

Portfolio

1998-2017

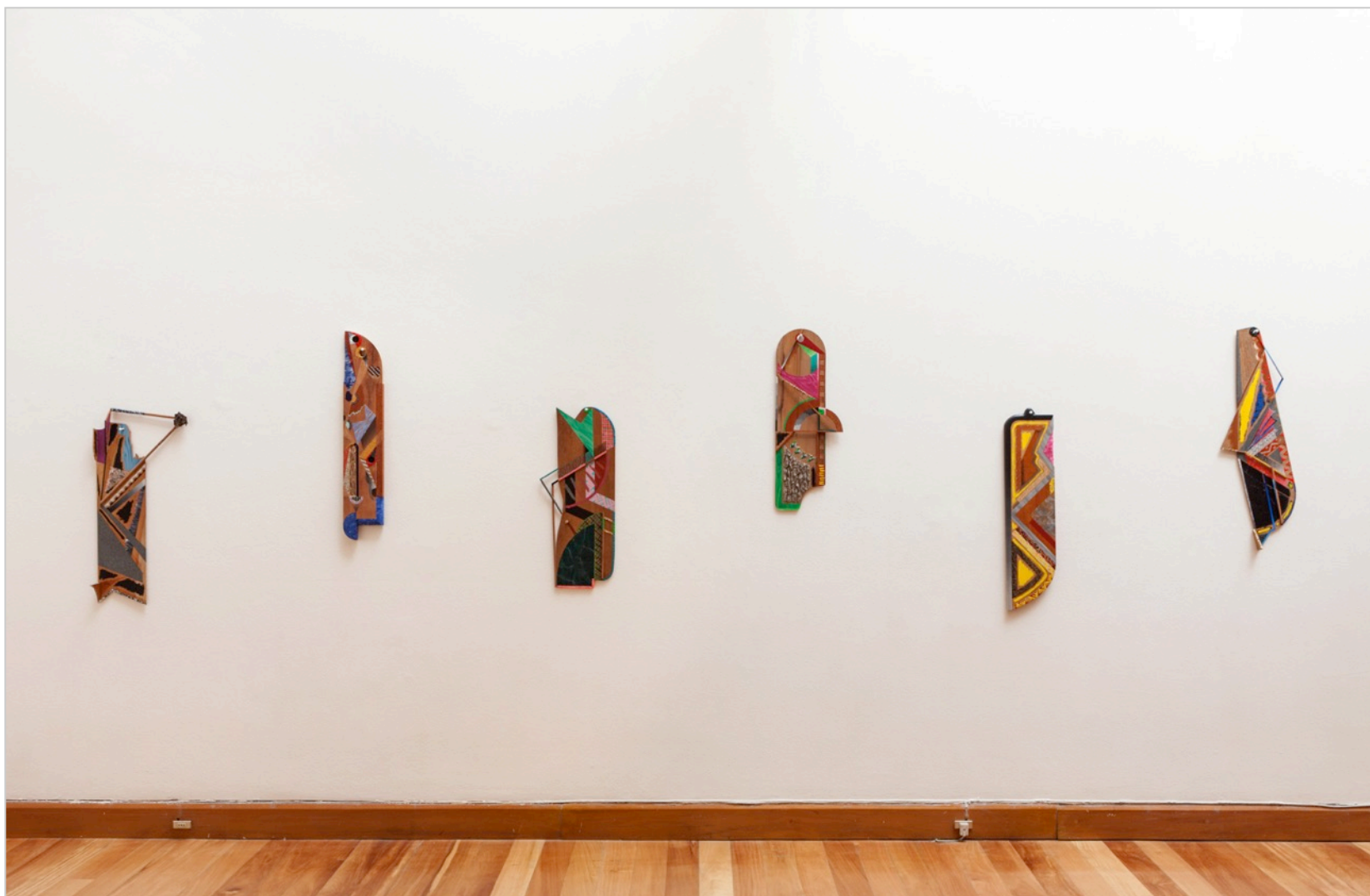
GERARDO PULIDO





2017 / Spray and glitter paint on tennis racquet fragments, modeling sticks, string, plastic bottle, tree bark, wire and wooden moai. Variable dimensions. *[Private collection / Images: Sebastián Mejía]*

SUMMER SOUVENIR (TO R.C.) / Souvenir de verano (a R. C.)



2017-16 / Oil, acrylic paint, spray paint and varnish on carved wood, modeling sticks and tree bark. Variable dimensions.
Private collection / Images: Sebastián Mejía

BOARDS (TO C. S. S.) / Tablas (a C. S. S.)



BOARDS (TO C. S. S.)

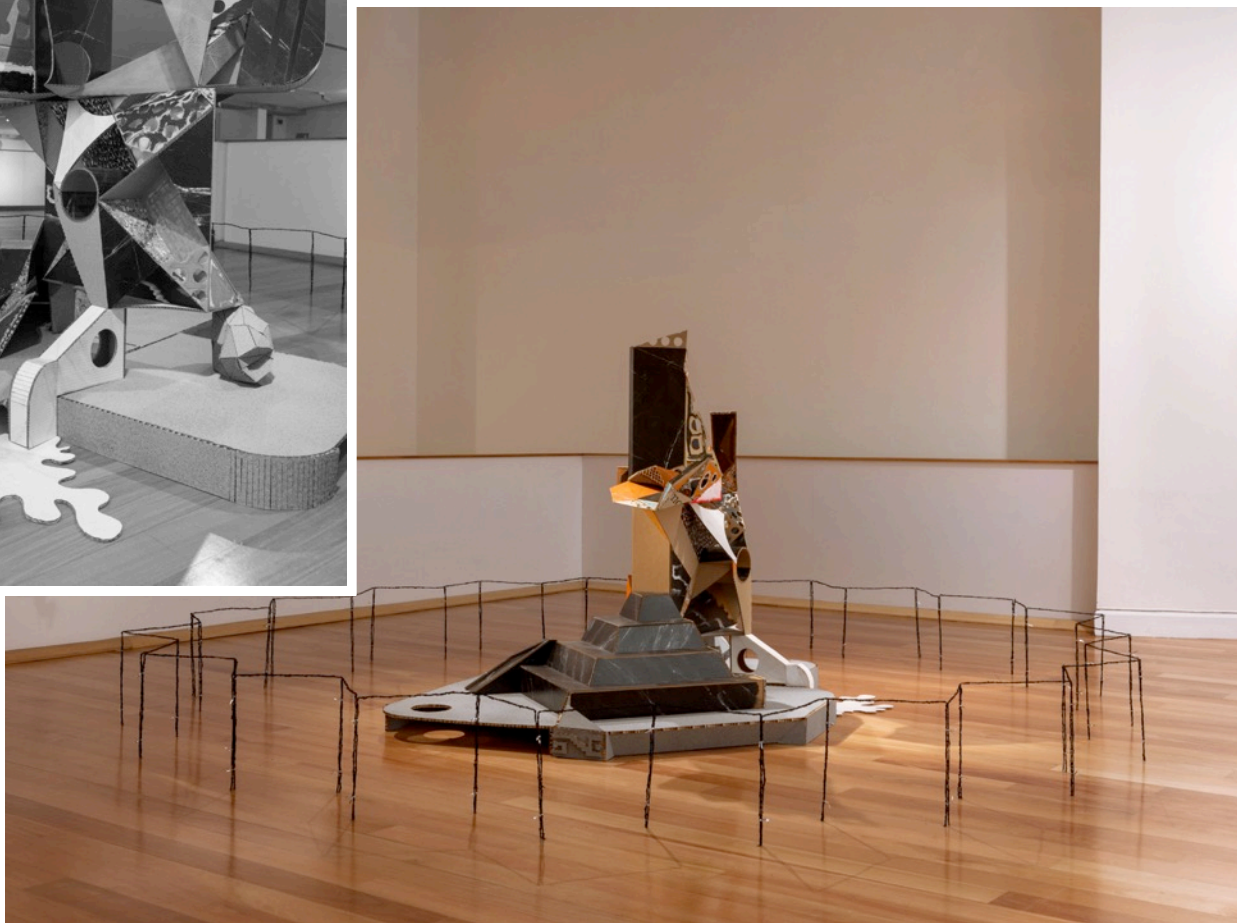


BOARDS (TO C. S. S.)



2017. Oil, acrylic and spray paint on
cardboard, 60 x 71.21 x 61.63 in.
Protection: work by Rodrigo Canala
(painting on galvanized wire,
plastic moorings).

*[Images: Sebastián Mejía / Venue: MAVI
Museum, Chile]*



ALTAR (TO F. L. W.)



ALTAR (TO F. L. W.)

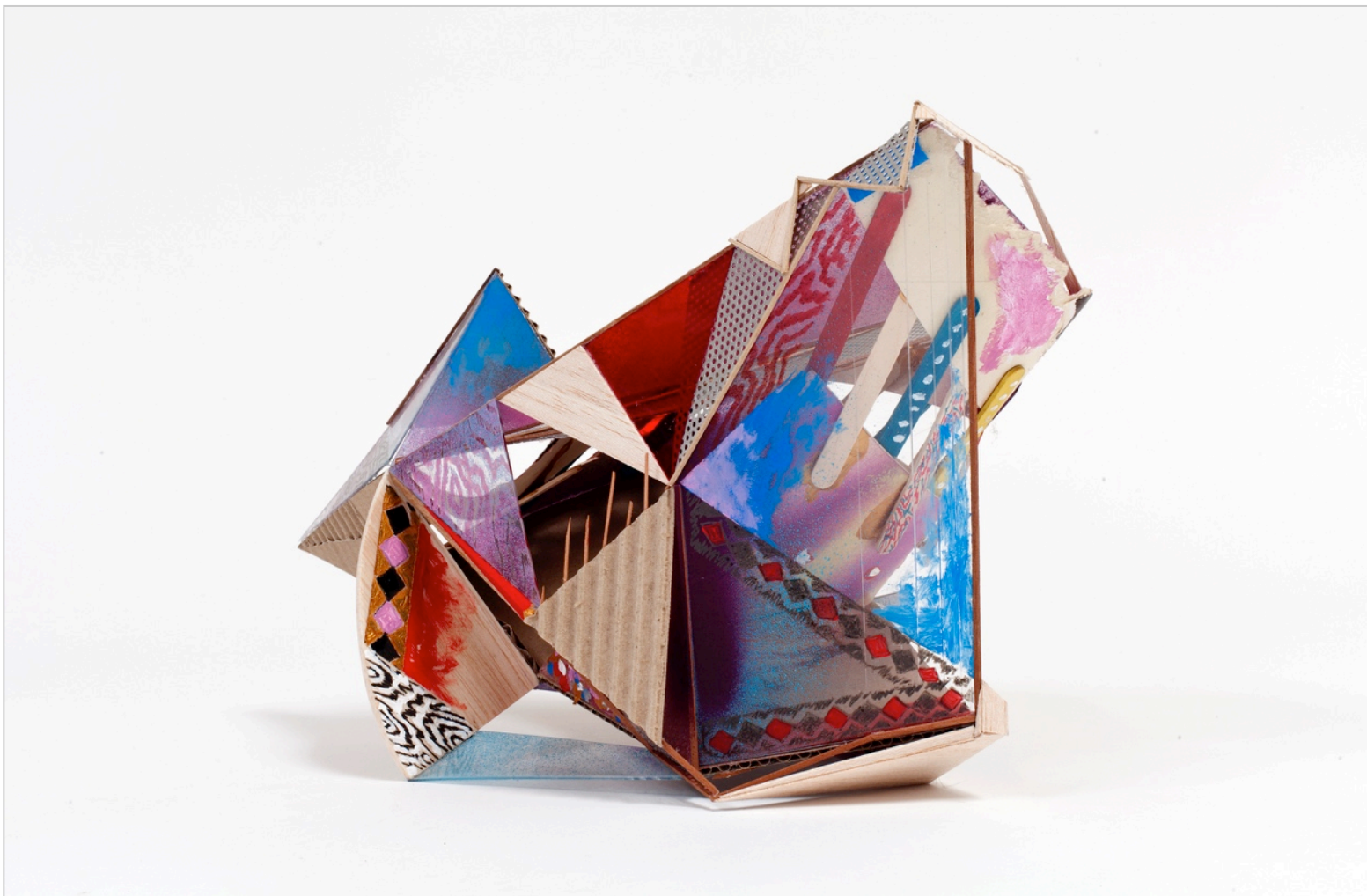


2017-14 / Marker, masking tape, color pencil and wall paper on paperboards (which are all Letter size in its original, unfolded and uncut form: 11.02 x 8.6 x 0.19). Balsa wood base with tinted paste. *[Images: Sebastián Mejía / Venue: MAVI Museum, Chile]*

LETTERS (TO L. C.) / Cartas (a L. C.)

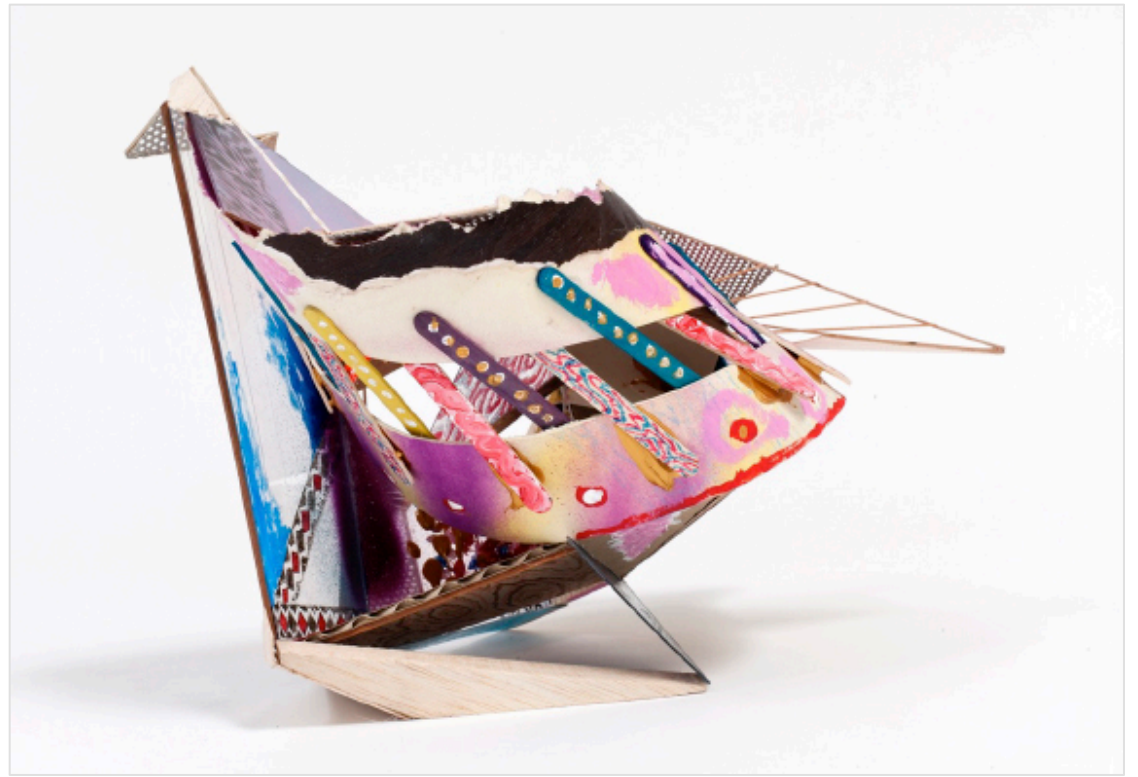


LETTERS (TO L. C.)



2016-15 / Acrylic paint, balsa wood, hard plastic, paperboard, modeling sticks and popsicle sticks, among other materials. Cardboard base painted with acrylic and varnish. Variable dimensions. *[Images: Tomás Rodríguez, Sebastián Mejía]*

PICTOGRAMS (TO E. P. AND V. P.) / Pictogramas (a E. P. y E. P.)



PICTOGRAMS (TO E. P. AND V. P.)



PICTOGRAMS (TO E. P. AND V. P.)



2015-13 / Acrylic paint, oil paint, varnish, balsa wood, wooden pegs, modeling sticks and aluminum supports. Variable dimensions. *[Images: Sebastián Mejía / Venue: Taller BLOC, Chile]*

ALTARPIECES (SERIES) / Retablos (serie)



Details:

Each piece is made with oil and acrylic paint applied on balsa wood (and wooden dowels in some cases). Many parts are not adhered with glue, allowing each piece to be dismantled. Some of the painted areas mimic patterns of the Diaguita and Inca cultures, in addition to materials such as marble and wood.

ALTARPIECES (SERIES)



ALTARPIECES (SERIES)



ALTARPIECES (SERIES)



ALTARPIECES (SERIES)



2013 / Golden glitter acrylic and egg tempera paint on wall, 200.39 x 4818.9 in.
[Images: Sebastián Mejía / Venue: Taller BLOC, Chile]

GOLD IN ACRYLIC PAINT VS. BLUE MARBLE IN EGG TEMPERA / Oro en acrílico v/s mármol azul en temple

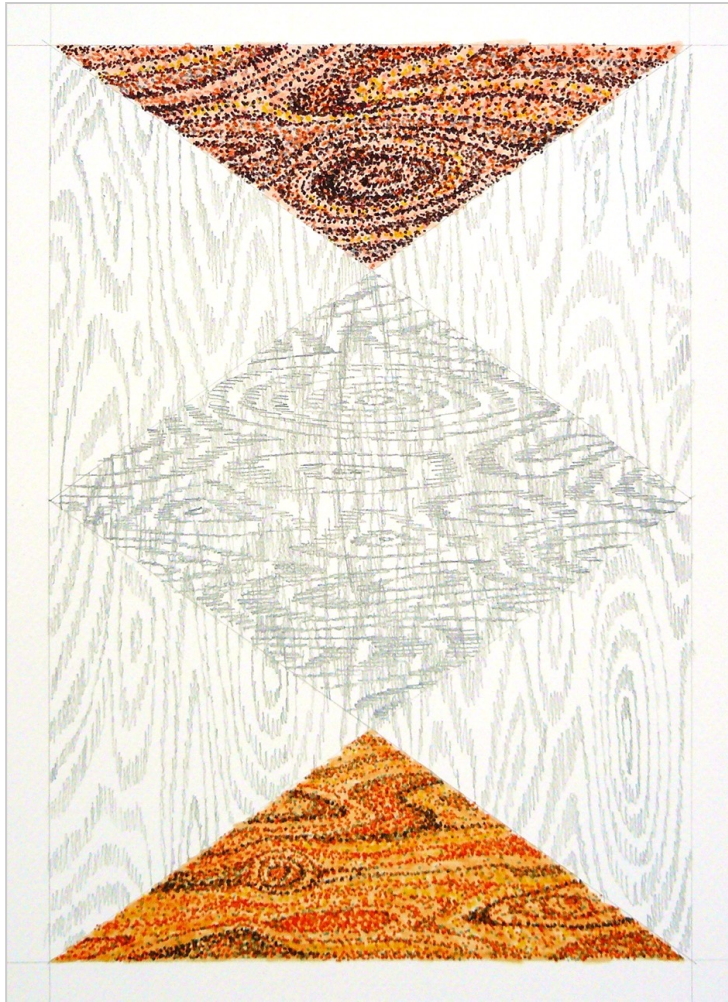


GOLD IN ACRYLIC PAINT VS. BLUE MARBLE IN EGG TEMPERA



Work in progress.

GOLD IN ACRYLIC PAINT VS. BLUE MARBLE IN EGG TEMPERA



2012-11 / Various materials on paper: graphite, crayon, marker, patterned paper and others, 12.5 x 9.4 in each.

[Different private collections / Images: Sebastián Mejía /

Venue: Galería Patricia Ready, Chile]

HALLUCINATION #1-40: WOOD MELAMINE / Alucinación #1-40: melamina de madera



HALLUCINATION #1-40: WOOD MELAMINE



HALLUCINATION #1-40: WOOD MELAMINE



2012 / Oil paint on wood log,
aluminum bracket,
14.6 x 6.2 x 4.3 in.
*[Public collection:
MAVI Museum, Chile]*

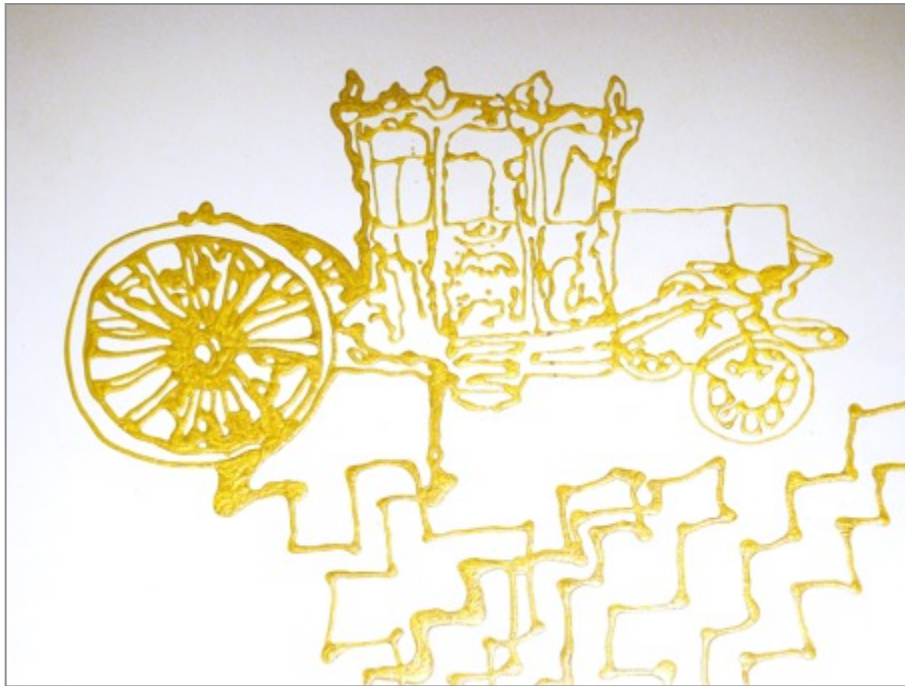
LORD WILLOW AS A BIRCH TREE / Lord Willow como abedul

2009 / Golden glitter
acrylic adhered to
wall, 118.1 in
height x variable
dimensions.

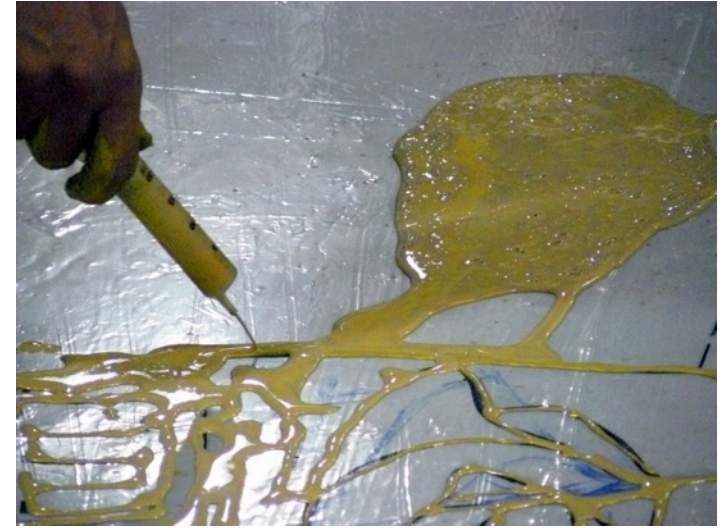
[Images: Sebastián Mejía /
Venue: MAVI
Museum, Chile]



ONE GALLON, ONE ACTION #1, #2, #3 / Un galón, una acción #1, #2, #3



ONE GALLON, ONE ACTION #1, #2, #3



*Work in progress:
Each piece was made on a horizontal surface. The golden paint was spilled on an impermeable support before
being removed from the surface and affixed to the wall with transparent glue.*

ONE GALLON, ONE ACTION #1, #2, #3



2000 / Colour photography (47.2 x 94.48 in), painted bread crumb (47.2 x 5.9 x 3.9 in), showcase and plinth.

[Public collection: MNBA Museum, Chile]



UNTITLED. THE BREAD CONQUEST SERIES / Sin título. Serie La conquista del pan



UNTITLED. THE BREAD CONQUEST SERIES



UNTITLED. THE BREAD CONQUEST SERIES

1999-98 / Painted bread crumbs
(variable dimensions), five
plinths (46.8 x 13.7 x 13.7 in
each), five display windows
(17.11 x 17.11 x 17.11 in
each).

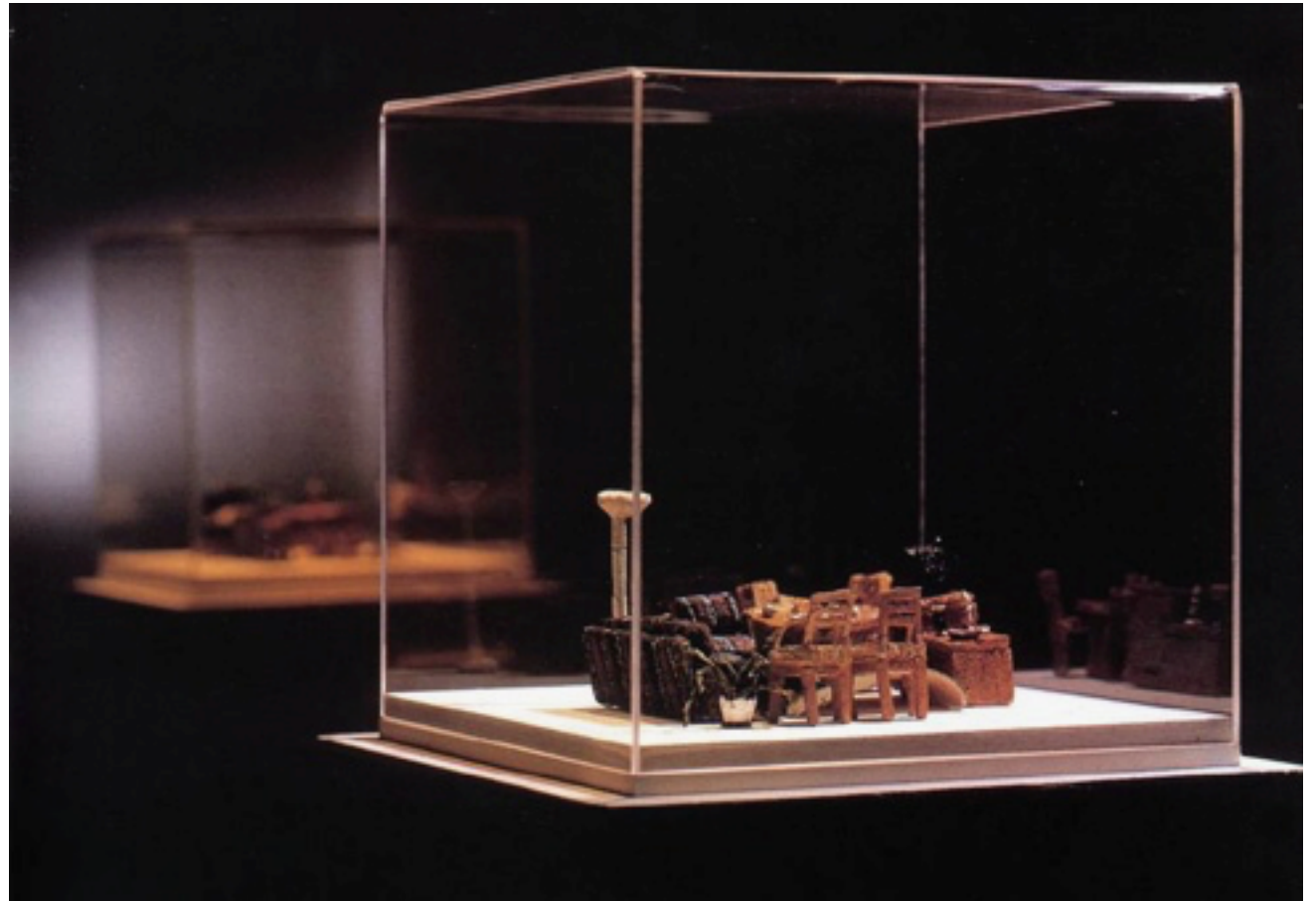
*[Venue: Galería Posada del
Corregidor, Chile]*



... LIVING (ABC1, C2, C3, D, E) / ...living (ABC1, C2, C3, D, E)



... LIVING (ABC1, C2, C3, D, E)



... LIVING (ABC1, C2, C3, D, E)



1998 / Tea-time set modelled on
bread crumbs (2 x 0.6 x 1.2
in), plinth (50.7 x 13.7 x
13.7 in), display window
(11.7 x 11.7 x 11.7 in).

*[Private collection / Venue: MAVI
Museum, Chile]*



TINY TEA WITH TINY BREAD (BRITISH DESIGN SERIES) / Tecito con pancito (serie British Design)

STATEMENT

I began to work as an artist twenty years ago. Ever since, I've been searching for direct experiences with specific materials, challenging their limits and incorporating those challenges and transformations into the final piece. At first, I made miniatures out of breadcrumbs, which then I painted and/or photographed. In 2003, I began using golden paint, which seven years later led me to different types of painting and mediums, simulating, for example, wood and marble, or even taking the material out of its original state and putting it in a different one, as when I turned the golden paint into stickers I could affix to the wall (*One Gallon, One Action*). My work always looks for a clash between illusion and presence: *trompe-l'oeil* and the non-naturalistic use of color, for instance.

I use manual techniques that range from modeling to dripping. I believe that these techniques enhance the presence of the artist's own body, which in turn engages that of the viewer. On top of that, I look to create clashes between that manually-treated material ("warm" objects, if you will) and "impersonal" (or "cold") finishing techniques and structures, such as geometry, photography, display cases or aluminum structures.

Most of the time my work has intermixed references to the Latin American baroque, twentieth century abstraction and visual pop culture (traditional crafts, handicrafts, mall aesthetics). Keeping the medium impure (a drawing mistaken for a painting, or a painting mistaken for a sculpture or architecture), along with an interest in social dilemmas (recursively, those derived from the Conquest of America), have made my work become increasingly contemplative; a possible consequence of the current soaring production and circulation of images. In any case, while exacerbating the tangible characteristics of a surface along with its connotations, I believe my work ultimately explores how the body receives a stimulus, how it finally integrates perception and sense.

GERARDO PULIDO

Artist, lives and works in Santiago, Chile where he was born in 1975. Diploma of Advanced Studies (DEA) PhD in Artistic Education, University of Seville, Spain, 2005. Post-graduate and Bachelor Degree in Visual Arts, Pontifical Catholic University of Chile (UC); in 2002 and 1999, respectively. He did an artist residency at the Victorian College of the Arts (Australia, 2009), and also participated in the RIAA (the International Residency for Artists in Argentina, Argentina, 2008).

He began his career in 1998, and has had exhibitions in Bogotá, Boston, Buenos Aires, Córdoba (Argentina), Lima, London, New York, Melbourne, Miami, Porto Alegre, Santiago (Chile), Tours, Valdivia, Valparaiso and Washington D.C., in institutions that include The Art Museum of the Americas, Château de Tours, MALBA Museum, Margaret Lawrence Gallery, Philips de Pury, Roebbling Hall Gallery, among others. His solo shows include: *Pictogramas* ("Pictograms", 2018-2017), The Visual Arts Museum (MAVI), Santiago; *Retablos* ("Altar Pieces", 2015), Taller BLOC Studio, Santiago; *Cubierta* ("Cover", 2014), Centro de Estética Gallery, Santiago; *Nudos y venas* ("Knots and Veins", 2013), Patricia Ready Gallery, Santiago; *RETRO* (2012), Tajamar Gallery, Santiago; *Siete Pinturas para Lord Willow* ("Seven Paintings for Lord Willow", 2011), Die Ecke Gallery, Santiago; *Alegoría de América*, ("Allegory of America", 2007) UC Extension Center, Santiago.

His work can also be found in several collections, such as the Patrizia Papachristidis Collection (England), AMA Foundation's (Chile), Patricia Ready's (Chile), MAVI's (Museum of Visual Arts, Chile), MNBA's (The National Museum of Fine Arts Collection, Chile) and the CNCA Collection (National Council of Culture and Arts, Chile).

His acknowledgements include being a guest artist of FAXXI Art Fair, Chile, 2016; finalist of the DRCLAS Visiting Scholars Program (visiting scholar alternate), David Rockefeller Center for Latin American Studies, USA, 2015; Chilean representative at the *1er Concurso Arcos Dorados de Pintura Latinoamericana* ("1st Golden Arches Latin-American Painting Contest"), Argentina-Colombia, 2010; The AMA Grant, AMA Foundation, Chile, 2008; the National Funding for the Arts Granted by the National Council of Culture and Arts, Chile, 2006 (as co-author in 2009 and 2011); The MAE-AECID Grant, Spanish Agency for International Development Cooperation, Spain, 2005-2003; on four occasions he receives the award for most accomplished professor (2018, UC University; 2013/2012, Diego Portales University; 2008, The Universidad del Desarrollo), Chile.

He has written essays on visual arts in several publications, as co-editor and co-creator of the magazine *Indice, documento de arte y crítica* ("Index, document for art and art critic") between 1997 and 2001, as well as co-editor of *Diálogos Die Ecke* ("Die Ecke Dialogues") between 2009 and 2010. In 2017 he published *Composiciones bajo tierra* ("Compositions Under the Soil"), a bilingual book with three essays connecting the avant-garde and pre-Columbian art, supported by Metales Pesados Editorial (www.metalespesados.cl) and artist Juan Davila, Chile.

Since 2006 he has been a professor at the Bachelor's Degree in Visual Arts program at UC University, Chile (<http://escuelaarte.uc.cl>). In 2010, along with four Chilean artists, he created and integrated Taller BLOC (www.tallerbloc.cl), a workshop for artistic production and development, in Santiago, Chile. He works with Patricia Ready Gallery (www.galeriapready.cl).



www.gerardopulido.com