



Carolina Saquel / Selected Exhibitions & works (2004- 2019)
www.carolinasaquel.com

Statement

Carolina Saquel is an artist based in Paris, France. She holds a degree in legal studies, and was a practicing lawyer before obtaining a BA in Santiago de Chile focusing mainly on video and photography. In 2003, she was selected for the prestigious Le Fresnoy programme and relocated to France to continue broadening her practice within the field of moving images. Subsequently she obtained a MA from the University Paris 8. Saquel's work questions observational modes of time in their speed to challenge the viewer to perceive otherwise unnoticeable dimensions of the experience in apparently banal and insignificant matters. Body gestures, the history of painting and its genres, the observation of nature stripped of human presence, cinematographic and documentary references are some of the starting points. Her works are represented in private and public collections, and have been presented in solo and group exhibitions, film and art festivals including Espai 13, Fundació Joan Miró, Barcelona; Harbourfront Centre, Toronto, Canada; MAMCO de Strasbourg; Kadist Art Foundation, Grand Palais, and Espace Culturel Louis Vuitton, Paris; Bloomberg Space, London; Württembergischer Kunstverein, Stuttgart, among others. Her most recent projects include the co-direction of the web-series *Distancia*; the exhibitions "Repeat Forward," at Galería Gabriela Mistral, Chile, and "polvere polvere polvere", a specific site intervention within the spaces of the National Gallery of Modern and Contemporary Art in Rome, where she exhibited part of her extensive research on the Sardinian rite the "Ardia di San Constantino."

www.carolinasaquel.com
<http://vimeo.com/channels/430431/>
<http://www.arte-sur.org/artists/carolina-saquel/>

The Sides of a Turtle
video, stereo sound color, 11 min 17 sec, 2021.



The Sides of a Turtle relates body and language according to a free interpretation of Herman Melville's essay « Two Sides of a Tortoise». Written during his trip to the Galapagos Islands, Melville describes his encounter with the giant tortoises, emphasizing the ruthless nature of the island and its creatures. Observing the figure of the tortoise, its imposing physique, its relationship with time and speed, he also qualifies them from a certain moral condition, obstinacy.

This video echoes these observations, putting on stage a yoga practitioner who incessantly executes «kurmasana» (Sanskrit), or «turtle posture». At the same time, we hear an adaptation of Melville's essay in voice-over that overlaps, fades, and also detaches from the image. The human body in movement that in its obstinate practice aspires to become animal, landscape, and human again.

The Sides of a Turtle

SUELO, solo show of Francisca Sanchez
MAVI (Museum of Visual Arts) Santiago, Chile
18th november 2021- 13 march 2022





Salle 1 / Room 1, view show <https://vimeo.com/310731915>

Repetir hacia adelante ((Repeat Forward))

Solo exhibition Galería Gabriela Mistral, Santiago,
Chile 7 de december– 3 january 2019

Repetir hacia adelante (Repeat forward) exposes part of the artistic research (video and photography) that I developed between 2012 and 2014 in Ardia de San Constantino, a traditional celebration that takes place every year in Sedilo, center of Sardinia.

One hundred horses ridden by their horsemen do a circuit around the church of San Constantino to commemorate the triumph of the Catholic faith over paganism. I was captivated by the dust raised by the legs of the horses running around the sanctuary.

From this point, I asked myself how to film a rite today, what the limits of figuration and abstraction are in its recording, and how to re-signify the repetition of the rite today.

These questions led to the need to renew the way of filming. In order to capture multiple and immersive points of view I used light cameras placed on the bodies of riders and horses to film from unusual angles the interaction of the bodies in speed, such as the legs of the riders, the backs of the horses, the muscles in effort, the dust raised by the legs of the horses. This was done to access a tactile-visualization, a visible sound, energy perceptible by the spectator. To feel the power of the rite, the speed, the movement, the brightness, and from that point perceive the contradiction, the violence, the devotion.

I added to my field experience in Sedilo (the rite, the process, the context), some reflections which I had addressed in my previous work, such as the tension between mobility and immobility, the study of movement (Etienne Jules Marey, Edward Muybridge), art history (Aby Warburg) which coexist with anthropological and ethnographic references.

In a set-up composed by different materialities and temporalities, *Repetir hacia adelante* articulates this shifting. The works are viewed directly one by one, but they can also be seen from the corner of the eye, appearing simultaneously in the viewer's field of vision.

The videos *Tutto di Contrapunto*, *Paso Galope* and *Untitled (Landscape)*, photographs in different formats and working notes are compiled in a fanzine connected to each other in a relationship between abstraction and figuration, combining context, experience and phenomenon. Showed on a large scale format with a wide angle video projector, *Tutto di Contrapunto*'s presentation emphasizes the immersive nature of images and sound.

An intermediate step in the process is *polvere polvere polvere*, a solo exhibition that took place in 2014 in the church of Saint-Nicolas, Caen (see dossier). Unpublished fragments of the material obtained in the Ardia were organized in the space of the church representing a preamble that a few years later derived into the making of the film *Tutto di Contrapunto* (2018).

View exhibition (long version) <https://vimeo.com/310731915> /
(short version) <https://vimeo.com/310731826>

Repetir hacia Adelante
works

Room 1

Recto / Verso (Mamoiada), 2012-2018

Two 35 mm color photographs, 60 x 90 cm each, lambda printing on metallic paper, acrylic support and iron mounted perpendicular to the wall, total dimension 70x100 cm

Paso Galope, 2014-2018

HD color video, mono sound, 7 min 21 seconds, loop.
Projection of 540 x 370 cm

Ritmo Deambular

Fanzine, 32 pages, 200 copies, 21x14.8 cm,
80g bond paper, black/white, digital printing

Untitled (Landscape) #6, 2013-2016

Black and white photograph 35 mm, digital printing on barite paper, 60 x 85 cm, framed.

Untitled (Landscape) serie, 2013-2018

5 black and white 35 mm photographs, digital printing on barite paper, 30 x 45 cm, framed
(edition 5 + 2 AP)

Photo notes

(6) Contact strips 9 x 13 cm color, mounted on paper, pencil lead, 30 x 22 cm framed

Room 2

Tutto di contrapunto, 2014-2018

HD color video, stereo sound, 18 minutes.
Wide-angle projection 380 x 656 cm

Untitled (Landscape), 2013-2015

HD color video, silent, 11 minutes, loop
LCD 55"

Untitled Landscape #5, 2013-2018

Printing on transparent adhesive vinyl,
520 cm x 270 cm

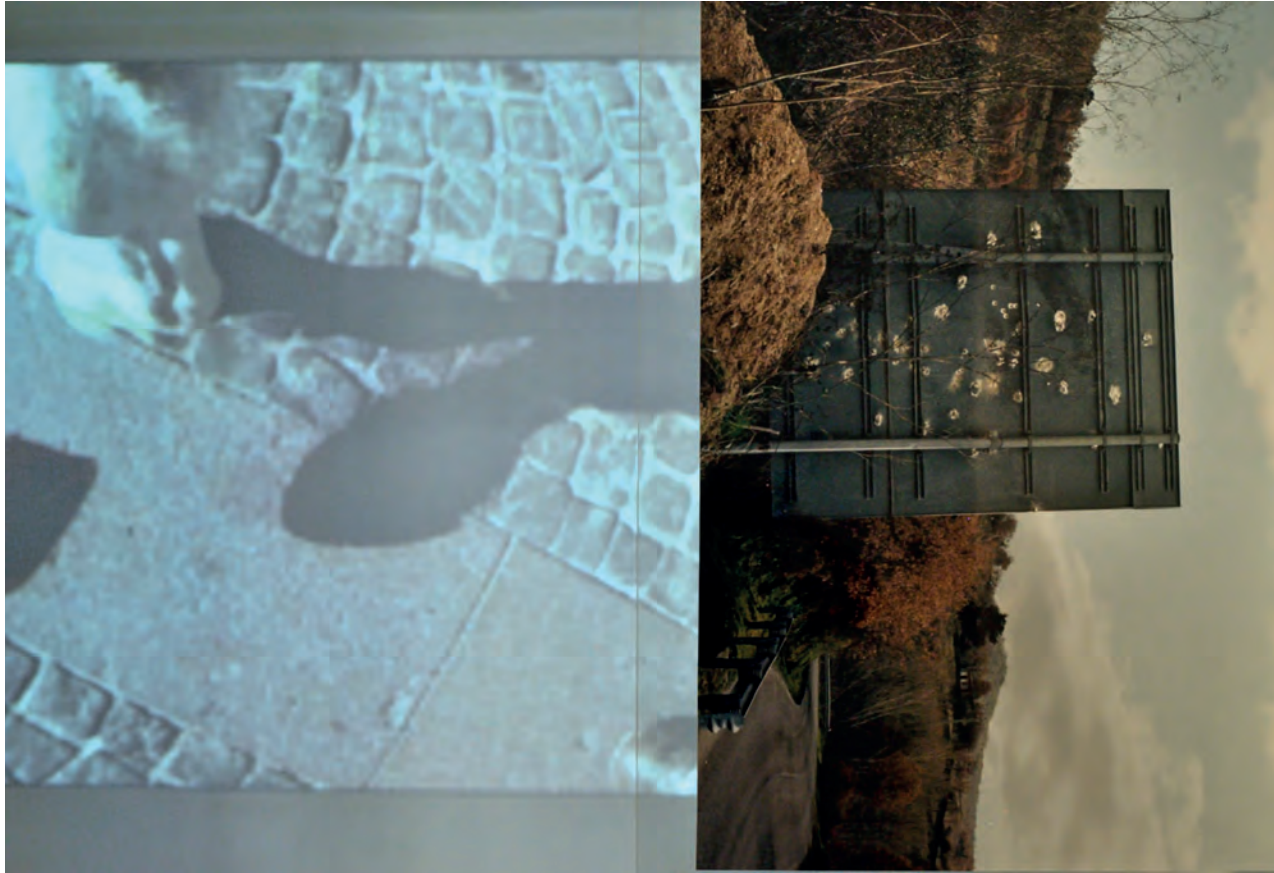
Paso Galope

pencil and fluorescent drawing on paper,
30 x 22 cm framed

Facismil

Timeline of Tutto di Contrapunto editing process, from Carolina Saquel's notebook. Digital color printing,
297 x 420 mm each (2)





Recto / Verso (Mamoiada), 2012-2018

Room 1. Two 35 mm color photographs, 60 x 90 cm each, lambda printing on metallic paper, acrylic support and iron mounted perpendicular to the wall, total dimension 70x100 cm . In the background, the video Paso Galope

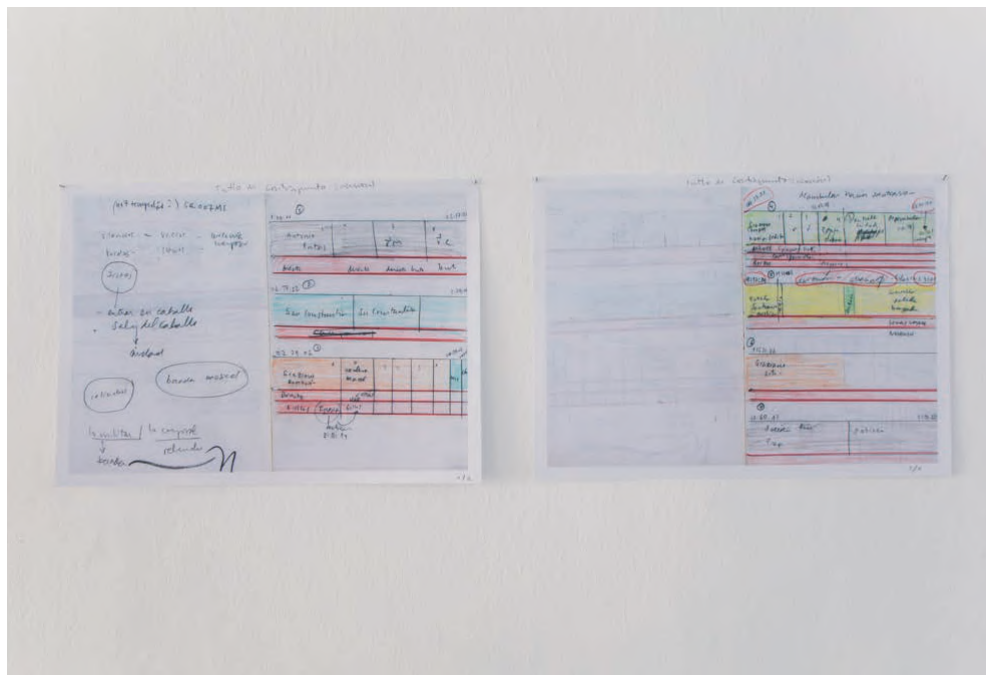


Anotaciones fotográficas (6) Contact strips 9 x 13 cm color, mounted on paper, pencil lead, 30 x 22 cm framed.



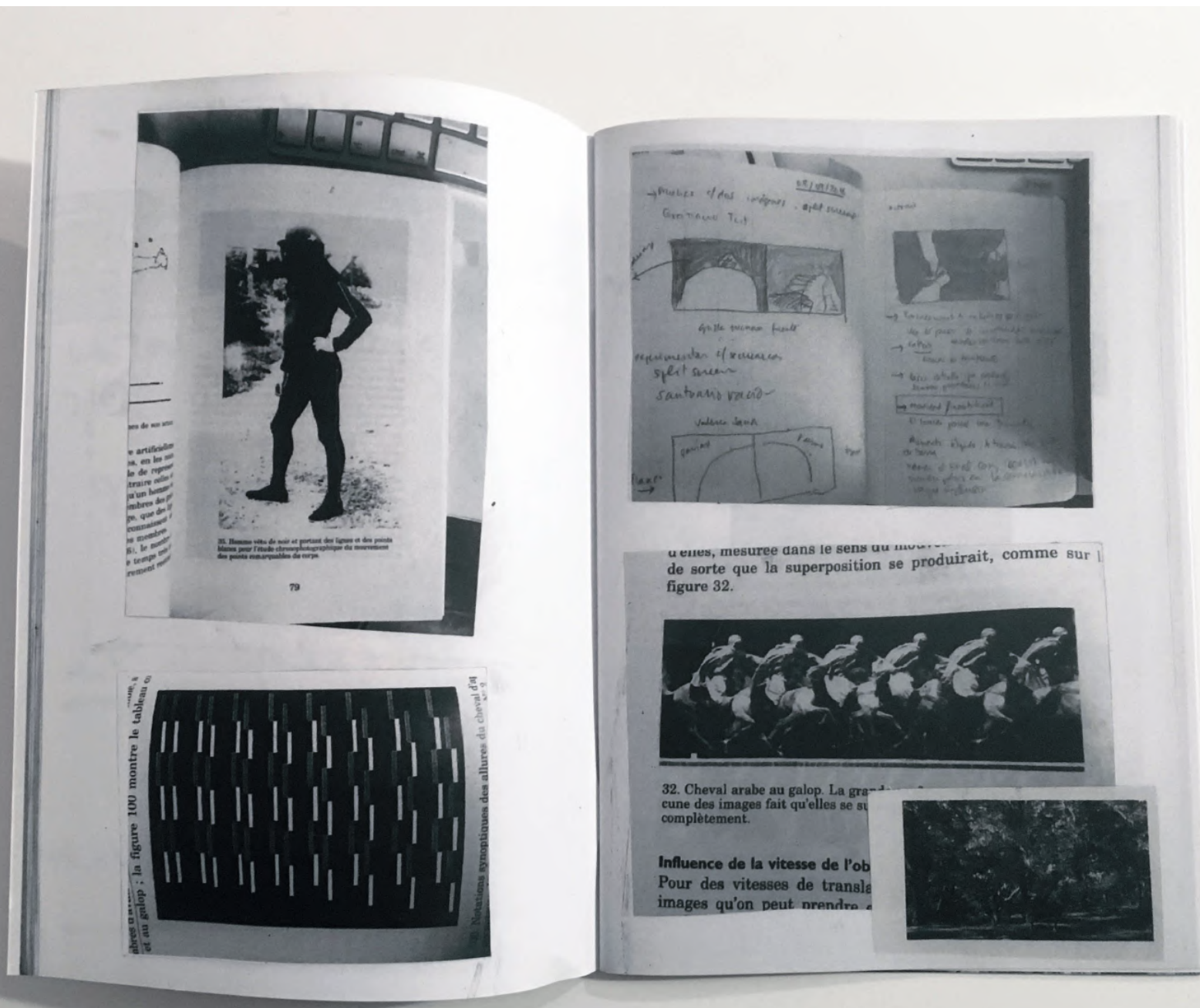
Untitled Landscape #5, 2013-2018. *Untitled Landscape #5*, 2013-2018 Printing on transparent adhesive vinyl, 520 cm x 270 cm



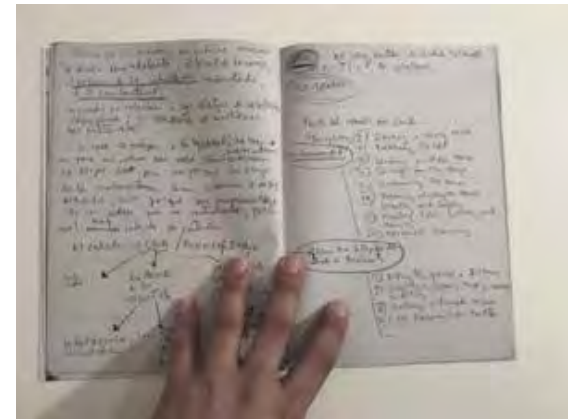


Facsimil, Chronologie of Tutto di Contrappunto's editing process. From Carolina Saquel's notebook. Color digital print, 297 x 420 mm

Ritmo Deambular, fanzine 32 pages, 200 copies, 21x14,8 cm, bond 80g, b&w, digital and offset print. Autoédition.



Ritmo Deambular, fanzine 32 pages, 200 copies, 21x14,8 cm, bond 80g, b&w, digital and offset print. Autoedition.



Ritmo Deambular, fanzine 32 pages, 200 copies, 21x14,8 cm, bond 80g, b&w, digital and offset print. Autoedition.

Tutto di Contrappunto

video, color, stereo sound, 18', 2014-2018



excerpt <https://vimeo.com/310597656>

This is a filmic essay concerning ritual, violence and movement in the ritual race, "Ardia de San Constantino" in Sardinia. One hundred horses and their riders run a circuit around the Church of St. Constantino to commemorate the triumph of the Catholic faith over paganism 2,000 years ago. Multiple immersive cameras film the interaction of the bodies at speed. The cameras are placed on the legs of the riders, on the backs of the horses, and on their flexing muscles. Through the dust raised by the rapid movement of the horses a story is told that navigates from abstraction to figuration, from the individual to the collective, from the human to the non-human, and from restraint to excess.

The spectator is challenged with the questions: From where are we looking? How do we look? What do we make of conflicts in repetition?

Paso Galope (Step Gallop)

video, color, mono sound, 7'21'', 2014-2018



Paso Galope (Step Gallop) is a study of movement. This film is part of my research on the "Ardia di San Constantino" (Sardinia), a rite in which one hundred horses ridden by their horsemen cross the village of Sedilo to go to the church of San Constantino and commemorate the triumph of the Catholic faith over paganism.

Filmed in a tilted down position, from the horse's belly, we watch its legs and the changing of the ground while the horse moves, following the organized circuit of the rite. From the step to the trot, from the trot to the gallop, from the city pavement to the dusty road of the Sanctuary, the rite emerges in the movement and violence of the bodies, in the entanglement of the legs, in the speed changes, in the sound. Based on the camera recordings carried by the horse in its movement, the soundtrack is composed by rifle shots, gallops, human voices, crowds, introducing the context of a celebration that though not seen is perceived.

DISTANCIA (Season 1 / Season 2)

www.ladistancia.tv

Imagined and visualized by Carolina Saquel and Camila Marambio



Season 1

Seeking more just ways of living and dying, an unusual group of researchers traverses the erratic geography of Tierra del Fuego interrogating the enigmatic relationship between landscape and crime. Consisting of 7 parts of variable lengths, *Distancia* is a poetical non-linear story that captures the entanglement of activists, trees, ghosts, artists, scientists and the wind, all drawn in by the construction of a road that traverses the main isle of the archipelago of Tierra del Fuego, Chile.



Season 2

Season Two of *Distancia* contemplates life in and with Tierra del Fuego. Countering narratives that presume meaning should be sought primarily through scientific observation, ethnographic documentation, and geographic analysis, *DISTANCIA* uses fictive and sensual qualities to illuminate the ethical dimensions of storytelling and situated identity in relation to the landscape.

Back to Front Landscape

(Video color, silent, 11'16 minutes, 2013-2015)



On a wild road in the middle of an unidentifiable landscape, the gaze and breath are captives of a dust that invades everything. The volatile particles rise and as the route advances, the landscape itself becomes the impossibility of being seen.

<https://vimeo.com/channels/430431/144058963>

Cuando la tormenta estalla

16 mm, b&w, bleached negatives, silent, 1' 22, 2017



Collaboration with Matias Illanes, 2017

Dupla Karukinka

(Video colour, silent, 3'06" minutes, 2017-2018)



<https://vimeo.com/370982861>

The color hasn't got any role to play (La couleur n'a pas de rôle à jouer)

"Moderno, El Arte De Vivir", group show, rosalex, Berlin, Allemagne
october 29th – november 20, 2016



Three 35 mm color photography, ink jet print jet on papier, 60x70 cm, texte (in the pictures, there are also the works of Pablo Jansana et Alejandro Almanza)

In 2004 I discovered a French version of *Psychopathia Sexualis* by Dr Krafft-Ebing. Based on sexual practices considered pathological, the book is a reference on sexuality at the end of the 19th century. Destined for forensic doctors and magistrates, the nature and tone of the text - halfway between the medical description and the legal description - fascinated me. In particular, the description of a case of hair fetishism in Berlin, the starting point of the project. Based on my readings of Krafft-Ebing, I present a series of three photographs - three cases of fetishism - of underlined and noted pages from my book.

The photos were placed on the wall of the exhibition space with an edition of the original German text, which was copied by hand onto the wall.

Parmi les cas de fétichisme, les fétichistes de la natte jouent un rôle dangereux; ils coupent avec prédilection les nattes des jeunes filles. Mentionnons, en passant, que souvent il n'y a pas là un penchant fétichiste, mais le désir de s'enrichir en vendant les nattes. J'ai décrit, pages 30-31, tome II, observation 152, un cas de ce genre de fétichiste, qui donna lieu à une plainte; on trouvera en ce passage d'autres cas se rapportant à ce penchant.

➤ **OBSERVATION 396.** — Un dangereux fétichiste des nattes répandant l'inquiétude dans Berlin, il y a quelques années. Son cas fit l'objet d'une plainte, mais le tribunal acquitta le coupable par application de l'article 51. Ce cas¹ montre d'une façon très nette combien ces penchants fétichistes sont dangereux pour la collectivité. Ce coupeur de nattes, X..., qui comparut devant les tribunaux en mars 1906, avait 23 ans. Il était étudiant à l'Ecole polytechnique de Charlottenburg, et membre d'une association d'étudiants; il observait le principe de la chasteté; il n'avait jamais fréquenté une femme, mais il avait un besoin irrésistible de couper les nattes des jeunes filles, surtout des blondes. Sur la demande du président, les parents de l'accusé donnèrent l'assurance que, s'il était acquitté, ils le mettraient immédiatement dans une maison de santé. Il fut acquitté et placé dans l'établissement en question. Il en sortit quelque temps après, et coupa de nouveau des nattes. On l'interna de nouveau dans une clinique pour maladies nerveuses, et on l'envoya finalement en Argentine, parce que, paraît-il, les jeunes filles y sont toutes brunes et qu'il n'avait de penchant que pour les nattes blondes. Il revint à Berlin, et on vient de trouver chez lui des centaines de nattes.

Ces gens sont tellement dangereux qu'il faudrait absolument les interner d'une façon durable dans un asile, jusqu'à leur guérison éventuelle. Ils ne méritent point du tout une pitié illimitée, telle qu'on la leur témoigne souvent. Ils se sont presque toujours soustraits à un traitement médical, et quand je pense à l'immense douleur causée dans une famille où une jeune fille est ainsi privée de ses beaux cheveux, il m'est absolument impossible de comprendre que l'on ne conserve pas indéfiniment de tels gens dans un asile, au lieu d'exposer toujours à nouveau des jeunes filles aux méfaits de ces dangereux fétichistes. Espérons que la nouvelle loi pénale apportera une amélioration à ce sujet.

1. Une description détaillée de ce cas se trouve dans Friedländer, *Interessante Kriminalprozesse*, vol. 9, Berlin, 1913, p. 285.

OBSERVATION 397. — Fétichisme du mouchoir, vols continus de mouchoirs de femmes. X..., 42 ans, domestique, célibataire, interné dans un asile d'aliénés pour examen de son état mental. Il mesure 1 m 62, il est robuste, bien nourri; son crâne est submicrocéphale; dans l'ensemble, il donne l'impression d'un imbécile. L'expression des yeux est fortement névropathique. Les organes génitaux sont absolument normaux. A part une neurasthénie moyenne et une augmentation des réflexes cutanés, on ne constate rien de somatiquement anormal dans son système nerveux. Quatorze ans avant le cas actuel, X... se présenta pour la première fois devant les assises, et il fut condamné à 18 mois de prison pour vol de mouchoirs. Deux ans plus tard, dans la cour d'un hôtel, il vola un mouchoir à une marchande et fut condamné à 15 jours de prison. Deux ans plus tard encore, il tenta, sur une route, d'arracher le mouchoir des mains d'une jeune paysanne. Accusé de tentative de vol, il fut acquitté sur rapport du médecin du district, qui avait constaté une extrême débilité mentale et un trouble mental morbide au moment du délit. Deux ans plus tard, il commit un vol dans des circonstances semblables. Il prit à nouveau un mouchoir de femme; il fut alors condamné par les assises à 4 mois de prison. Quatre ans après, en plein marché, il tira le mouchoir de la poche d'une femme; il eut encore 4 mois de prison, puis un an après, pour un acte semblable, 9 mois de prison; deux ans après, pour le même délit, 10 mois de prison. De plus, il avait encore été condamné à quelques petites amendes et peines de détention pour port de couteau prohibé et vagabondage.

Dans tous ces vols de mouchoirs, les victimes étaient sans exception des femmes jeunes. La plupart du temps, X... opérait en plein jour, en présence d'autres personnes et d'une façon si grossière et maladroite que chaque fois il était aussitôt arrêté. Mais on n'a pu établir un point de repère permettant de constater que X... aurait volé un autre objet quelconque, si insaisissable fut-il.

Cinq jours après avoir purgé sa dernière peine de prison, il fut surpris en train de tirer le mouchoir de la poche d'une jeune paysanne, dans la foule qui se pressait à une foire annuelle. Il fut immédiatement arrêté. On trouva sur lui encore deux autres mouchoirs blancs, ayant vraisemblablement appartenu à des femmes. A l'occasion des vols précédents, on avait trouvé chez lui des collections entières de mouchoirs de femme, une fois 32, une autre fois 14, dont il portait 9 sur le ventre nu; une autre fois, 25. Au cours de l'instruction, il avait toujours donné comme motif qu'il était extrêmement ivre et qu'il avait simplement voulu faire une plaisanterie. Il prétendait avoir acheté les mouchoirs trouvés chez lui, les avoir échangés ou les avoir reçus de filles publiques qu'il fréquentait.

A l'examen, X... apparaît faible d'esprit à un haut degré; de plus, il est encore davantage déchu par le vagabondage, la bois-

orliebe Zöpfe junger Mädchen ab.
Zöpfe eines Frauenkopfes. Gebühl der w
allem blonde. In New York wird ~~X~~
Schuhen war unbezwingbar. Man
n. Bei den letzten Diebstählen
ein ander Mal 14, von denen er
erhaftete ihn mit dem Zopf in
i der Hausdurchsung fand man 6
f der Strasse kleinen Mädchen 3
r beim Versuch, einen vierten abz
et 100 Stroh die

Detail of handwritten text on wall (in german)

Los Lectores (The Readers) (Artist Book)



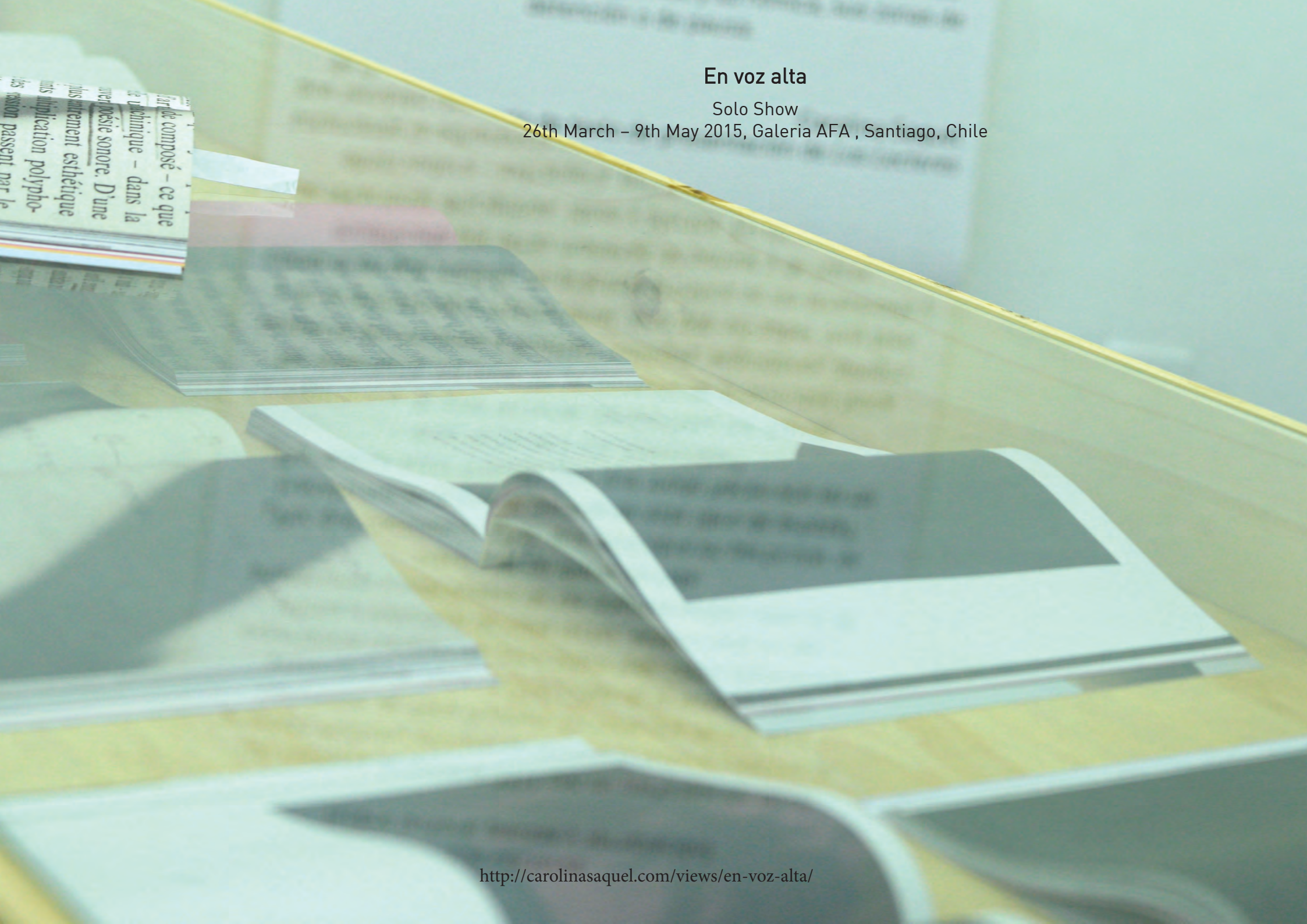
Los Lectores is a re-reading and a photographic re-composition of *Chaosmose* by Felix Guattari. Upon photographs of underlined pages from copies belonging to several *Chaosmose* readers, *Los lectores* is a book of photographs of *Chaosmose*. It is an attempt to bring together the intimate, secondary dialogues between readers and the author, as well as to reconstruct each person's reading, his or her own itinerary and pace, breaks or pauses. Through the lights and shadows of the photographic image, crosses and lines, triple and double pencil, pen or marker lines, entirely marked paragraphs or chosen words, unreadable writing, invented graphic signs, recognizable references, and other blurred ones, reminders or associations, loose written pages or adhesive, and colorful b2 notes emerge. By defining their own path through the book, each reader creates the text anew, turning the open book into living matter and movement. The book is there in its textual nature, but also as a volume that light modulates over its moving pages, mysterious, whole or fragmented, comprehensible or incomprehensible.

Los Lectores : 120 numbered and signed copies, 19 x 25 cm closed. Private press / Texts by Carolina Saquel and Pascale Criton. Spanish and French. Funded by Fondart, Consejo Nacional de la Cultura y de las Artes, Gobierno de Chile (National Council of Culture and the Arts, Chilean Government), 2014 / ISBN 978#956#358#540#7

En voz alta

Solo Show

26th March – 9th May 2015, Galeria AFA , Santiago, Chile



En voz alta (Out Loud)

Galería AFA, March 26–May 9, 2015

"The dimension of time has been shattered, we cannot love or think except in fragments of time each of which goes off along its own trajectory and immediately disappears".

(If on a winter's night a traveler, Italo Calvino, 1979)

"En voz alta" gathers together chronologically diverse images. Invested in the idea of self-portraiture and reading, I made several of these images between September 2011 and May 2012 for the sole purpose of photographing. I realized that photography was the medium that would provide the possibility of giving form to opaque mental processes and in this way restore some perceptible order to a certain mental commotion. Part of these photographs are exhibited and form the basis for other pieces in the show, which include a soundtrack, a tables of images, and Los Lectores (The Readers), an artist's book inspired by Félix Guattari's Chaosmosis.

They are 35-mm black-and-white photographs of book covers, magazines, documents from performances, and catalogues of exhibitions I have seen. Reading in general, some of which were incomplete readings, some partial, others read quickly—all of which accompanied me during those months. The photographic shot intends to capture, to grab, literally the *taking* as much of the variety itself; of the miscellaneous and the precise; of the banal and the profound. The intention to capture air, intervals, the passing of time between displacements. Each image is like a "marker" or "key image" of these urban and interurban walks—of a piece of life.

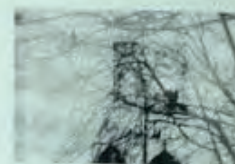
<http://carolinaasaquel.com/other/protocolo-de-acercamiento>

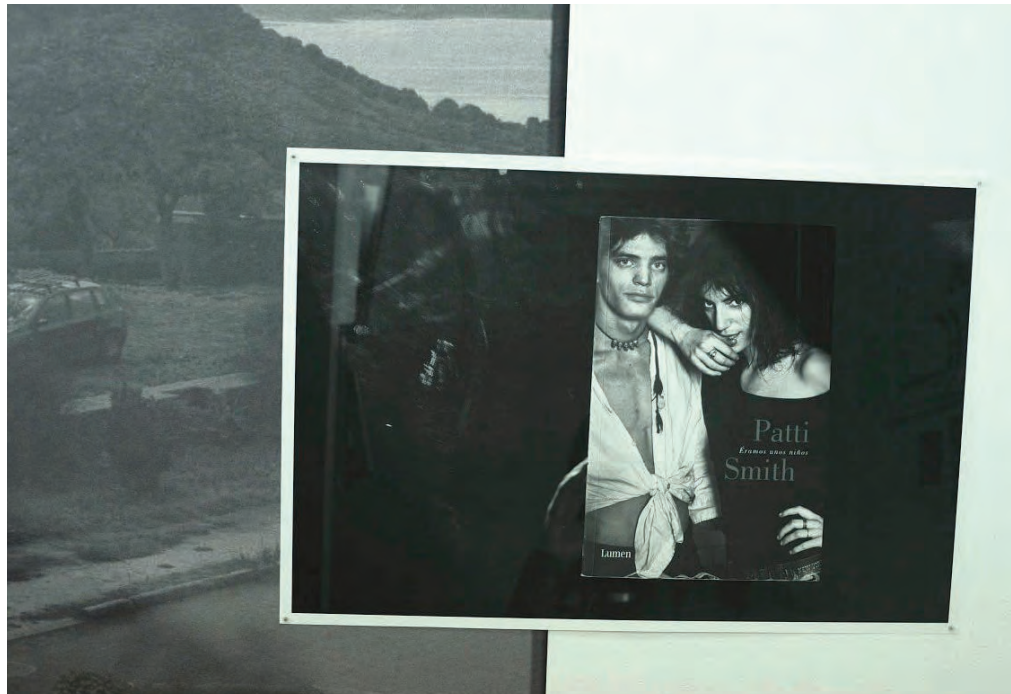
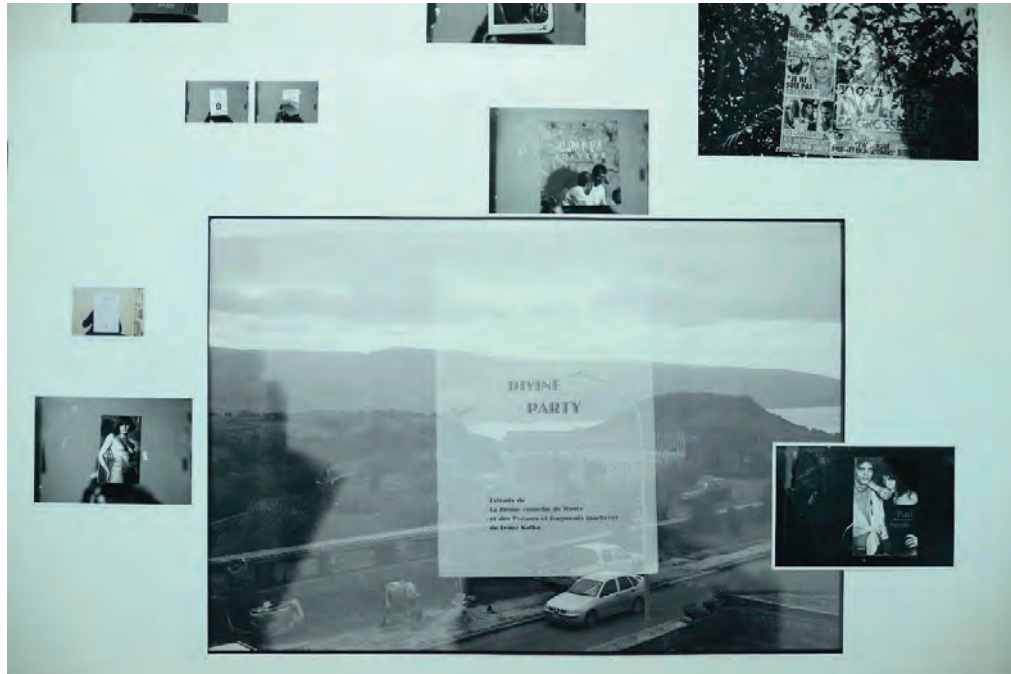
Financé par Fondart, Gouvernement du Chili, 2014

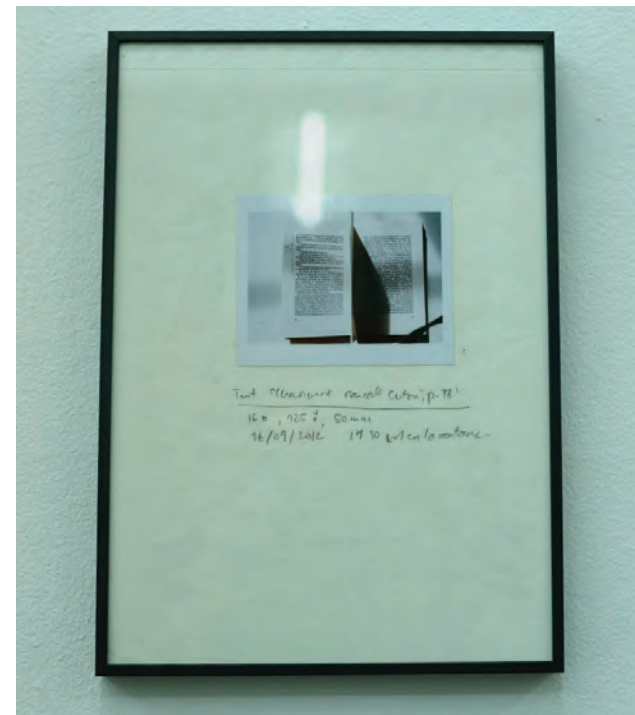


General view of the show and Protocolo de Acercamiento, soundtrack and two wooden tables, 200 x 160 x 90 cm each, 56 laser prints variable dimensions.









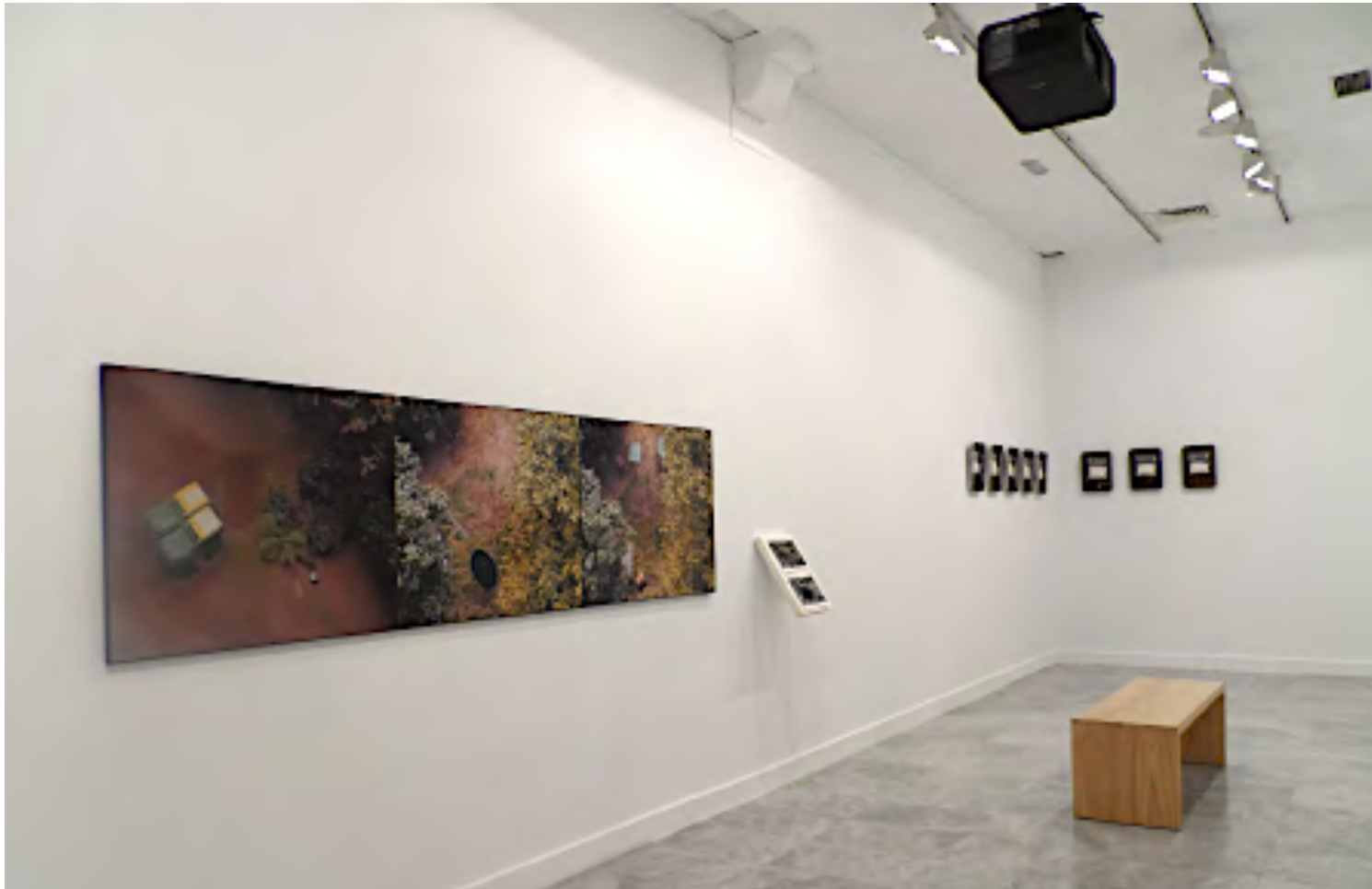
Untitled (preparatory sketches for Los Lectores), color photographs on paper, 27 x 33 cm et 21 x 30 cm, framed.



Autoportrait (Hitchcock), dyptich, ink jet print on color paper, 21 x 60 cm, framed

Variaciones de Escala

Group Show, Centro de Arte La Regenta, Las Palmas, Gran Canaria, Spain 26th
November 2015 - 9 January 2016



General view of the show



Derek, Charlotte #2, Charlotte #1 from the series Nivelar la Distancia.
Three color photographs, medium format negative, lambda print, 100 x 81 cm, framed. 2008



Model, preparatory for the photos.
Polystyrene, ink jet print, miniatures, 2008

polvere polvere polvere

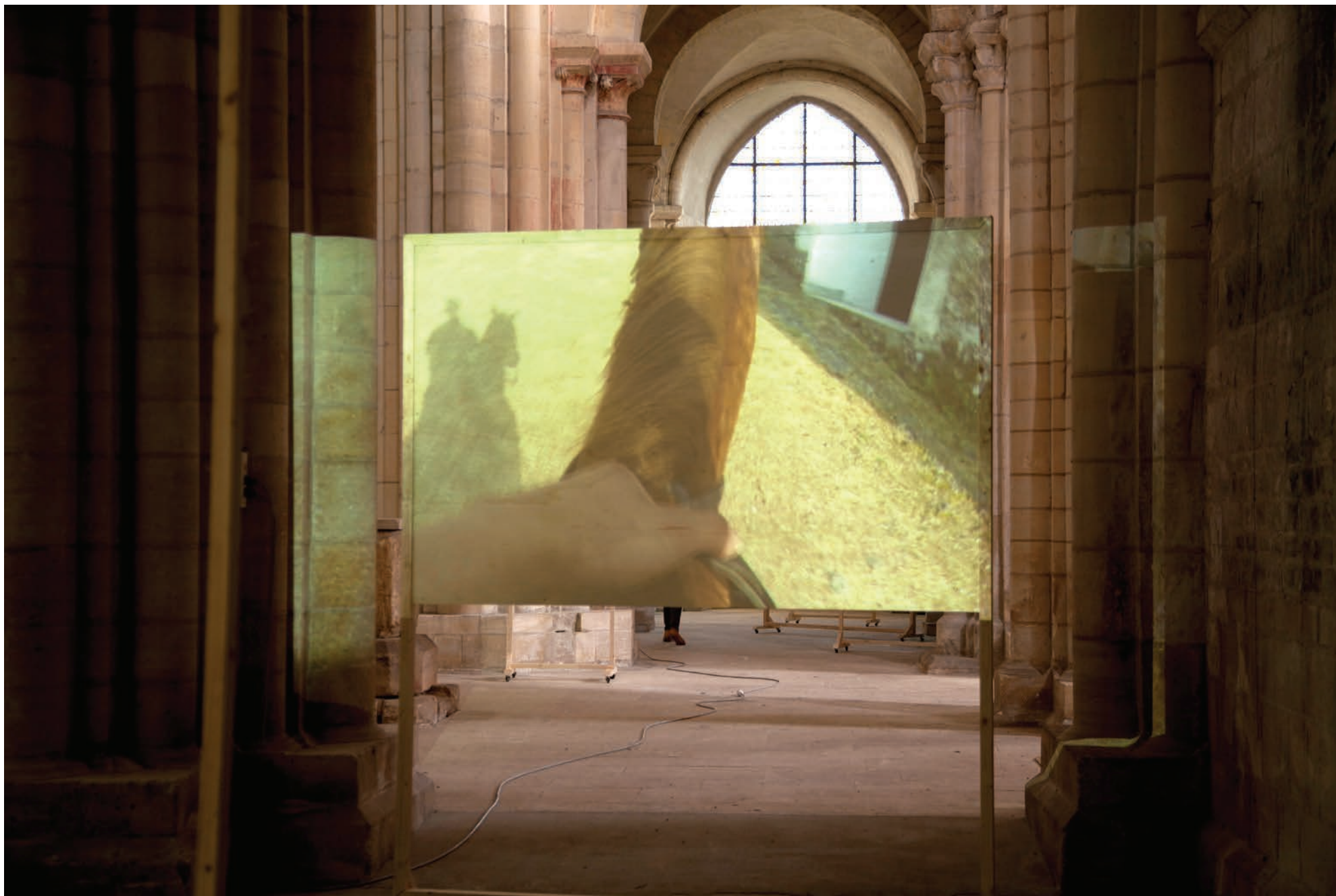
Solo Exhibition. St Nicolas Church, Caen, France
23th August – 13th September, 2014

Curated by Brent Klinkum, Transat Projects

polvere polvere polvere polvere was composed of 8 pieces - soundtrack, videos and several images - organized in a circuit inside the Church of San Nicolas (11th century) in Caen. The videos and sounds exhibited were unedited material of image and sound recordings obtained during three years of work in Sedilo, Sardinia, during the Ardia of St. Constantino and its preparations. A single soundtrack for the entire exhibition was installed at the entrance to the Church. Composed of wanderings and horse footsteps, church bells, urban noises, voices and gunfire, this band prepared the spectator for his visit. Several referential materials, documentary videos, framed images and notebooks of the process were placed on a table, as well as some of my previous works related to the project.

The Ardia of Saint Constantino is a pagan and religious feast that is celebrated every year on July 6th and 7th in Sedilo, Sardinia. It gathers some 100 horses and their riders in a circuit organized around the sanctuary to celebrate the triumph of Catholicism in its battle against paganism.

General view of the exhibition <https://vimeo.com/107988571>



Sans Titre (Graziano Hands), video projection on wood and on church wall, 230 cm x 200 cm x 126 cm



Difficulty of Crossing a Plane

Video 2K & HDV, color, b&w, stereo sound, 28'25'', 2010- 2011





"Difficulty of Crossing a Plane" is based on the fantastic genre film "An Occurrence at Owl Creek Bridge" directed by Robert Enrico (1962), and presented in the fantastic series « The Twilight Zone ». The film, in turn was inspired by the novel of the same name of the american writer Ambrose Bierce.

The plot of Enrico's film - the imminent execution of a civilian in the American Civil War - takes place in a forest, on a bridge, with a flowing river. A story of war that becomes fantastic, even mystical, thanks to film storytelling mechanisms.

»"Difficulty of Crossing a Plane" is based on the landscape. The sequences are organized in alternation and back and forth to film fragments, the original soundtrack, the re-created sounds, the filming locations in the Cévennes and the conversation with one secondary actor of the film. Together, we visited the shooting locations, in particular the bridge - the main axis of the plot - but also in the intimacy of his house we watched the film together while discussing his own filmmaking experience, his vision in the film, his memories.

Financed by Gobierno de Chile, Consejo Nacional de la Cultura y de las Artes 2009, with participation of Le Fresnoy, Studio nacional des arts contemporains, Tourcoing.

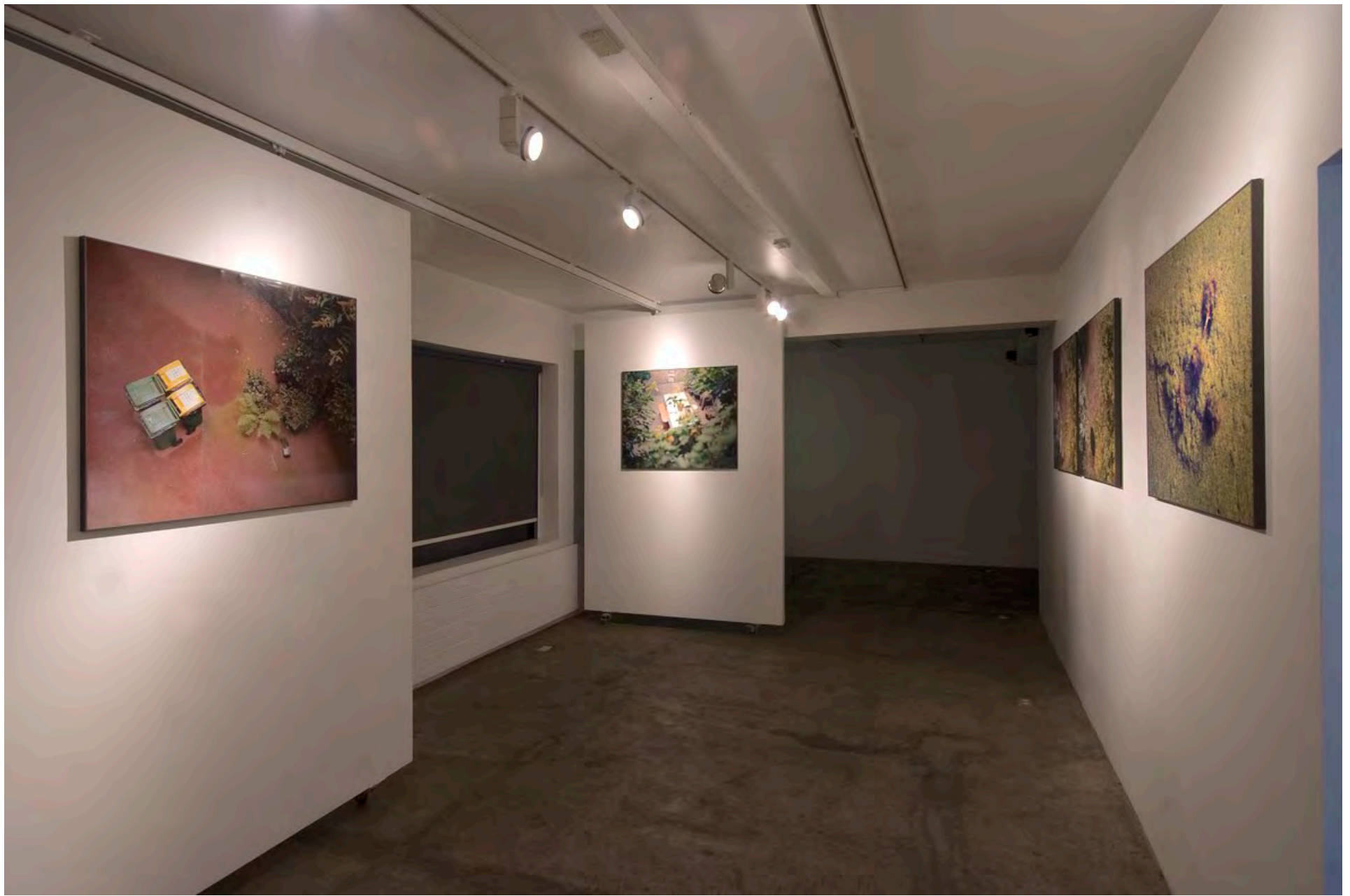
Nivelar la distancia

Solo Show Galería AFA, Santiago, Chile December 4th –27th, 2008

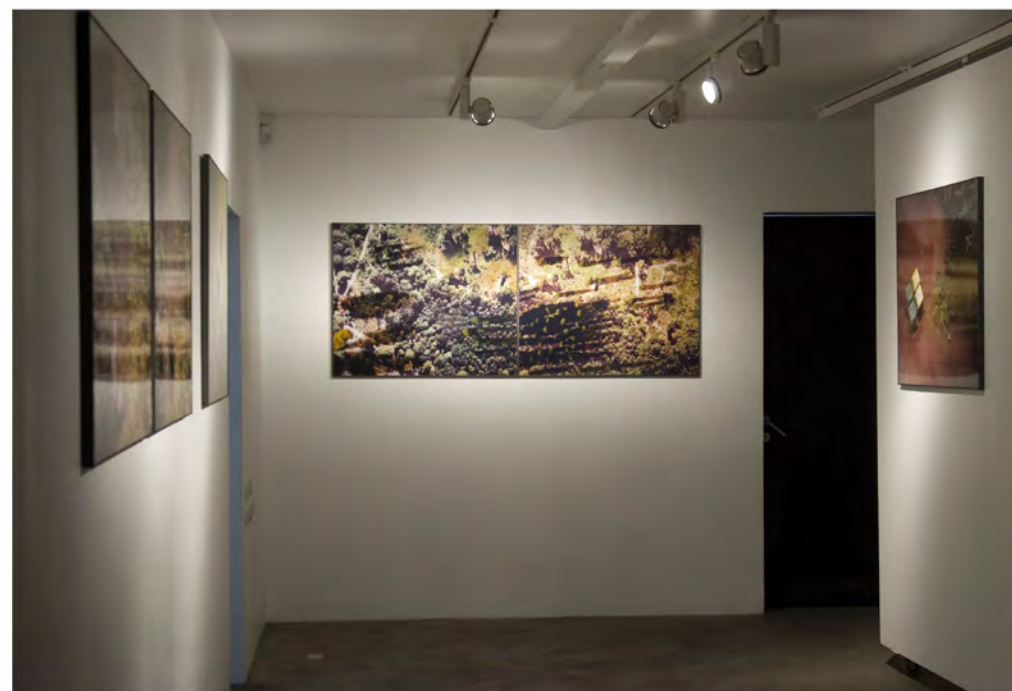
Nivelar la distancia (Balance the Distance) is a solo exhibition that consists of nine medium-format photographs along with a video piece, *Reconstitution du jardin delectable* (Reconstruction of the Delectable Garden), 2008.

Photographs of private backyards with no human presence shot from an elevated angle, miniatures inspired by seventeenth-century French gardens, and common, almost-forgotten objects remaining in those spaces are shown together with the video of a garden being traversed by a moving camera. Scale, distance, and point of view are the main axes of these pieces that intersect references and processes based on perspective as a primary concept. The idea for the project arose while I observed my neighbor's backyard from the second floor and came to a very basic conclusion: objects from above look flat and different. As I was not on the same level as them, their natures changed as well as my perception and affection of them. The starting point of the research questions how the gaze *from above*, projected over a surface down below, may reorient the affective perception of the objects we are observing.

To look and to shoot with the body hanging in the void is not a natural gesture. Looking down becomes a loaded act and the arrangement of a conscious and focused gaze. In that sense, although in the photographs there is neither human presence nor a visible body, the body is itself the measure of the shots seizing them from the outside: it is not the aerial view of a bird or a shot taken from a helicopter or satellite. It is not even the gaze of God. The height of the shot takes us back to a certain humanity of the gaze, rather than a divine one.



Nivelar la distancia , Galeria Afa, Santiago, Chili



Nivelar la distancia , Galeria Afa, Santiago, Chili

Reconstitution du jardin délectable (Reconstitution of the Delectable Garden)
(HDV, 9'38", color, stereo, loop)



excerpt <https://vimeo.com/channels/430431/152209808>

Like an «eye» detached from the body, the camera moves along a space that seems never-ending, a space of empty forest/garden oscillating between tamedness and wildness, a labyrinth that rebuilds itself every time within the ceaseless movement of the camera in a built-up tension between the frame and what is out of frame, between proximities and distances, between what we hope to catch in the image and with what we will definitely never catch. s

Cuero Vivo

4k video, color, 5 :1 sound, 7'05'', loop, 2010.

Production Louis Vuitton Malletier with the participation of Le Fresnoy, Studio national des arts contemporains Group show
« Chili, L'envers du décor », Espace Culturel Louis Vuitton, Paris, february 2010.

Cuero Vivo is inspired by a myth from the central and southern regions of Chile. Cuero Vivo (Live Skin) or Lafquen Trilgue (mapuche language) is part of my childhood memories of summers in the countryside, hunting experiences and nocturnal creepy stories trying to explain the mysterious forces of nature. It is said that Lafquen Trilque is a darken, almost black mass whose shape reminds the stretched skin of a cow. It moves silently through rivers and lakes searching for animals or persons standing next to the shores. Once it founds the preys it swallows them and made them completely disappear leaving behind no trace of the bodies. The memory of the story telling of the myth is the starting point of this video in which image and sound convey the presence of an absence, an undefinable unseizable shape perceivable in the interstices of the frame and out of the frame of image and sound. CS

Upon a childhood memory “Cuero vivo” refers –on the surface– to a malefic creature of Chilean popular culture, a local myth said to be responsible for the disappearance of stray animals and humans wandering alone into still waters. The Cuero nevertheless can be understood as a concept of the formless, pointing at the violence of transformation, those liquid shapes of nature that can at any moment meld into something else. Saquel turns the foggy childhood memory of this imperceptible being of invisible and mysterious matter as a narrative strategy for the production of untamed fictions.

« Carolina Saquel's Fictions of Formlessness» (excerpt) by Maria Berrios

Catastrophe is Yellow

Solo Exhibition, Espai 13 Fondation Joan Miro Barcelona

9th February – 18th March 2007

Curated by Pascale Pronnier and Marie-Thérèse Champesme

Carolina Saquel (Chile, 1970) is both a painter and a video artist who feels personally concerned with issues specific to painting. Invited to create works linked to those of Joan Miró, she was inspired by the Catalan painter's reflection on the pictorial space and by the poetic quality of his paintings and their titles and in fact has borrowed from him the titles of her videos shown in Espai 13.

The videos shown here are also marked by a rejection of the illusion of depth and by a reflection – also found in Miró – on the transition from one state to another and the relationship between the moving and the fixed. Saquel explores “the way movement is found in immobility and the point at which things that are naturally mobile come to a stop”.*

“In this sort of camouflage (the confusion of textures, materials and natural elements) and constant transformation, it is the movement of the leaves, the passing of the wind, that I am interested in filming: traveling towards the detail of the textures and the nuances in the colors, showing, in short, the *movement* of a wall even though it is supposed to be still. My purpose is to recall the experience of the gaze and contemplation that you can have when looking at a wall, as well as the feeling of being before a particular ‘nature’.”*

By slowing down or speeding up her images, and by the use of the dissolve between the shots, Saquel merges space and time, thereby giving an air of strangeness to an ordinary landscape and offering us the experience of a different temporality. Marie Thérèse Champesme.

*Quotations taken from Carolina Saquel's notes

Works : *Dialogue of the Insects* (after Joan Miró) HD video, stereo sound, 1' 7" (loop) / *Figures in Front of a Metamorphosis. Wall II* (after Joan Miró) HD video, stereo sound, 14' 15" / *Figures in Front of a Metamorphosis. Wall I* (after Joan Miró) HD video, stereo sound, 20' 12" (loop)



<http://carolinasaqueel.com/views/la-catastrofe-es-amarilla/>

Pentimenti

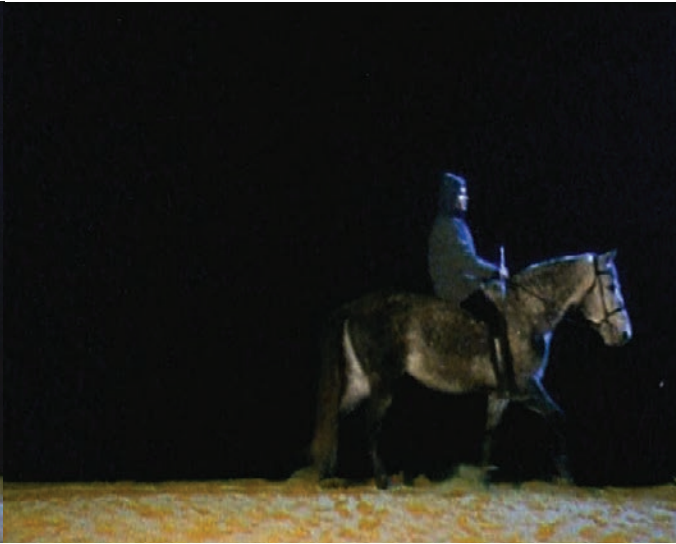
16 mm film transferred to dvd, color, stereo sound, 8'36" (2004)

Production Le Fresnoy, Studio National des arts contemporains, Tourcoing

excerpt <https://vimeo.com/197408559>

"*Pentimenti's* starting point is my fascination for the equestrian portrait of *Philippe IV* painted by Diego Velazquez (El Prado museum, Madrid). Organized in a circular editing, the film shows a horse with its cavalier passing constantly a horizontal plane of a nocturnal scene. The camera is fixed and frames the repeated crossing of the couple through the viewer's field all along the length of the film. In *Pentimenti*, reflections on pose and on the process of image composition are related to other themes as body posture and manners in which dressage becomes a never - ending process about instruction and learning, learning and obeying. As central to portrait genre, pose becomes a metaphor of the spatial and temporal tension built up in the composition of an image in which several layers of corrections, displacements and replacements of the painted objects show the changing – *repented* - mind of the artist in the process of painting. » (Carolina Saquel)

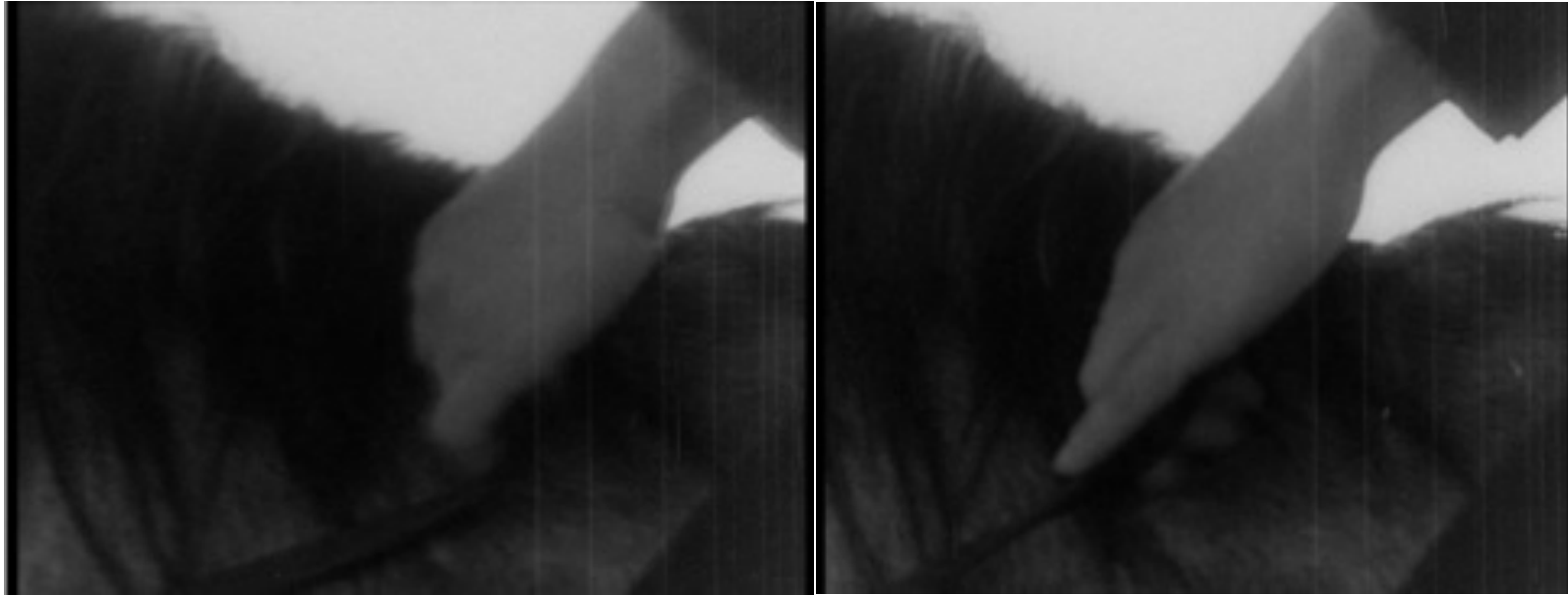
Collections : Jean –Conrad et Isabelle Lemaître / FRAC Alsace / Kadist Art Foundation, Paris/ Collection Seine Saint Denis



excerpt <https://vimeo.com/197408559>

Picadero

16 mm, b& w and color, silent, 6' (2004-2006)



<http://carolinasaque.com/works/picadero/>

In *Picadero*, extreme close-ups of sand, hands, horse manes, fur and legs follow each other in a constant circular motion. The camera follows the trainer and his horse, seemingly right in-between their bodies. During this follow-up, horse and trainer are transfigured in the image of a mixed machine, mobile and fragmented, permanently functioning. The black and white film turns the image into an abstract vision, too close, improbable by proximity. The impacts on the sand materially scratch and mark the surface of the film in the moment of its silent execution. The realization of *Picadero* is contemporary to *Pentimenti*, but even if the horse in motion is central to both, the filmic device transforms the *horse issue* into a reflection on motion from the inside, from within the trainer/trainee relationship. Even if in *Pentimenti* the pictorial axis is built from the installation of the camera as an imitation of the easel and the borders of the painting, in *Picadero*, the moving camera does not install the limits of the image, but displaces them in permanence, without really knowing where to.

Selected videos	Year	Lenght	Description	Format	Link	Password for whole version
TUTTO DI CONTRAPPUNTO	2014-2018	18’	Video, color, stereo sound	Screening -installation	https://vimeo.com/310744131	miguela
PASO GALOPE	2014-2018	7 ‘ 21”	Video, color, mono sound	Screening -installation	https://vimeo.com/292680273	miguela
DISTANCIA (C/O CAMILA MARAMBIO)	2014-2018	3’	video, color, stereo sound	Webseries and medium format film	www.ladistancia.tv	
UNTITLED (LANDSCAPE)	2013-2015	11’16”	video, color, silent	Screening -installation	http://carolinasaquei.com/works/untitled-landscape/	
DUPLA KARUNKINKA	2017-2018	3’06”	video , color, silent	Install	https://vimeo.com/370982861	
ÑIRRES	2018	1’22”	16 mm, b&w bleached negatif	Screening	https://vimeo.com/273110779	
DIFFICULTY OF CROSSING A PLANE	2011	29’25”	HDV et 2k, color, stereo sound	Screening -installation	https://vimeo.com/51339018	miguela
CUERO VIVO	2010	7’30”	2k, color, son 5:1,	Screening -installation	https://vimeo.com/52782999	miguela
RECONSTITUTION DU JARDIN DÉLECTABLE	2008	9’38”	HDV, color, stereo sound	Screening -installation	https://vimeo.com/152209808	miguela
LA CATASTROPHE EST JAUNE (SERIES OF THREE VIDEOS) 1- FIGURES DEVANT UNE MÉTAMORPHOSE. MUR I (D’APRÈS JOAN MIRO)	2007	20’	HD, color, stereo sound	Install	http://carolinasaquei.com/works/figures-devant-une-metamorphose/	
2- FIGURES DEVANT UNE MÉTAMORPHOSE. MUR II (D’APRÈS JOAN MIRO)		15’	HD, color, stereo sound	Install	http://carolinasaquei.com/works/figures-devant-une-metamorphose-mur-ii/	
3- DIALOGUE D’INSECTES (D’APRÈS JOAN MIRO)		1’	HD, color, stereo sound	Install	https://vimeo.com/53007233	
PICADERO	2004-2006	6’23”	16 mm, b&w, silent	Screening	https://vimeo.com/16182327	
UN PORTRAIT PEUT AVOIR UN FOND NEUTRE	2005	14’	HD two channel version, color, quandrasonic sound / single channel version, stereo sound	Screening -installation	http://carolinasaquei.com/works/un-portrait-peut-avoir-un-fond-neutre/	
PENTIMENTI	2004	8’33”	16 mm, color, stereo sound	Screening -installation	https://vimeo.com/16181677	miguela
QUIB IBI STAS?	2004	1’42”	8 mm, color, silent	Screening -installation	https://vimeo.com/140304355	

SELECTED PHOTO WORKS

Untitled (Landscape)

Serie de 6 fotografías análogas, 35 milímetros, blanco & negro, 60 x 85 cm, 2013-2018

Parte del proyecto de investigación que realicé en Sedilo, Cerdena sobre el rito sardo "Ardia de San Constantino".
Exposición individual *Repetir hacia adelante* 2018 y *polvere polvere polvere* 2014



Untitled (Landscape) # 5, serie, 2013-2018



Untitled (Landscape) # 6, serie, 2013-2018



Untitled (Landscape) # 2, serie, 2013-2018



Untitled (Landscape) # 4, serie, 2013-2018



Untitled (Landscape) # 3, serie, 2013-2018

Autorretratos

Selección, series total de 56 fotografías análogas, 35 milímetros, blanco y negro, simple y doble exposición, dimensiones variables. 2012-2015

Expuestas en exposición En Voz Alta, Galería Afa, 2015

Entre septiembre del 2011 y mayo del 2012, amparada en la idea de autorretrato y de lectura realicé algunas de estas imágenes por la sola necesidad de fotografiar. Vi en la fotografía el medio que posibilitaría dar una forma a procesos mentales opacos y restituir así cierto orden perceptible a un tumulto mental específico.

Se trata de fotografías 35 milímetros en blanco y negro de portadas de libros, revistas, documentos de espectáculos y catálogos de exposiciones que vi. Lecturas en general, algunas de las cuales fueron lecturas completas, otras a medias, otras leídas rápidamente y que me acompañaron durante esos meses. La toma fotográfica - más que La Fotografía - es aquí intención de captura, de agarre, literalmente de toma, tanto de la variedad como de lo mismo ; de lo misceláneo y de lo preciso ; de lo banal y de lo profundo.

Es intención de captura del aire, de los intervalos, del tiempo transcurrido entre desplazamientos.

Cada imagen es así como un « marcador » o « imagen clave » de esos recorridos urbanos e interurbanos, de un tramo de vida.

Autorretratos, 2012 – 2015 (selection) - Display at *En Voz Alta Solo Show*, Galeria AFA, Santiago, Chile, 2015

2



25



24



6



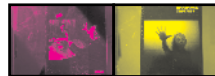
4bis



3



5



7



21



22



12



16



18

11



12

14

15

17



20



19



10



13



8



9



Autorretratos - Analogical single & double exposed b&w photographs, jet ink print on paper, variable dimensions, 2012 – 2015 (selection of the series)

En Voz Alta Solo Show, Galeria AFA, Santiago, Chile, 2015



1 (Un musée particulier)
200 cm x 130 cm



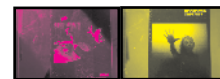
22 (Altazor)
77 x 51 cm



6 bis (Booters), Diptych
105 x 75 cm



8 (Didi)
50 x 33 cm



5 (Hitchcock), diptych,
42 x 29,7 cm each, framed



20 (Divine Party)
200 x 130 cm



2 (Public)
70x 46 cm



25 Richter
50 x 33 cm



9 (Grottes)
50 x 3 cm



23 (Google)
48 x 33 cm



3 (Art Press)
90 x 60 cm



4 (Oops)
64 x 50 cm



24 Sin titulo (Budapest)
106 x 37 cm



** (Gourfink)
106x37 cm



13 (Chaosmose)
20x10 cm



18 (Aniston)
90x60 cm



19 (Patti)
58x38 cm



17 (Polvere)
50 x 33 cm



12 (Trelaun)
50x33 cm



14 (Krishna)
20 x 13 cm



4 bis (Rouch)
50 x 33 cm



10 (Keith)
58x38 cm



7 (Millet)
50 x 33 cm



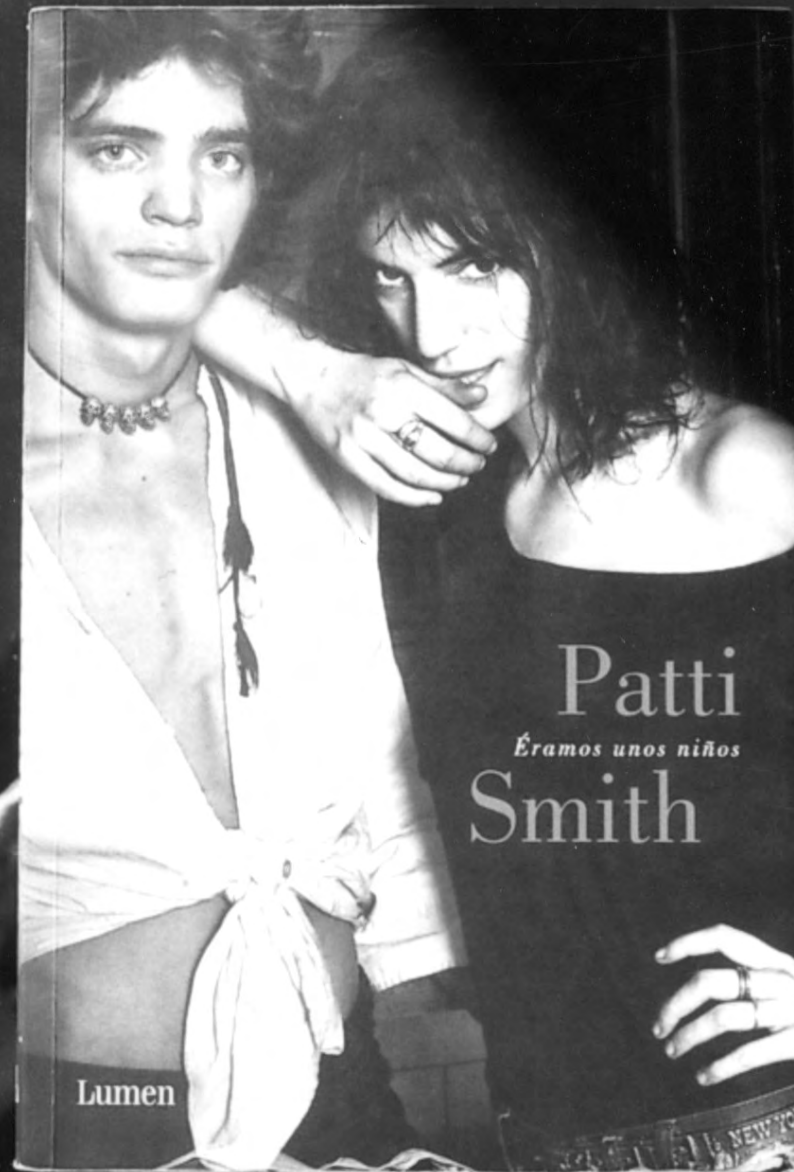
15 (Ricard)
20x13 cm



21 (Thich)
77 x 51 cm



16 (Cage)
58x38 cm



Patti
Éramos unos niños
Smith

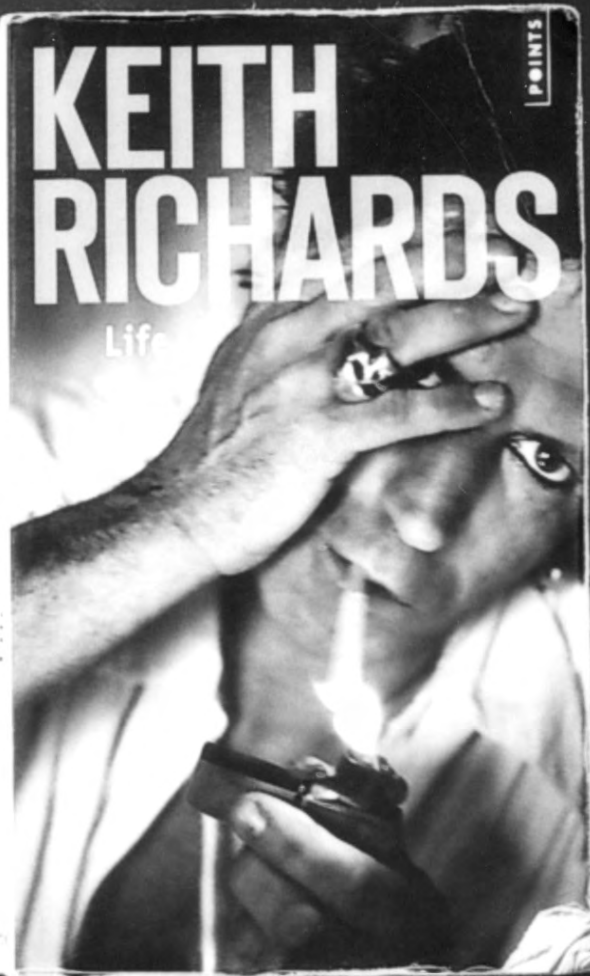
Lumen

NEW YORK

KEITH RICHARDS

Life

POINTS





LIBRE

DIVINE PARTY

Extraits de
La Divine comédie de Dante
et des Poèmes et fragments inachevés
de Franz Kafka







Transformation
& Healing

*Sutra on the
Four Establishments of Mindfulness*

Thich Nhat Hanh

Author of Being Peace



art press
FÉVRIER 2012 BILINGUAL ENGLISH / FRENCH

MYSTIC MOUNTAIN JAPONAIS : DOSSIER
ALEXANDRE SINGH INTERVIEW
PERFORMA : FESTIVAL A NEW YORK
DOR LAUNE HUBERT DUPRAT
FRANZ ERIC ROSS WALTHER
ROBERT COMBAS LAURENCE ECKILBEY
SOLLERS GENTRIE STEIN CASANOVA



386





JOLIE
ENCEINTE
DE JUNE

BRAD PITT

"J'AI DEMANDÉ
ANGELINA
EN MARIAGE"

JENNIFER ANISTON
ELLE
N'ARRIVE
PAS À
TOMBER
ENCEINTE

ELLE PRÉFÈRE
AVOIR
UN CHIEN
QU'UN BEBÉ

KATE MIDDLETON

JOHNNY DEPP
VAÏNESSA PARKE
C'EST FINI!

SECRET
STORY
MARIE ET GEOFFREY
LA RUPTURE DÉFINITIVE

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UN MUSÉE SINGULIER

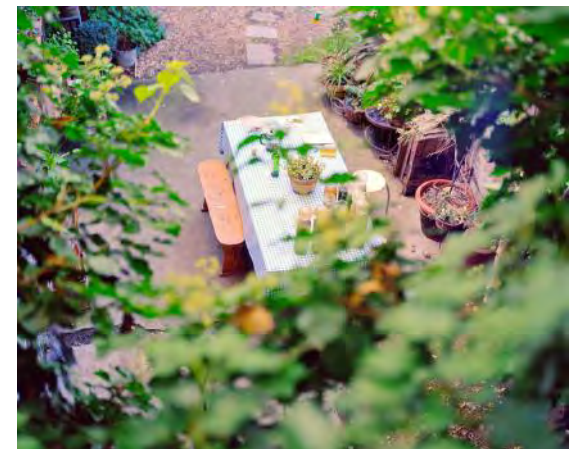
Nivelar la distancia

Solo Show
Galería AFA, Santiago, Chile
December 4–27, 2008

Nivelar la distancia (Balance the Distance) is a solo exhibition that consists of nine medium-format photographs along with a video piece, *Reconstitution du jardin delectable* (Reconstruction of the Delectable Garden), 2008.

Photographs of private backyards with no human presence shot from an elevated angle, miniatures inspired by seventeenth-century French gardens, and common, almost-forgotten objects remaining in those spaces are shown together with the video of a garden being traversed by a moving camera. Scale, distance, and point of view are the main axes of these pieces that intersect references and processes based on perspective as a primary concept. The idea for the project arose while I observed my neighbor's backyard from the second floor and came to a very basic conclusion: objects from above look flat and different. As I was not on the same level as them, their natures changed as well as my perception and affection of them. The starting point of the research questions how the gaze *from above*, projected over a surface down below, may reorient the affective perception of the objects we are observing.

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NIVELAR LA DISTANCIA. Series, 9 color photographs, 6 x 7 negatives, digitalized, lambda print, 100 x 81 cm each, 2009

Nivelar la distancia

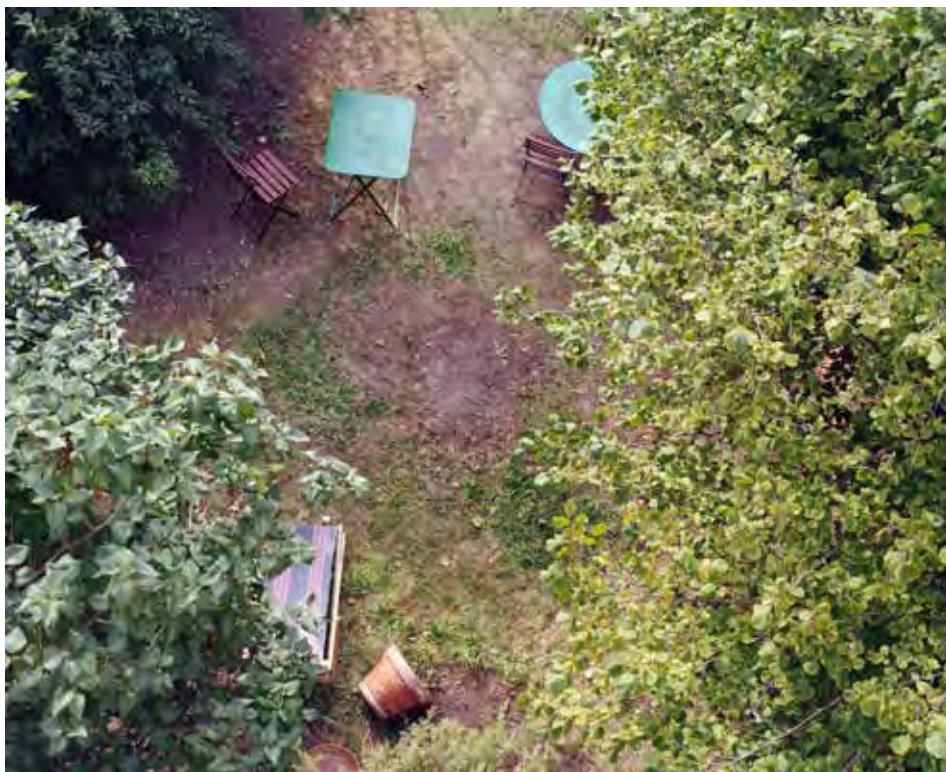
Series. Analog color photographs, lambda print, 100 x 81 cm, 2008.



Derek



Monte



Charlotte #1



Charlotte #2



Maqueta (diptych)



Laurent #1



Laurent #2



Maqueta



Maquetas #1, #2, #3, #4. Analog color photographs, lambda print, framed, 50 x 41 cm each.