

AGENDA SANTIAGO

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In our opinion it is becoming increasingly common to attend artistic events which are not restrictive or selecting the works that are exhibited. There is room for everything, the more the merrier.

The most important thing is to create expectation based on a offer of excess and the spectacle these works can provide. The worst part is that, faced with this probable and, often, real avalanche of public expectation, the artist get into a game and shift towards changing their creations; focusing more on surprising or dazzling the number of viewers than on working in line with their conceptual and aesthetic principles. Managing to stand out over other proposals and thus catching the attention of the multitude of collectors, professionals, and viewers in general who convene at these events, becomes the main objective.

Agenda Santiago was born amidst all this excess, and with an addiction to impressing a public avid for new emotions and feelings.

Agenda Santiago was and still is a commitment to more human selection of artists and works; with regard to the number and the way of presenting works that are more silent, more sincere, conceived and produced to materialise the artist's deepest beliefs; in this case, under the influence of context that are different from usual ones in which the creator inhabits.

Although most art events mainly consist of offering a show, and everything is articulated by the actor- viewer relationship, a simple act of contemplation, in Agenda Santiago we have opted for a formula that allows the viewers to get closer to the creations at a relaxed pace, favouring a deepening into the works or interests, or event into the artist's own personalities, avoiding the previous necessity to dazzle.

There was no other possibility, having insisted on the necessity of being more selective when presenting artistic proposals in society.

From our point of view not everything can be a show, in addiction, we understand that works of art require a more contemplative space where artists' pieces can be seen in a calmer, more comprehensive and real way. A framework that enables the viewer to get an idea which is closer to the

conceptual reality of the artist, a conclusion drawn after hours of reflection and creative materialization.

Besides, we believe that art can go beyond the aesthetic experience we have referred to before and become a useful tool for society.

For this reason, with Agenda Santiago we wanted to favour the establishment of a reciprocal relationship between the artists and the community in which they were going to settle in a while, in terms of the transfer of experience, emotions and messages. This way, we would benefit both groups and contribute to their spiritual and intellectual growth.

Santiago is a city formed out many cities, if you'll forgive the repetition. First, there is the city centre, where the first idea of the city was born. Then, the neighbourhoods of Poniente (Yungay, Brasil, República, etc.) where the expansion took place up until the beginning of the third decade of the 20th century. There also the Eastern neighbourhoods (Vitacura, Las Condes, etc.) which attracted the bourgeoisie from Santiago and other sectors from that moment on, and that make it a very diverse and attractive place for the curious mind of the artist. Besides, Santiago is not a city that show its wonders without beating around the bush, it tends to conceal them. Thus, in order to find them one must investigate and explore, looking for places, spaces and social problems or issues in general that are still hidden today, and precisely because of this reason, reflect the reality and feelings of Chileans in a transparent way and without manipulation.

There are two different conceptions of life injected into the melting pot which is the city. On the one hand, there are some areas which continue to have a "European" lifestyle and that began to experience a decadence in the 30's that is still present. On the other hand, there are the areas located in the North American way of life, in which the car becomes the axis on which the daily rhythm of existence is based.

However, the project is and will be open to allowing artists to dig deeper in any of the communities of Santiago for a certain period of time, aiming at finding topics that really interest them, no matter where they are located.

Agenda Santiago was born with the objective of abandoning the framework of the type of exhibition which can be organized periodically in any city, consisting of bringing in works that selected artists have carried out their usual workplace.

This idea of organizing yet another exhibition in which the artists would bring their work to a precise exhibiting place was left aside from the beginning. Also, the idea was to present a project in which the city, the context where the artists would live for a period of time, would become the generator of the new pieces.

The experiences the artists lived through there led to the creation of a singular works that were produced in the city using the means and the professionals that were available there.

Anyone who was interested in the creative process could get to know it. Once the artists arrived, for example, a meeting was organized in the garden of the house where we were put up for the whole month of November 2012. Images illustrating the artist's careers, chosen by themselves, were projected there in a friendly and relaxed atmosphere.

The artists were then free to answer any questions from the media or anyone who wanted to pass by 2412 Pedro de Valdivia Avenue.

The process was a very important part of the project and for this reason a couple of student visits were organized during the installation of the exhibition at the MAC, where they could meet the artists and see how everything was set up.

Some artists used spaces within the house and others used the space generously offered by the MAC at the magnificent Quinta Normal building for their work. So the public was able to see the development of the whole process.

A mansion located in the Providencia neighbourhood hosted the ten artists during the whole month of November. Its central location favoured flexible movement during the time the artists were researching. At the same time, having ten rooms, we could all share the same house and had the opportunity to get to know each other and exchange impressions in the wonderful garden at the end of the day. In short, it allowed the artists to take in the spirit of the city.

However, the house was not a mere stage, its inhabitants began to be active agents in the process.

In order to fulfil this objective the artists counted on a group of students of Fine art who helped them while they were getting to know the city, its traditions, architecture etc. They helped them with each step; they showed them interesting places and gave them information about whatever they needed.

In addition, all the firms, professional, artisans or tradesmen that were required for the undertaking of the works were based in the city.

The aforementioned students from local universities also collaborated with the installations of the pieces in the exhibition place.

The artists were the following:

NARDA ALVARADO, Bolivia

JAVIER ARCE, Spain

MARCOS CHAVES, Brazil
GEERT GOIRIS, Belgium
MEIRO KOIZUM, Japan
MATEO MATÉ, Spain
IVÁN NAVARRO, Chile
JULIA OSCHATZ, Germany
GONZALO PUCH, Spain
LUCY SKAER, United Kingdom

Over their lengthy professional careers they have shown concern for the events and contexts that condition our lives, investigating and trying to make us question the roles we agree to play.

The artists agreed to carry out the project in conditions that were, at least, bereft of the usual comforts, allowing a good dose of the humility, a concept that has been claimed as essential by the current art scene for a long time. Its outcome was the result of an experience in Chile, carried out with the help and collaboration of Chileans and yet with a clear international vocation.

To conclude I would like to highlight that we have organized a classic exhibition about a specific topic or discipline, but an experiment by a group of artists united by the courage to accept a challenge: make the city theirs and allow themselves to find inspiration from the spirit that its different neighbourhoods radiate.

The project began on November 1st 2012 with the gradual arrival of the ten artists from their usual workplaces. The exhibition, with the works created during this experience, was opened on November 30th 2012 at MAC in Quinta Normal and was open to the public until January 20th 2013.

The exhibition at Centro de Arte Caja Burgos, CAB, opened on May 24th 2013. The works arrived after a long journey directly from the rooms at the MAC in Santiago de Chile.