstraction and sequence photography, capturing a linear pattern of movement that is both controlled and random. The artist builds a structure around the canvas, allowing the birds to fly freely between a net and the flat surface of the support. While the marks themselves are produced erratically in a matter of minutes, the conditions in which the imprints are created are carefully orchestrated by the artist – a constant motif demonstrated in his many series of works and arduous creative expeditions.

The exhibition also points to the artist's environmental bearing by including action paintings produced with wild Andean Condors that today are an endangered species. I believe Prats' body of work is relevant, now more than ever, as we continue to face sombre ecological prospects. Art is an important vehicle to address such issues and Prats' work unravels a new perspective on the relationship between human society and the ecosystem. To further pursue this perspective and accompanying the exhibition, the artist will be live-painting a new work from the Paintings of Birds series at the Hong Kong Art Gallery Association's Symposium at Asia Society, Looking Up: Remapping Hong Kong's Art Scene in the Era of New Connectivity and Ruptures. In the spirit of Puerta Roja's commitment to its Hong Kong roots and in recognition of Prats'

focus on raising awareness of human connection to the environment, the resulting work will be donated to the fund-raising efforts of The Nature Conservancy in Asia Pacific. I am deeply grateful to the Board of the Hong Kong Art Gallery Association, Ms. Alice Mong, Executive Director of Asia Society Hong Kong Center and to Mr. Moses Tsang, Global Board Member and Co-Chair of the Asia-Pacific Council of Directors of The Nature Conservancy, for making such a performance and resulting contribution possible. I am also grateful to Caroline Ha Thuc, one of the most influential curators in Hong Kong today for her insightful views on Fernando Prats' deep philosophical, intellectual and spiritual connection to Asia.

ADRIANA ALVAREZ-NICHOL, 2018

Founder of Puerta Roja and Co-President of the Hong Kong Art Gallery Association

"Isn't that precisely what the artist is, who has understood that "elsewhere" there is nothing else to see, but that with which we are already familiar, and which we maintain mechanically in its conditions of visibility – or rather invisibility? What we are missing, most of the time, is not the other, but ourselves: doubting our world, and looking for a meaning to life, we sometimes believe we will find it at the other end of the earth, anywhere and almost anyhow. But whoever has truly undertaken this journey – of which art is perhaps the most accomplished form – knows very well that, fundamentally, elsewhere is always here, and that others are its closest and most distant face, the first question that makes us want to discover and to construct new worlds."

GILLES R. TIBERGHIEN, 2011

Philosopher
Prelude to Somewhere Else
L'Espace culturel Louis Vuitton, Paris



WANDERING WITH NATURE FERNANDO PRATS

CAROLINE HA THUC, HONG KONG, 2018

Curator and Art Critic

"Only bugs can be bugs because only bugs can abide by Heaven." Only animals know how to act like animals because they know what Chinese philosopher Zhuangzi calls Dao, or the Way: contrary to human beings, they do not struggle against their nature and do not attempt to control or instrumentalize it: they just spontaneously follow their purposeless mode of existence. In that respect, they are superior to human beings.



Action Chaitén, 2009

Embracing their energy, listening to their voices or recording their quivers and flights while withdrawing one's personal breath and agency might have been perceived by the philosopher as acts of wisdom, at least as a step toward freedom. This is precisely what Fernando Prats attempts to do.

Prats is not a Chinese monk nor a philosopher, but his conception and practice of art are somehow very close to Zhuangzi's philosophy. The Chilean artist, born in 1967 in Santiago de Chile, draws his inspiration from the nature that has always surrounded him and from a deep feeling that nature makes one with human beings. According to him, this feeling is inherent to Chilean people who are constantly interacting with a telluric and picturesque geography, caught between the Andes mountains, volcanoes, an immense coastline, vast deserts, multiple forests and the polar Antarctica. Prats aptly quotes the Chilean poet Nicanor Parra (1914-2018): "we believe to be a country, but the truth is that we are just but the landscape."

Visiting the Department of Geology at the University of Chile, Prats noticed on the desk of a geologist a blackened paper featuring thin lines zigzagging and oscillating: it was a seismogram made from smoked paper that had recorded the 1960 earthquake in the Chilean city of Valdivia, the most powerful earthquake ever recorded. From that decisive moment, the artist started to use smoke in a ceaseless quest to capture the multiple forms of living energy as they manifest themselves spontaneously. Smoke, for him, refers to his childhood in Santiago, constantly covered by pollution. Metaphorically, it is also what connects the earth with the sky, an ephemeral and formless sign that would reach the celestial spheres and elevates the human mind. In his early works, Prats engaged himself in many mystical artworks embedded in the Christian tradition, but his sculptural columns have been transformed into smoke as he probably found his own emancipatory path toward spirituality.

Working like an alchemist over a fireplace, Prats blackens papers and canvases with a dark smoke that will later be erased by the chosen elements involved in his paintings. The artist used smoke before, usually combined with graphite, in more formal compositions. This time, from the 2001 series called Affatus, he abandoned the traditional artist's gesture and experimented with new ways of painting, throwing stones on the smoked paper, painting with a lamb's heart, human hair or with his own tongue. Progressively, he let go his own agency to open up the act of creation, inviting living creatures to interplay: grasshoppers, worms and birds but also sea water or vapor entered the territory of Prats' painting and left their own traces on the paper. By opening himself to the world, the artist thus absorbs the manifestations of the superior order of nature and simply reveals them without passing judgement.

In this way, Prats hung his smoked paper above fumaroles in the Tatio geothermal fields in Chile in order to seize sulfuric vapor (2006), along steep cliffs to capture the breaking of the waves in Grand Canary Island (2009) or let them absorb the salt crush from the Atacama Desert (2012). When it comes to recording the traces of a natural catastrophe, the artist reaches out to the elements but remains distant, humbly rubbing remains from an earthquake, applying his paper on the faults, broken windows, rubble, photographing the disasters and keeping marks of the human presence before it disappears.



In 2009, for instance, he did a series of 53 interventions in Chaitén, Chile where a severe volcanic eruption took place, provoking ash emissions and seismic activities. The town was coated with ash and Prats engaged himself within the natural elements that devastated the landscape.

His process of work is very similar here to photography as he produces both positive and negative images, turning visible edges, outlines and imprints but also revealing the absence, voids and missing parts. There is no materiality anymore, only traces of a transitory, contingent and sometimes invisible presence. Indeed, each artwork offers a fascinating balance between wholeness and emptiness: the manifestation of nature is fully revealed, yet it retains its part of mystery. The artist does not distort reality, he observes and creates the conditions for its revelation. This process does not attempt to forgo art in favor of a natural and contingent gesture but to include the natural gesture within the process of art itself.

"There were four things from which the Master was entirely free. He had no foregone conclusions, no arbitrary predeterminations, no obstinacy, and no egoism." For Confucius, the wise man has no idea because he is open to any: he perceives the world without any preconceived idea, without projecting himself. Prats strives to share with him this openness, and humility, accepting and adapting to the world and looking at it without any specific requirement or expectation.

Prats conceives of his painting through the concept of "pictorial geo-logic", a notion implying an active and mobilized surface, and, indeed, seismograms are the records of ground vibrations and displacements caused by seismic waves but also measurements of the energy generated by the earth. The Chinese have created a term that also could be applied here as it associates the wind, or breath, with the visible: breath-image (qi-xiang). When the wind blows, the herbs bow says Confucius: we are here at the frontier between the visible and the invisible, but also at the source of life. The wind is indeed what bring impetus and what conveys the vital energy or qi. In the Paintings of Birds, the birds' feathers create that breath, they animate the inanimate and generate, in the painting, an atmosphere of breath-image.

For this series, Prats operates in a more private space, leaving one or several birds flying freely around the canvas: the slightest movement of their feathers removes the smoke from the paper and creates a form that exactly embodies their fugitive impulse. A shape arises, as if an internal organization came to being, yet the composition remains open, abstract, developed in infinite variations. In some parts of the work, one recognises easily the outline of a wingbeat, the friction of a plume, but in other parts lines are creating unfathomable shapes. Laozi said "the great image has no form" and he probably meant that it contains all possible forms. This variety and un-determination can be seized when comparing the different works from the series, each one bearing a specific rhythm and flow of energy, each one nevertheless so unique and multiple at the same time. Signs of a peaceful wandering or marks from violent bursts: beauty and violence coexist and complete each other.

¹ Confucius, Analects 9

² Cited by François Jullien, La philosophie inquiétée par la pensée chinoise, Seuil Paris 2003 p.325



From the overlapped and entwined layers of strokes, one can imagine the outlines of mountains, the contours of rivers or the imprints of a growing vegetation. There are no spatial limits to these landscapes as they seem to constantly exceed their framwork. To a certain extent, the form captured by the smoke is an emancipation of the form as it allows it to grow, transform and to embody all possible forms.

The movements of the birds permeate the paper, giving the impression that the work will continue to change by itself, just like a living being. Paradoxically, each work is related to a precise event or a dated action, therefore being strongly rooted in a "here and now", yet it also emerges as a passage with no beginning and no end.

The act of performance is crucial for Prats as he always physically engages with his work. According to the chosen location, the artist selects relevant species that would best respond to the specificities of the territory: from massive birds such as the Andes condor, fast birds such as racing pigeons to birds like canaries, each one expresses its own impetus and temper. Working as a team, he guides them while respecting their freedom and, somehow, trusting their instinct. Within a short and fragile time-span, the artist and the birds enter in resonance. The wings expand his hand and go beyond it, while a reality emerges. Like the brushstroke of traditional painters, each trace is unique and irreversible: what is done cannot be undone. Prats' attitude resembles the gesture of the literati artist who was unable to undo what he had executed. Behind the artist's gesture, one can feel a sense of moral responsibility.

The term Affatus refers to a theory by Ramón Llull (1232–1316), a Catalan poet and mystic from the Middle Ages who invented a sixth sense, located between the palate and the tongue, where air circulates. It is reportedly the means through which animals communicate with each other, and also the potentiality by which human beings articulate their thoughts and connect with each other and with the world. In particular, it allows people to name things and objects around them. This act of naming combined with the marks left on smoked paper and the systematic recording of natural events epitomize an act of writing. Indeed, the entangled white lines and traces resemble an original script.

According to Chinese mythology, writing is not made up of arbitrary signs but composed by natural representations of phenomena and by their expressions. The inventor of writing is Cang Jie, a hero who had four eyes and who worked as a diviner for the Emperor. One text from the Tang dynasty says that he used two of his eyes to observe the sky, and the other two to look at the earth, combining his visions to reflect on the unity of the world.³ It is actually said that it is by observing the traces made by birds and by wild animals that he had the idea of inventing writing, which means that the animals showed him the way to a language of signs.

In Prats' Paintings of Birds, the feathers resemble brushes that would dance on the paper, whirling and fluttering around, alternatively combining gentle touches with larger traces, thin or thick circular movements according to the part that touched the surface, from the tip to the bottom of the wing. Each sign is autonomous but seems included in a circulation of movement: there is continuity within the discontinuity. The rhythm and shapes of the brushstrokes expose the intimate nature of the birds, their vital energy and deep essence. The animals are indeed taking possession of the space, imposing their scale and mode of being. They produce both a writing and a landscape.

Prats allows this specific language to manifest, turning visible the hitherto hidden sources of their sensations and innate ways of being.

When a man has freed himself from a desire-based existential mode and conventional values, and thus embraces the Way, he stops struggling with deliberate action and becomes one with Nature, following spontaneously its path and responding to its natural flow. He wanders in the world, open and mindless, instinctively enjoying life and melting with the elements. This is often the life of artists who know how to listen to nature and to their inner nature, conscious about the deep unity that connects them and allows them to go beyond their mere human condition. The art of Prats is an art of disclosure: revealing this intimate relationship between things is a way to expose the invisible forces of nature and to let the flow of the world come in. His practice functions like a mirror that would embrace everything without retaining anything but the beating of a wing and the breath of the Earth.

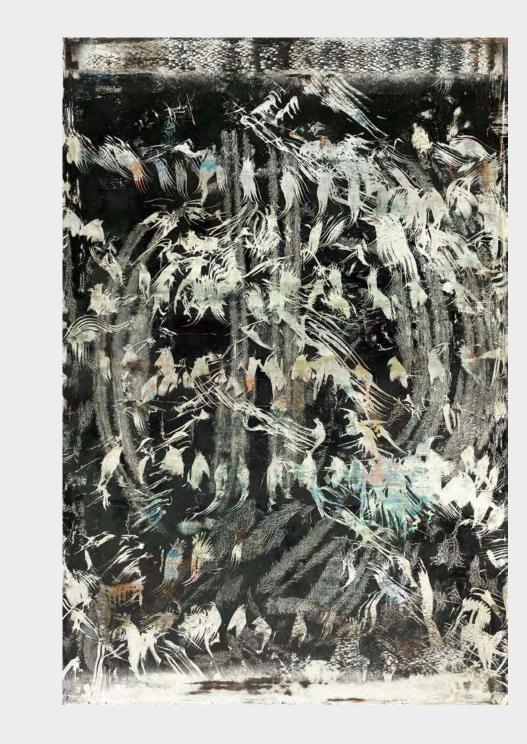


Fernando Prats, Bird Action, La Gallera, Valencia, Spain, 2009

³ Shuduan by Zhang Huaiguan quoted by Jean-François Billeter, Essai sur l'art chinois de l'écriture et ses fondements Allia Paris 2010 p.263



Seismogram corresponding to Fernando Prats' recordings on smoked paper taken at the Cerro Santa Lucía Seismological Station during the largest Earth event ever recorded using an instrument: the 1960 earthquake in southern Chile, the fault-displacement zone which stretched from the Arauco Peninsula to the Taitao Peninsula.



Bird Painting Smoke, bird wing-beat on canvas 190 x 130 cm 2016



Bird Painting Smoke, bird wing-beat on canvas 195 x 130 cm 2016



Installation shot: Carnaza de la Poesía (The Fodder of Poetry)
Galería Patricia Ready, Santiago, Chile, 2016







Condor Wing Flap, Smoke, condor wing on paper, 223 x 150 cm each, 2015-2017







Condor Wing Flap, Smoke, condor wing on paper, 223 x 150 cm each, 2015-2017







Left: **Spit,** Smoke, saliva on paper, 223 x 150 cm, 2015-2017

Center & right: Condor Wing Flap, Smoke, condor wing on paper, 223 x 150 cm each, 2015-2017



"An important aspect of my work is the direct link to the territory. There is a symbolic relationship between my native Chile and Asia, and particully Hong Kong, which arises from the ruggedness of the mountainous landscape and the forces of the sea, as well as from the impact of natural catastrophes and their correlation with the contemplation of time. Presenting my work for the first time at Puerta Roja in Hong Kong provides a continuity to my work, which reflects my understanding of nature as an active source of energy in constant movement.

The imprint of the birds is captured with the sensitivity of the smoke, turning the action into a receptacle of live energy. When you create a painting with the beating of the birds' wings, what you see is the design of flight, a symbol, and an act of de-composition, where the birds' action becomes a trace of memory, a record and a form of language."

FERNANDO PRATS, 2018

Bird Painting for a Private Resident 2016, still images from action video





Painting of Birds
Oil, smoke and bird wing-beat on paper
150 x 111 cm
2015















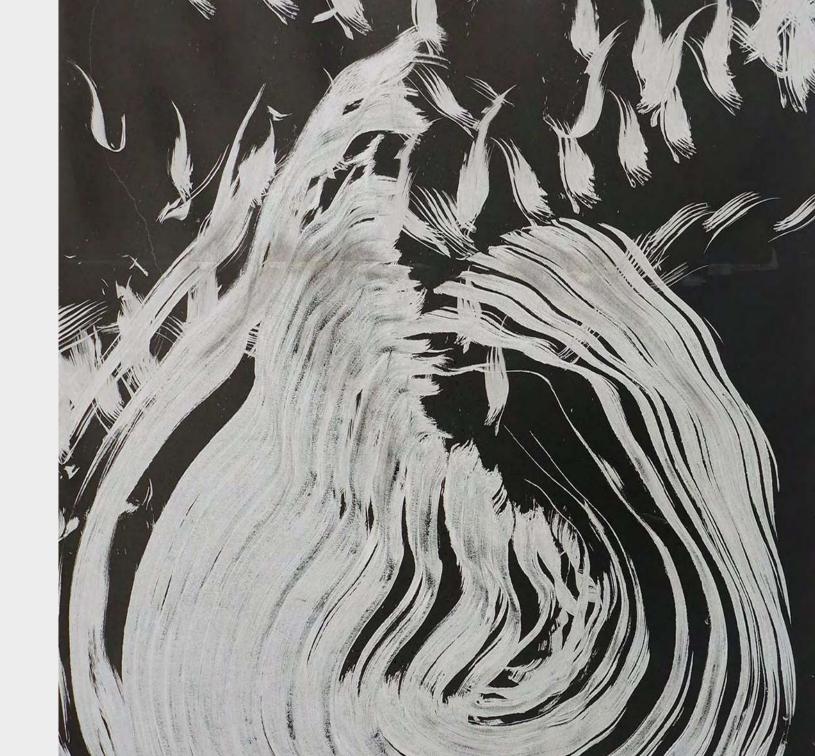


Affatus series: 5, 16, 7, 12 Smoke and bird wing-beat on canvas 73 x 96 cm 2018





Painting of Birds
Smoke and bird wing-beat on paper
152 x 111 cm
2014





Affatus series, Smoke, oil, (air) and bird wing-beat on paper, 42 x 30 cm each, 2015-2018

"Fernando Prats is the perfect example of a contemporary artist who is capable of keeping the marvelous paths of painting open, without clinging to established dogmas or following the current trend of an ultimately decorative hybridization. With incredible lucidity, he has resumed the notion of painting as event without returning, in a Mannerist way, to the passion of dripping. What is certain is that the horizontal territory around which Pollock did his "choreography", as the photographs of Hans Namuth made overly clear, was simultaneously a physical support and an imaginary territory for projections of an unconscious nature."

FERNANDO CASTRO FLÓREZ, 2009

Art Critic excerpt from Thinking the Outside, Catch on the Fly







Left: **Affatus 2**Right: **Affatus 3**Smoke and bird wing-beat on canvas
195 x 130 cm
2018



Painting of Birds Smoke and bird wing-beat on paper 222 x 150 cm 2014







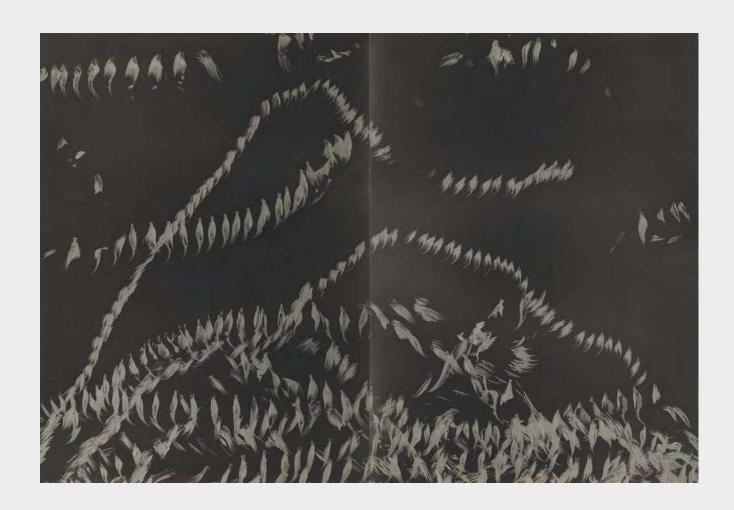
Painting of Birds Smoke, bird wing-beat on canvas 195 x 260 cm 2015



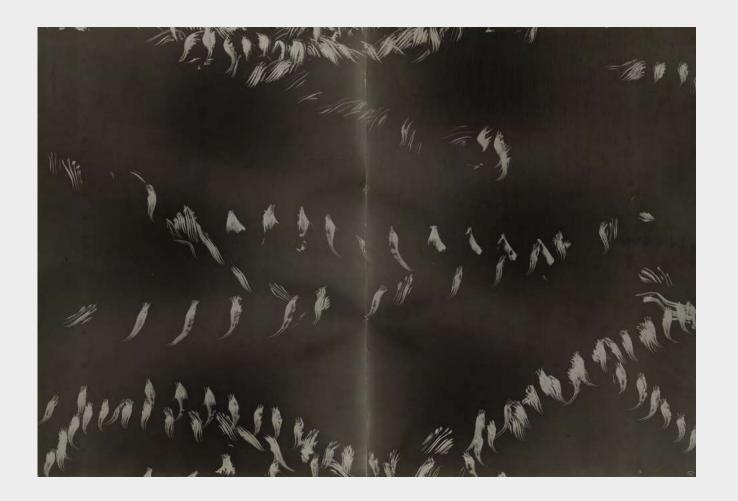


Left: **Painting of Birds** Smoke and bird wing-beat on paper 150 x 130 cm 2014

Right: **Painting of Birds** Smoke and bird wing-beat on paper 146 x 106 cm 2014



Painting of Birds for a Private Residence 16 (includes video) Smoke and bird wing-beat on paper 178 x 261 cm 2016



Painting of Birds for a Private Residence 18 (includes video) Smoke and bird wing-beat on paper 178 x 261 cm 2016

FERNANDO PRATS

b. 1967, Santiago, Chile

Since representing Chile at the 54th Venice Biennale, Fernando Prats has reached international acclaim for devising a new and deeply personal pictorial system. Far removed from the instruments of the painter, his process generates unconventional and unpredictable images.

Prats records on smoked surfaces fleeting natural actions, from the movements of animals, powerful waves, seismographic vibrations and even imprints of geysers shooting water from the ground (an action made possible through the Guggenheim Fellowship). French theorist Paul Ardenne, describes Prats work as initiating "a new way of painting", exposing not only the beauty of nature but also the violent and destructive reality of our fluctuating environment.

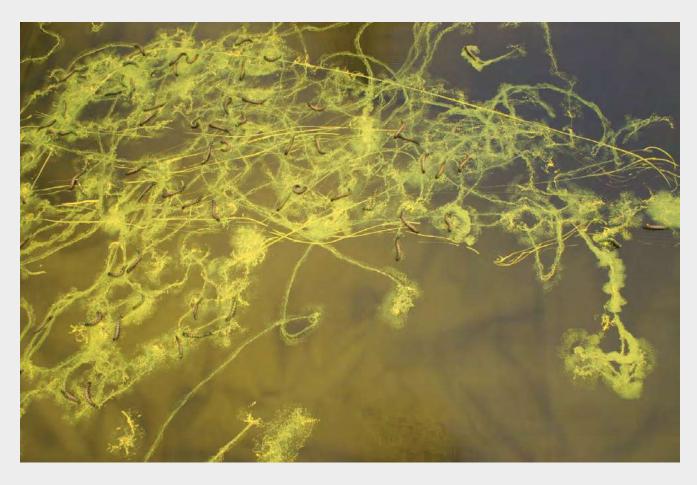
For his Paintings of Birds series, to be presented for the first time in Hong Kong during his solo exhibition at Puerta Roja Nature Paintings in 2018, the artist's hand gives way to the free and fleeting beating of the bird's wings making a rhythmic and majestic imprint on the smoked surface. The motion of the bird is frozen in time through a process in between abstraction and sequence photography, capturing a linear pattern of movement that embodies the organic order in nature.

Although Prats has been based in Barcelona since 1990, his work is deeply connected to the telluric conditions of Chile. For the 54th Venice Biennale, Prats represented Chile with three projects: Gran Sur (2011), 03:34:17 (2010) and Acción Chaitén (2009). Gran Sur documents Prats' expedition to the Antarctic and was placed at the front of the National Chilean Pavilion. In the two-accompanying works, Prats ventured to areas in Chile recently affected by natural disaster. In 03:34:17 he collected traces of the aftermath of an earthquake in 2010, while in Acción Chaitén he focused on the impact of the 2008 volcanic eruption of Chaitén.

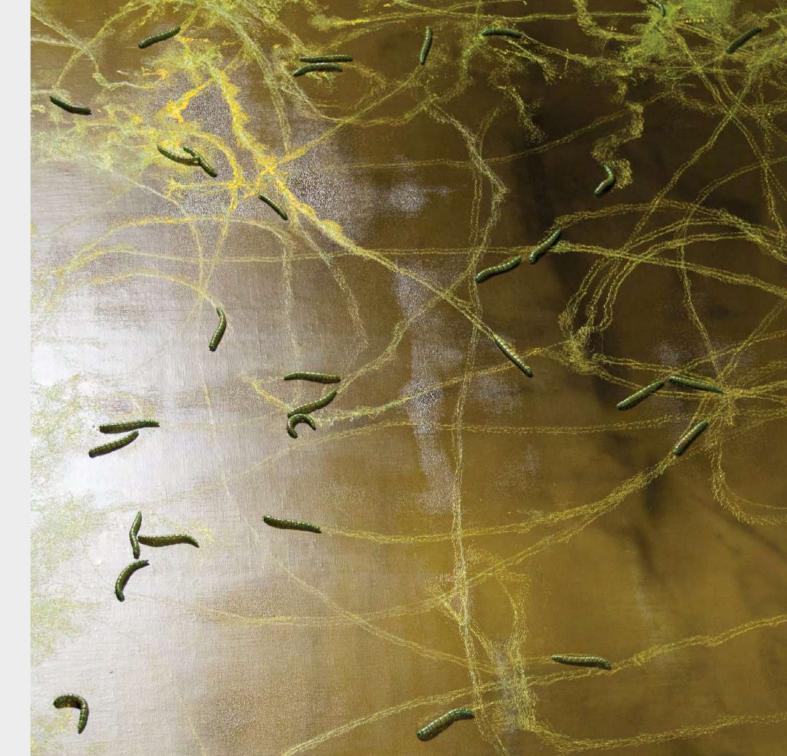
Fernando Prats trained at the Escola Massana Barcelona, the University of Chile, and the University of Barcelona. Prats rose to prominence through his documented expeditions which granted him a place in the 14th exhibition of the Espace Culturel Louis Vuitton, Somewhere Else (2011). Prats' artistic career has been furthered by multiple scholarships and distinctions, among them the John Simon Guggenheim Scholarship (2006-2007), the Kunst-Station Sankt Peter Köln residency in Cologne, an honour scholarship from the President of the Republic of Chile (1997-2000 and 2002-2003), and various other visual art prizes. Prats has also been involved in international exhibitions such as the Poland Mediations Biennale (2012), the Triennial of Chile (2009) and the Universal Water Exhibition in Zaragoza, Spain (2008). He is currently on the selection committee for Venice Biennale Chilean pavilion.

Puerta Roja is proud to represent Fernando Prats in Asia since 2018.





Worms Action, 2015





Tatio Geyser Action, North of Chile, 2006



Smoke fixing process with the artist's formula

SERICALHOMBES PARA VALE ARRIESGADO, POCO SUELDO, PRÍO EXTREMIO, LARGOS MESES DE OSCURIDAD Total, pelgo construte, regreso a salvo dudoso, honor y reconocimiento en caso de éxito:

Gran Sur (The Great South)

Men wanted for hazardous journey. Low wages, bitter cold, long hours of complete darkness. Safe return doubtful. Honour and recognition in event of success.

Neon and iron structure, variable dimensions, Elephant Island, Antarctica, 2011

FERNANDO PRATS CURRICULUM VITAE

Education

1993

Painting Department, Escola Massana, Barcelona, Spain

1996

Bachelor of Art, University of Chile, Santiago, Chile

2000

Master in Painting, University of Barcelona, Barcelona, Spain

Individual exhibitions

2018

Nature Paintings, Puerta Roja, Hong Kong

2017

Acción Medular, MMDH – Museo de la Memoria y los Derechos Humanos, Santiago, Chile

2016

Carnaza De La Poesía, Galería Patricia Ready, Santiago, Chile

2015

Carrion Bait of Poetry, Galería Patricia Ready, Chile

Naturalism, Matthew Liu Fine Arts, Shanghai, China

2014

Vuelo y sobrevuelo, Galerie Analix Forever, Geneve

2013

Todesfuge (Deathfugue), Galería Joan Prats, Barcelona, Spain Acció defensa passiva, Chapel of Santa Agueda, MUHBA, Barcelona, Spain

2012

We were dead, and we could breathe (Paul Celan), Meditations Biennale 2012, Poznan, Poland

Gran Sur, Valparaíso Cultural Park, Valparaíso, Chile

Gran Sur, Espace Croix Baragnon, Toulouse, France

2011

The Birth of the World 1925-2011, Fundación Joan Miró, Barcelona, Spain

Gran Sur, XI Cuenca Biennial, Cuenca, Ecuador

Gran Sur, 54th Venice Biennial, Pavilion of Chile, Venice, Italy

Gran Sur, GAM Centro Gabriela Mistral, Santiago, Chile

Conception Action (Upper River), Picture gallery of the Universidad de Concepción, Concepción, Biobío Region, Chile

2010

Gran Sur, Valparaíso In(ter)ventions, Valparaíso, Chile

Fly, Galería Moro, Santiago, Chile

The Logic of Place, Espai Quatre, Casal Solleric, Palma de Mallorca, Spain

2009

Pintura - Timanfaya - los hervideros, Second Biennial of the Canary Islands, Architecture, Art and Landscape, Canary Islands, Spain

Subduction, Galería Tomas March, Valencia, Spain

Catch on the Fly, Sala la Gallera, Valencia, Spain

Seismography of Chile, Contemporary Art Triennial, Centro Cultural Matucana 100, Santagio, Chile

Gran Sur, SEACEX, Bicentenario de Chile, Valparaíso, Chile

2008

Ecliptic, Galería Joan Prats- Artgráfic, Barcelona, Spain

Gran Sur, Madrid Abierto, Casa de América, Madrid, Spain

2007

Natura Naturans, Galería Álvaro Alcázar, Madrid, Spain

Pilgrimage, Triptych in dynamism, Sagunto, Valencia, Spain

2006

Basho: The Wild Region, Alois M Haas Conferences, Mystical and contemporary thought, Univeristat Pompeu Fabra, Barcelona, Spain

2005

Affatus, Galería Joan Prats -Artgráfic, Barcelona, Spain

2004

From the Cardener River to Antarctica 2001-2004, Museo Nacional de Bellas Artes, Santiago, Chile

2003

Light Well, Centre Cultural El Casino Manresa, Barcelona, Spain

Towards the South Pole, Kunst-Station Sankt Peter Köln, Cologne, Germany

2002

Relief, Galería Joan Prats, Barcelona, Spain

2001

Pathografía, Galería Animal, Santiago, Chile

2000

New Art Barcelona, Galería Joan Prats, Barcelona, Spain

Deambulatory, Vic Cathedral, Barcelona, Spain

1999

Synaisthesis Substantiae, Galería Joan Prats, Barcelona, Spain

1998

Painted Bodies by Prats, Fundación América, Santiago, Chile

1997

Resurrection, Espacio Eclesial Iglesia de la Providencia, Santiago, Chile

1996

Recent work, Galería Antonio de Barnola, Barcelona, Spain

1995

Crypt, Cicle Pandemónium, Espai 13, Fundació Joan Miró, Centre d'Estudis d'Art Contemporani, Barcelona, Spain

1994

Exordium and Crucifiction Series, Galeria Antonio de Barnola, Barcelona, Spain

1993

Exordium and Crucifiction Series, Centre Cívic Sant Andreu, Barcelona, Spain

Group exhibitions

2014

Pure Chile, landscape and territory, Centro Cultural La Moneda, Santiago, Chile

Geographies, Collection CCU, CCU Art Gallery, Santiago, Chile

Neither Created Nor Destroyed, exhibited at home, La Capella, Barcelona, Spain

Presence of Galería Joan Prats, Galería Joan Prats, Poble Nou, Barcelona, Spain

2013

Feria ARCO 13, Art Lima 2013, Lima, Peru

2012

Neither Pain Nor Fear, Contemporary Chilean Art, MEIAC, Extremaduran and Latin American Museum of Contemporary Art, Badajoz, Spain

Arco, Galería Joan Prats, Barcelona, Spain

Voyage / Voyage, A contemporary art déboussolé, Maison de l'America latine, Paris, France 10th Festival of Contemporary Art ART STAYS, Ptuj, Slovenia

2011

Smell, color, chemistry, art and pedagogy, Arts Santa Mónica, Barcelona, Spain

Elsewhere, Louis Vuitton Cultural Space, Paris, France

XI International Cuenca Biennia, Cuenca, Spain

La Biennale di Venezia, Venice

2010

Neither Pain Nor Fear, Contemporary Chilean Art, Galería Blanca Soto, Madrid, Spain

2009

Sismografía de Chile, Trienal de Chile, Santiago, Chile

2008

Water and its contemporary dreams, International Water and Sustainable Development Exhibition, Zaragoza, Spain

Build, live, think, Perspectives of contemporary art and architecture, Institut Valenciá d'Art Modern (IVAM), Valencia, Spain

2002

Transfiguration, Galería Joan Prats-Artgráfic, Barcelona, Spain

Time Flies, Galería Llucià Homs, Barcelona, Spain

2001

Look en route, Centre d'Art Santa Mònica (CASM), Barcelona, Spain

2000

Chile 100 Years of Visual Arts, Third Period

(1973-2000) Transference and Density, National Museum of Fine Arts, Santiago, Chile

Art i Religió, Contemporary Christian iconography, Galería Llucià Homs, Barcelona, Spain

Chileno (1973 - 2000), Museo Nacional de Bellas Artes, Santiago, Chile

1998

One way ticket, Galería Antonio de Barnola, Barcelona, Spain

1996

Airliff III, Museuo de Arte Moderno de Buenos Aires (MAMba), Buenos Aires, Argentina

Evidence Collection, Fundació La Caixa, Barcelona, Spain

Expanded Collage, Galería Antonio de Barnola, Barcelona, Spain

1995

Impermanent Displacements, Fundació Espais dArt Contemporani, Girona, Spain

Biennal d'Art Ciutat d'Amposta, Tarragona, Spain

1994

XI International Biennial of Ibero-American Art of Valparaíso, Galería Municipal de Artes, Valparaíso, Chile

1993

Excursus any Miró, Galería Salvador Riera and Barcelona Art Association, Barcelona, Spain

És quan tanquem que mostrem el nostre homenatge, any Miró, Galeria Berini and Association Art Barcelona, Barcelona, Spain

1992

Petit Museo Provicional, Universitat Autònoma de Barcelona, Barcelona, Spain

Awards and Recognitions

2011

Premi Antoni Gelabert d'arts visuals, Palma de Mallorca

2010

First Prize Ciutat de Palma Antonio Gelabert d'Arts Visuals, Palma de Mallorca, Spain

2006 - 2007

John Simon Guggenheim Memorial Fundation Scholarship, New York, USA

2003

FONDART 2003 Award, Santiago, Chile

2002-2003

Artist resident, Kunst-Station Sankt Peter Köln, Cologne, Germany

1997-2000

Honour scholarship, President of the Republic of the Government of Chile, Santiago, Chile

1994

Honourable mention, Special Award Pilar Juncosa and Sotheby's, Fundació Pilar i Joan Miró, Palma de Mallorca, Spain

1992

First Prize, VII Miquel Casablanca Painting Award, Barcelona, Spain

Petit Museo Provicional, Universitat Autónoma, Barcelona. S

Action and Expeditions

2018

Museo sobre Museo, Museo de Arte Contemporáneo de Valdivia, Valdivia, Chile

2015

Carnaza of Poetry, Cordillera de los Andes, Santiago of Chile.

2014

Memories Mamore, Community of Rosario, Rosario, Bolivia

2013

Nazca Line Action, Nazca, Perú

Twelve Angles Action, Cuzco, Perú

Natura Naturans Action, Cerro la Campana, Universidad Finis Terrae Seminar, Santiago, Chile

2012

You Will See, Raúl Zurita y Fernando Prats' Action, Universidad Diego Portales, Santiago, Chile

The Giant of Tarapacá, Cerro Unita, Huara, Northern Chile

Quillagua Action, Tocopilla, Northern Chile

We were dead, and we could breathe (Paul Celan), Sola River, Vistula River, Lake Rajsko, Auschwitz I, Auschwitz Birkenau II, Lake Villa Harmense

2011

Gran Sur, Elephant Island and Prat Base, Greenwich Island, Antarctic

The Birth of the World 1925-2011, Prat Base, Greenwich Island, Antarctica Concepción Action (Upper River), Picture gallery of the Universidad de Concepción, Concepción, Biobío Region, Chile

2010

03:34:17, Llolleo, Talca, Curepto, La Pesca, Rancura, lloca, Duao, Constitución, Cobquecura, Pelluhue, Dichato, Talcahuano and Lota, Chile

2009

Pacific Ocean Action, The Nazca Plate, Antofagasta, Chile

Painting-Timanfaya-The Geysers, Las Palmas, Canary Islands, Spain

2008

Replicas in Smoke Action, Galería Joan Prats-Artgráfic, collaboration with Ignasi Aballí, Vícenç Altaió, Juan Eduardo Cirlot, Antoni Llena, Perjaume and Carlos Santos, action on smoked paper, Barcelona, Spain

2007

Steam Action-Pictures, New York, USA

2006

Lota Action, Black Beach, facing tilled soil, The Devil's Blast Mine, Concepción, Chile

El Tatío Geyser Action, Machuca, Antofagasta Region, Chile

Salar Action, Atacama, Chile

Open Pit Mining Action, Chuquicamata, Chile

2005

Affatus Action, Artist's studio, Barcelona, Spain

2003

Light well, Action and geological drilling,

La Balconada, Manresa, Barcelona, Spain

Pressurized water opening a hole in the flesh to later disappear, Kunst-Station Sankt Peter Köln, Cologne, Germany

2002

Freeze, action performed over the Collins Glacier in Chilean Antarctic Territory, from the work From the Cardener River to Antarctica.

2001

Altitude, action performed inside The Cave of Saint Ignatius, from the work From the Cardener River to Antarctica. Manresa, Spain

To go, action performed inside The Cave of Saint Ignatuis. From the work From the Cardener River to Antarctica.

Cardener, action performed on the Cardener River, from the work From the Cardener River to Antarctica.

1999

K2-Kenosis, documental action performed in the artist's studio, Barcelona, Spain

ABOUT PUERTA ROJA

Founded in 2010 by Adriana Alvarez-Nichol, Puerta Roja pioneers the promotion of established and emerging contemporary Latin American and Spanish artists in Asia-Pacific. Puerta Roja's programme focuses on expanding the understanding of Latin American artists' contribution to the development of global art movements, selecting artists whose discourse remains relevant to Asia Pacific.

Its exhibitions have introduced masters' works from South American Geometric Abstraction, Op and Kinetic Art to Mexican Modernism such as Soto, Tomasello, Siqueiros and Carrington. In 2017, the gallery presented the first commercial exhibition of Carlos Cruz-Diez in Asia. Puerta Roja also supports the internationalisation of emerging artists as well as presenting experimental mediums including, amongst others, the ground-breaking new media installations by Miguel Chevalier, "nature made" paintings by Fernando Prats and Asia-inspired bamboo mobile sculptures by Laurent Martin 'Lo'.

Firmly rooted in Hong Kong, Puerta Roja prides itself in developing cross-cultural bridges furthering the regional and local ecosystems. Focused on Asia Pacific, the gallery has developed deep relationships with established collectors across the region and brings top international standards to art fairs in Hong Kong, Indonesia, Taiwan, Korea and Australia.

Puerta Roja fosters collaboration by partnering with galleries and art organisations locally and internationally. Its community engagement and educational programme nurtures the next generation of art enthusiast and the local public. Puerta Roja proudly supports Para Site, Neptune, the WMA Awards, the Sovereign Art Foundation and regularly contributes to other social and environmental charities.

Alvarez-Nichol is a founder and current Co-president of the Hong Kong Art Gallery Association, represents HK at the Asia Pacific Art Gallery Alliance and is a stranding judge in the Masters of the Art WOI Awards.

Painting of Birds
Smoke and bird wing-beat on canvas
162 x 130 cm
2015



This catalogue was published on the occasion of the exhibition Nature Paintings at Puerta Roja, 2018.

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Condor Wing Flap Smoke, condor wing on paper 223 x 150 cm 2015-2017

Inside Cover:
Detail of **Painting of Birds for a Private Residence 17**Smoke and bird wing-beat on paper
178 x 261 cm
2016



