



Denise: you are as free as this seagull.

Exequiel Lira

BREATHE

R E S P I R A R

PATRICIA READY
GALERIA

ARTE +
CORPORACIÓN

INVITATION TO EXPLORE

Breathe-Respirar is a trilogy whose intention is to reflect on the importance of time, the body as transport of the conscience and climate change as a latent factor. It took six years of expeditions plus two additional years to discover a dialogue between each image as a part of a constant cycle.

To generate a collective conscience regarding changes in nature showing the beauty that nobody knows for how long it will last.

To work in order to reach our most profound essence and expose us to our sensibility hoping that it will flourish. There is a very thin line between life and death; time is the mystery of what will occur next.

We practice the observation and the memory of the unpredictable becomes in a way part of ourselves. We often look without genuinely observing, we neglect to see the world around us and as a consequence we stop seeing what truly exists within ourselves.

It is my desire to invite the spectator to that place with which he is not familiarized, to guide him from one image to the next in order to finally achieve a complementary vision, which allows for an encounter with this perception originating from our ancestral memory.

DENISE LIRA-RATINOFF

BREATH E
R E S P I R A R



BREATHE

R E S P I R A R

DENISE LIRA-RATINOFF

2017 - 2018



PATRICIA READY
GALERIA

FOREVER
CHILE

FROM CLARITY

Landscape is a unique sight. It emerges from a clipping that is limitless and allows us to visualize what hides behind the territory. George Simmel, the German philosopher and sociologist said more than one century ago that what enables a landscape to be erected is the image that it follows. In his book *The individual and freedom*, he reiterates that the artist is the only one that completes this act, which shape the sight and the feelings with such purity and strength that it absorbs totally from within the naturally given subject and creates it anew as coming from within; while us, the rest, remain more tied to this subject and, in a certain way, we still are used to perceiving this or that isolated element where the artist only sees or creates "landscape". Lira in *Breathe-Respirar* unfolds like the artist that Simmel alludes to.

Her photographs reveal her gaze, her horizon. They make wild and unreachable nature speak thanks to a clear, precise, luminous and orderly proposal. To achieve this clarity is not easy. It requires clearness and sincerity in order for the objects to appear naked, without feign, without masks. Lira achieves this longed for clarity and she carries out in the utilized method, in her exploratory voyage and in her language.

In *Breathe-Respirar* she perceived distant landscapes that appear thanks to a body, a body that surrenders to extreme conditions in search of purity and reality. It is Lira's body that drives her to find her gaze, her cutback, a landscape built based on the sensations she seizes while she watches a wild territory reached after a walk that is an aesthetic practice in itself and an anthropological activity, such as the French sociologist David Le Breton declares in *Eloge de la March* "since it mobilizes permanently the human tendency for understanding, for finding its place in the center of the world, for questioning oneself regarding what is the foundation of her bond with others".

Lira walks and, returning to Le Breton, "searches in the path what is missing, but what is missing is what constitutes her fervor. In each second she hopes to find what nourishes her search, what you find at the end of the road, a revelation that is not far from there, within a few hours of her march, further than the hills of the forest". And what is missing, what feeds her search, she finds it upon her return, in her photographs. She searches, but what she really wants is to go back.

Susan Sontag defines photography as "an interpretation of the world, both paintings and drawings" and in Lira's case they constitute a visual logbook of her trip. Photographs that straighten chaos, with textures, color and luminosity. Behind that visualization, loaded with clarity, there is a contact between the body and its senses with the landscape, Lira's landscape is an intellectual development, its coenaesthesia, it remembers the fragility of existence and it is therefore emotional, a return to what is fundamental. The artist stops the body movement (to photograph) and from nature (live landscape) to show us from afar lonely uninhabited landscapes, but alive where we have the intuition that something is going to happen: the ice will allow for a drop of water to fall lightly, wind will blow over sand in the desert. Inhospitable and hostile.

In my trajectory I have experienced how walking constitutes an athletic practice that registers in the body and is able to make it feel alive, complete. In *Breathe-Respirar* I perceive Lira's tiredness, her body exposed to the desert heat, the harsh cold of the ancient glaciers, the fear of running the risk at the volcano crater. I observe her humanity, I imagine the necessary pauses to recover amidst the task, I hear her breathe, once again, inhale and exhale, in order to be able to deliver the clear images that shape her plan. I feel how she recovers her breathe, in order to be able to take that photograph. I grasp it building *Breathe-Respirar*, through her breathing, inspiration and expiration. Air that goes in and out of the body. Seeing and photographing.

The landscape as seen, what is inhaled and exhaled with clarity through photography..

TERESA ANINAT

VISUAL ARTIST





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D E S E R T S U M M I T

Walk, walk, walk, without stopping... return to study nature, feel it, show it from a new perspective. When I got off the plane and saw all those mountains I was overwhelmed; here is where I want to stay ! I had never felt so strongly in terms of physical belonging. The Antofagasta region changed my life. I needed to live the mountains and I did it in terms of total healing, walking sometimes more than 20 hours per day, drinking many liters of water, totally covered in order to avoid extreme burning... Getting to know with Luis, a great friend and guide, the remote paths thanks to his Shaman wisdom, each summit of the desert.

I talk to each mountain and say: The time will come when I shall have the pleasure of walking on your skin and hope that you allow me to get to your summit. I feel that the wind almost disables me from walking and all I want is to photograph the drawings that it leaves on the sand.

I care not only about the image, always highly synthetic and minimalistic; what interests me more and more all the time, is for my body to become as a work instrument. At the Licancabur volcano the last time I went, I started at 3 am and reached the summit at 11 am. In order to do it I needed the discipline of mountain climbing and that energy that also nourishes my work. The body, even if it has reached its limits, always reaches the desired destiny. Later you collapse... but your wish was fulfilled.

Can you see the top of the mountain? That is the invisible line that I am looking for. Can you see that cloud in the sky? It is the ephemeral form that I am searching for and is no longer there... There is a fine line between life and death and that is the relevance of time in the natural cycle. Death is life and life will be death and what really matters is TODAY, this instant...

D. L-R. Chiu-Chiu, 2013





desert 211



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VOLCANOES, A SHARED PASSION

Volcanoes are the most direct proof of how alive and active our Earth is. When at rest they are beautiful landmarks to which much good is associated. When erupting they are dramatic, astonishing, they put on a wonderful show, which is also terrifying and dangerous. The history of both Earth and men is linked closely to volcanic activity. The best soils for agriculture result from the degradation of volcanic ash. Volcanic rocks provide good quality and also beautiful looking building rocks; some old churches in Perú and in northern Chile are a good example. Geothermal energy, a clean and not invasive form of energy, is mostly related to active volcanoes. Eruptions provide new material to the Earth surface and the gases of our atmosphere.

But what is a volcano?

When thinking of volcanoes we usually picture a symmetrical, conical-shaped hill like Osorno Volcano in southern Chile or Mount Fuji in Japan.

Yes... these are volcanoes but not all volcanoes have this shape and certainly not even Osorno or Fuji started their "volcanic life" with such stunning looks. A volcano, by definition is "a hole in the ground". When magma ascends from deep within the earth, a hole or crater is formed at the point where it reaches the surface for the first time.

As days, decades, and up to thousands of hundreds of years go by, successive eruptions "build-up" a volcanic edifice, the size, form and height of which will depend on multiple parameters. The dominant parameters that determine the form and size of a volcano are the physical properties and composition of the magmas, including volatile content. In addition, their planetary context, or as geoscientists like to call it, the tectonic setting, is relevant in defining how a volcano works and its morphology as it governs the processes and composition on the root zones of volcanoes.

A series of tectonic plates that resemble a jigsaw puzzle, with different-size irregular pieces or plates form the Earth's surface. These plates are constantly moving against one another and their

limits are characterized by earthquakes and often by volcanic activity. In addition, the way they interact along their contact determines a large number of geological and geomorphological characteristics, which in turn influence the landscape, occurrence of mineral resources and even the climate. The plates interact in three ways: they can diverge, that is separate from one another (divergent margin), convey and clash (convergent plate margin) or slip laterally. Volcanism is concentrated in the divergent and convergent plate boundaries and consequently volcanoes are not distributed randomly in the Earth's surface. Divergent or constructive plate margins are mostly hidden under the oceans, forming a 70.000 km-long nearly continuous ridge system known as mid ocean ridges. The mid-ocean ridges are thousands of kilometers long submarine volcanic chains located in the middle of the Atlantic Ocean, in the eastern Pacific Ocean and south of Australia and New Zealand. These ridges host the largest, although unknown, number of active submarine volcanoes, which seldom reach the surface, with Iceland being the notable exception. The constant eruption of these very active submarine volcanoes is permanently adding new oceanic crust of basaltic composition, drifting the ridge apart and pushing the divergent plates outwards. This constant production of new crust is compensated by its destruction in the convergent or destructive plate margins. In most convergent plate margins an oceanic and a continental plate or two oceanic plates clash, resulting in the descent of an oceanic plate into the Earth's mantle, process known as subduction. Most of the currently active subaerial volcanoes are formed above these subduction zones. They are responsible for more than 80% of the eruptions recorded in history, including the most violent and dangerous ones such as the 1815 eruption of Tambora Volcano, the largest in modern history, which lowered the global temperature in 3°C and the 1883 eruption of Krakatoa, also in Indonesia, whose explosion was heard 4500 kilometers away. In Chile, two of largest historic eruptions took place during the XXth century in the Quizapu Volcano (1932), in Central Chile and the Hudson Volcano (1991). In both cases large areas east of the volcanoes, and mostly in Argentina, were extensively covered by ash and pumice. A large number of the volcanoes

related to subduction zones are along the Pacific rim which led to name it "Ring of Fire". Eruptions along subduction zones are commonly highly explosive and thus form spectacular eruption columns that rise kilometers above the volcano and even form an umbrella or mushroom cloud. The eruption column is formed by a mixture of volcanic coarse to fine-grained volcanic fragments ejected violently into the atmosphere (pyroclasts; bombs, lapilli and ash), volcanic gases and water vapor. Prevailing winds will drift the eruption column to form a lateral plume than can travel thousands of miles affecting vast areas and even triggering climate changes. Recent cases are the eruptions of Chaitén (2008-2010) and Cordón Caulle volcanoes (2011) in southern Chile, both extremely explosive and with severe impact in air navigation and agriculture. On the other hand, subduction volcanism produces the undoubtedly most beautiful volcanoes of the world, such as Paríacota, Licancabur and Osorno in Chile, Fuji in Japan or Mount Shasta in the US.

As the Altiplano of northern Chile, once called a "volcanic wonderland" by one of the world's leading authorities in volcanology, Bob Smith, is one of my very favorite places, a passion I share with Denise, the author of the amazing pictures of this book, I will use some of the many volcanoes there as examples.

Volcanoes are in some ways very similar to people. They are alive, have personality and character that, as with people, can

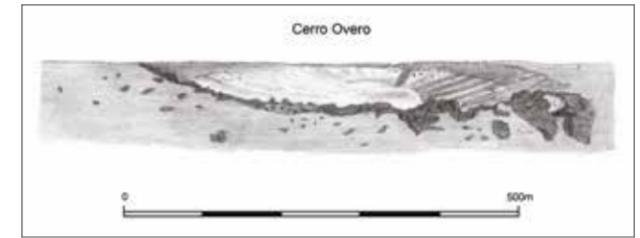


Figure 1. Cerro Overo de Lejía. A 600 m in diameter and 150 m deep crater formed south of the Lejía Lake, on the top of a ridge of pink volcanic rocks. Surrounded by a thin layer of basaltic pyroclastic bombs. This volcano, of the maar type, is comparable to the "whole in the ground" with which every volcano starts its constructive journey.

change. Volcanoes grow and become old. Some are short, others fat, some are very big and some are disheveled or broken. Their form, size and the products of their eruptions always tell a story, maybe a very short life, a simple uncomplicated life or a very complex one with big changes of character or eruptive style. They can be beautiful or they cannot even look like a volcano, but they all start like a hole in the ground, as Cerro Negro de Lejía in northern Chile (Figure 1). Cerro Negro is a 600 m in diameter and 150 m deep crater formed south of the Lejía Lake, on the top of a ridge of pink volcanic rocks called ignimbrites. The crater is surrounded by an irregular halo of loose black dense lava blocks (pyroclastic bombs), ejected violently during a single highly explosive eruption, sometime during the Holocene (last 11.000 years), when the crater was formed. When driving through the Altiplano, it is not visible until reaching its edge, but however it is a volcano, a special type called maar. Much more volcano

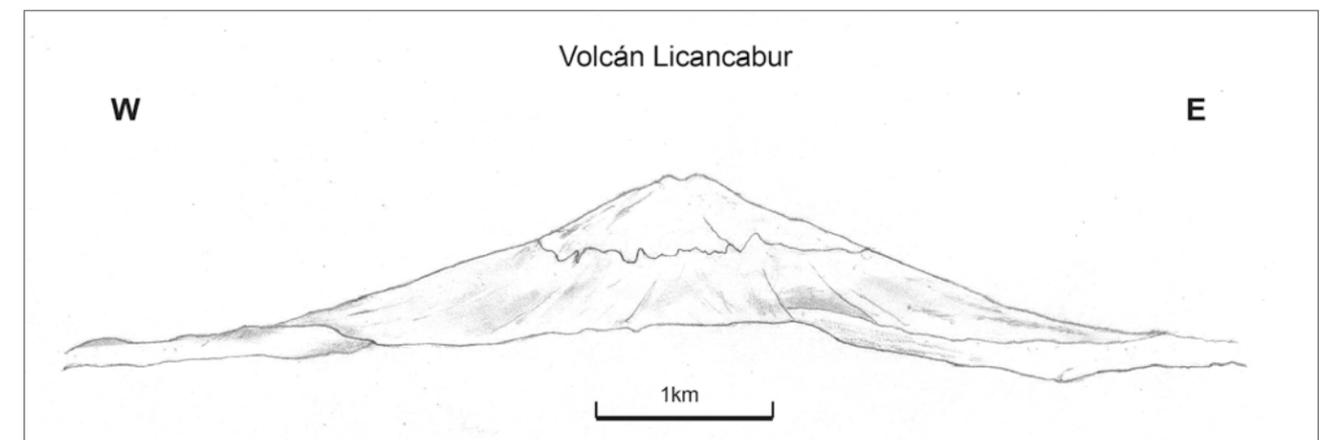


Figure 2. Licancabur Volcano, a striking symmetrical cone-shaped composite volcano, which outstands east of San Pedro de Atacama. With 6-8 km in diameter is, at least 10 times larger than Cerro Overo. It rises 1700 m over its base with steep slopes and a summit crater with a shallow fresh water lake. It has long been considered sacred (revered?) by the original people of San Pedro de Atacama and the Incas, as shown by ruins of stone walls and altars built in the 5916 m summit, used for ritual ceremonies. The name Licancabur in kunza, language of the Atacameños, means mountain of the people of the highlands.



looking is **Licancabur**, a stunning symmetrical cone-shaped volcano outstanding on the top of the Altiplano east of San Pedro de Atacama and visible from afar (Figure 2). Licancabur has a circular basal plan, 6-8 km in diameter, which rises 1700 m over its base with steep slopes. It shows a well-preserved 400 m in diameter summit crater that hosts one of the highest fresh-water lakes in the world. Licancabur is a so-called composite volcano or stratovolcano with a single central vent or crater. It was built-up during successive eruptions of lava flows alternating with the products of more explosive eruptions (pyroclastic flow and fall deposits) that spread radially from the central vent. Early lava flows extend as far as 16 km to the west, over the ignimbrites plateau, while later and shorter lava flows alternate with pyroclastic deposits to build the cone. 60 km south of Licancabur is **Lascar** Volcano, the most active in the Andes of northern Chile. It shows a quite different shape than that of Licancabur (Figure 3), the result of a more complex and long-lasting story.

Lascar is an EW elongated composite and complex volcano built along more than 200,000 years ago, formed from coalesced products of multiple, closely spaced, vents. The source vent has shifted position through time, along an ESE-WNW lineament, producing a system of five nested craters and two overlapping truncate cones (Figure 4). The edifice is 6.5 by 5 km in diameter and has a maximum height of 1400 m on the western flank, and 600 m on the eastern flank. The summit craters range from 400 to 900 m in diameter, the central one with persistent fumarolic

activity, more visible in the early morning. During its evolution and build-up, Lascar has had many changes, besides shifting vents. Its eruptive style varied from effusive and little explosive in early stages when it produced beautiful, up to 16 km long dark andesitic lava flows, of which only heaps of rounded eroded boulders remain in its western flank. 25000 years ago, it shifted to a more violent explosive activity and formed a more than 30 km high eruption column with silica-rich composition (dacite) pyroclastic components. The collapse of this large column formed a voluminous pyroclastic flow that traveled 30 km westward, the front of which outcrops close to the Atacama Salar. The largest historic eruption of Lascar took place in April 1993, with an impressive 20 km high eruption column, the top of which spread into a wide mushroom cloud that was drifted eastward by high altitude winds. The pyroclastic material transported by the plume fell mainly east of the volcano, although the finer-grained portions (volcanic ash) covered NW Argentina extensively and reached the Atlantic coast, 1800 km further away. The base of the column collapsed over the volcano and spread over its flanks at great speed as a hot pyroclastic flow. The final deposit of this flow, shown as dark gray in Figure 4, is a mixture of various size-rounded pumice and dense lava blocks set in a fine-grained matrix of volcanic ash that took 2 months to cool down. It traveled as far as 10 km channeled by the Tumbres Quebrada, where it covered the water source of the village of Talabre, which had no fresh water supply for nearly 6 months.

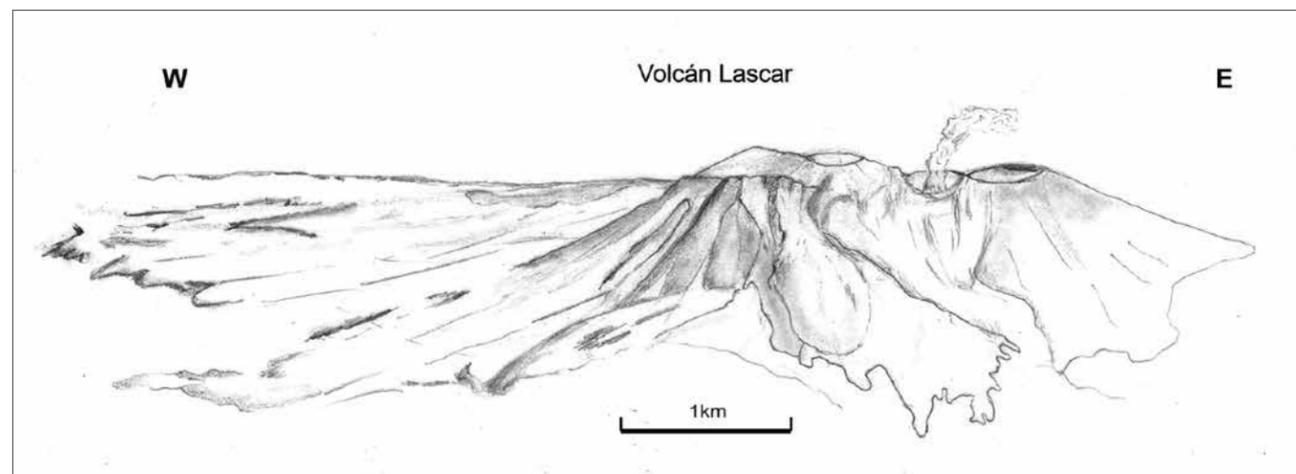


Figure 3. Lascar volcano, a composite and complex long-lived volcano, built by many and different style eruptions along more than 200,000 years. It is formed by two overlapping truncated cones, capped by 5 nested summit craters. The name Lascar in quechua means tongue, after the tongue-shape lava flow on its northwest flank erupted about 7000 years ago.

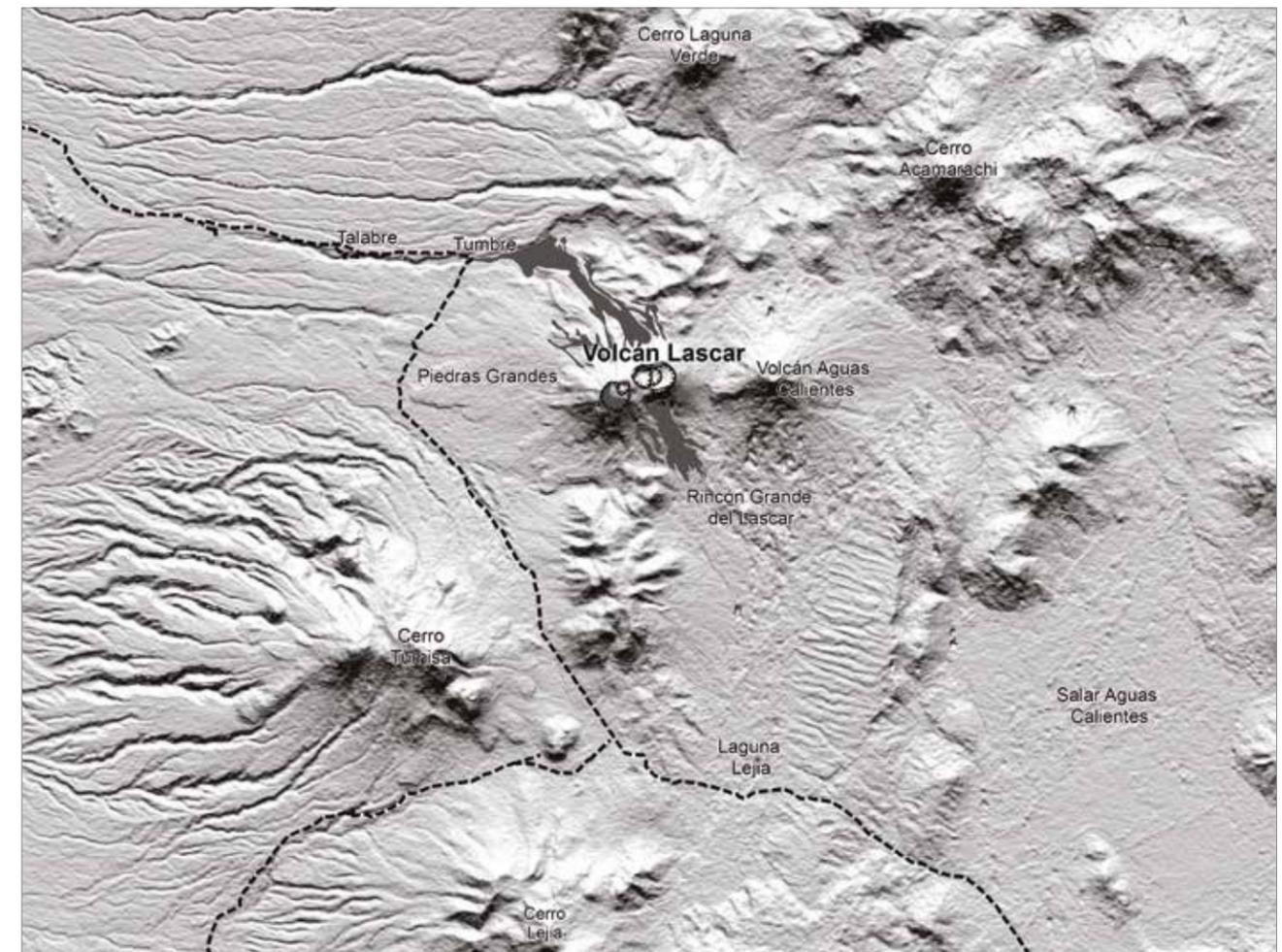


Figure 4. Three dimension representation of Lascar and nearby volcanoes using a Digital Elevation Model (DEM) that allows showing terrain relief interpolating digital contour maps. In dark gray the distribution of the 1993 pyroclastic flow deposit is shown, channeled by the Talabre quebrada to the west and covering more extensively the southeast flank.

However, not all volcanoes are constructed by a succession of eruptions. Some of them are monogenetic; this is, formed during a single eruption, hours, days or even years long. Usually one-eruption volcanoes are smaller, but not less beautiful. A particular type, very common in the Altiplano, are the edifices called domes. Domes are relatively small masses of lava produced in a single eruption of high-silica lava (dacites and rhyolites), too viscous to flow, consequently, on extrusion, the lava piles over and around the vent. The form of this type of volcano is of a bulb, cupola or dome, but some show a remarkable flat pancake shape. Good examples are the domes T Negro de Barriales and Torta. Negro de Barriales is a cupola type dome located 13 km south of Lascar. It is a steep sided mass of lava blocks, 370 m high, circular in plan and 1700 m in diameter with an aspect ratio of 0,16 (height/surface). In contrast, the Torta dome, close to the Tocopuri

volcanoes, north of San Pedro de Atacama, is a pancake-shaped dome 300 m high and 4200 m of maximum diameter. Although larger than Negro de Barriales it shows a much lower aspect ratio (0.02). These and most domes share steep-sided walls, partially covered by a talus apron, and a rugged surface.

Chile is gifted and a little cursed with nearly 90 active volcanoes, both wonderful and dangerous. They keep volcanologists permanently busy.... and let's face it, admittedly having great fun.

DR. MOYRA GARDEWEG P.
GEOLOGIST/VOLCANOLOGIST PhD





desert 442



desert 542





ice 24



water 02

P A T A G O N I A N G L A C I E R S

The feeling of the passage of time and its urgency have allowed me to get to know one of the most remote places of the planet. The extremely cold temperatures have become lately part of my body's temperature. Wind is the constant beat of the trip, and the ocean roaring, changing as the glaciers fall in pieces. Nature awakens in front of my eyes and its pulse follows the rhythm of the tides.

The crunching of the ice is always present simultaneously living and dying. The cloudier the day is, the stronger its colors appear. I could not believe it during my first visit: the waves were enormous and I could feel its incessant movement in all its purity, deep in my heart. Sometimes I became scared about the strength of nature, like a live answer to its approaching devastation. The water, the ice and the sky, joined like a waterfall in eternal movement.

The glaciers also allow us to see what no longer exists, what has already melted. Everything has been so dramatic, so beautiful, so unique and everything is contingent on time: what you can see now will no longer be there later, that image will already be lost. Drawn and sculpted by the ocean and the wind, these dramatic natural shapes that I immortalize in my photographs, will never be the same again. They are ephemeral witnesses of the disappearance of the ice fields.

That disappearance remains in our memory and it makes us see our world in a different perspective. Photography has renewed my existence showing me the essence of life each day. And furthermore through it I have gained tremendous respect for each moment in time. As I photograph I start discovering a world not only seen by my eyes but also discovered by all my senses. Thank you Photography, for giving me my life back.

D. L-R. Punta Arenas, 2008





ice 118



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BREATHE

The photography by Denise Lira-Ratinoff presents us this narrow country, at the convergence of the oceanic Nazca plate with the continental South American plate, flanked by cold ocean currents, high mountains and active volcanoes, with its fabulously contrasting climates from the driest desert to the hyper humid rainforest of Patagonia and also home of the remnant of old ice.

As a climatologist interested in understanding the evolution of earth climate, this landscape is a natural laboratory with innumerable records and clues, and is beautifully captured in these photographs.

These images are both an essential and emotional experience. Here we see the physical *spheres* of our planet: criosphere, lithosphere, hydrosphere. These are all shaped by and influenced by life through various cycles that in turn sustain the planet.

This exhibition by Denise has the name of *breathe*, how inspiring and profound. Because all biological processes need cycles, these processes are paired: Breathing is the paired reaction to photosynthesis. Photosynthesis uses water and carbon dioxide to produce oxygen and “sugars” (organic material), and when we breathe we use this “sugar” and oxygen and transform this back to water and carbon dioxide. But it is the dynamic nature of our planet, with its moving plates, colliding continents, subsidence of ocean plates, growth of mountains and volcanoes that ultimately allows this cycle to close, and hence life to exist. As one of the principles of climate sciences states: *Life on earth depends on, is shaped by and affects climate.*

Mountains, volcanoes, glaciers, deserts and oceans are all in constant moving and transformation. Volcanoes connect the deep earth with the surface, allowing gases and mass to cycle. Their shape, stature, colours and smells are a gift for our special landscape, and a reminder of our brief pass on this planet that has been alive for millions of years.

The combination of cold ocean currents along the Pacific coast of Chile and high Andes mountains that inhibit the entrance of moisture from the Amazon, lead to the driest desert in the World: the Atacama desert. In contrast, in the cold south Patagonia harbours the North and South Patagonian ice fields, a remnant of the Patagonian Ice sheet, that existed up to 17,000 years ago, at the end of the last ice age.

In a century where the footprint of humans can be found everywhere we look, and the human power to transform nature has increased to an unprecedented strength, the beauty of these images produces a profound emotion in me, thank you Denise.

MAISA ROJAS CORRADI

CLIMATOLOGIST

Breaking ice



"This sequence of falling ice reminds us of the constant transformations taking place on our planet. Matter is neither created nor destroyed but transformed.

Life evolved on earth about 3,800 million years ago because Earth is at right distance from the sun, it has liquid water, and it allows cycles.

Nature has much to teach us humans!"

MAISA ROJAS CORRADI
Climatologist



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ice 04

DENISE LIRA-RATINOFF: THE INNER LIFE

In following closely the work that Denise Lira-Ratinoff has done in the past few years, I have been able to understand how committed she is with her country's history, to the point of making it the object of her most complex works by stretching the knowledge of what is sublime. And it could not be any different. As Remo Bodei states¹, "There are places where the majority of mankind have arrived for millenniums and is facing them, they have experienced fear and panic towards: mountains, oceans, forests, volcanoes, deserts. Inhospitable, hostile, desolate, they evoke death, humiliate by its vastness, threaten with its power, remind each one of how transient and precarious existence is in the world. Nevertheless, since the beginning of the 18th century these *loci horridi* [horrifying sites] started to be visited deliberately and perceived as 'sublime', endowed with a more intense and seductive beauty. This radical investment in taste does not have an exclusive sense of aesthetics: it does imply a new way to strengthen and consolidate the individuality thanks to the challenge directed to the greatness and the control of nature."

"Fear and adventure demonstrate one more time how fragile human beings are - always exposed to failure and obsolescence, always marching towards the unknown versus the known - capable of overcoming obstacles that seemed unsurmountable."

"After touching the zenith, the theories and the sensations of the sublime get to know an eclipse at the time that the balance of forces seem to reverse: when the occidental world believes it has defeated the huge and horrible nature, unveiling its hidden secrets and subjugating its rebellious energies. What is sublime then becomes one more time from being nature to becoming history and from history to politics."

In the final philosophy classes in High School students are taught to read Descartes. It is most common in the textual analysis of a statement by Descartes that man becomes a "*maitre et possesseur de la nature*" [master and owner of nature]. Nevertheless, neither nature nor technology are the same and we must surrender to the evidence of having no control over the technology, whose auto-reproductive logic has put in danger nature itself.

Denise Lira-Ratinoff was born in Chile. She resides in her country of origin most of the time. Nevertheless, she is a traveler who's journeys evoke childhood euphoria for whom the world is a fountain of marvels to be discovered.

She does it in such a way, that she still takes the risk of crossing remote places that arrived "late" into History, foregoing pleasant destinations to face horrific areas out of contact, that still avoid the presence of corporatism: the deserts and the southern oceans.

Exactly one century after the first complex technological attacks in the South American continent performed by the impulse of the British capitalization in the Northern part of the country with its saltpetre beds and by the Security imperatives of the Navy in the southern oceans, Denise Lira-Ratinoff forced herself to transcend the banality of everyday life through distancing herself, to be able to be consistent with the fundamental images, in search of confirming their own value.

Quoting Remo Bodei, "the reaffirmation of oneself in the face of dangers represents a strategy that is consistent with oneself, in order not to be afraid of the harshness and maliciousness of our existence".

In this manner, what begins to fit in her personal diagram with the universality of a cosmology that finds its place, as I have already stated, between the desert and the southern ocean, which takes us close to ice cathedrals, molded by the furious winds, threatening to cancel any possible return to the City. In the north and in the south, the winds shape the image of its own reproducibility. Nevertheless, on top of the surface of the ice, global warming gives shine to the states of the matter, meaning that the threat of disappearance updates the defeat of the court hero. The melting of the ice is like a condition of the soul that is abandoned, that loses its density. In turn, at the desert, the thirst cracks the lips and makes men become delirious; nevertheless it also becomes a moment of purification and elevation of the souls. This is the reason why hermits will search for contact with God through direct light, in order for the god to engrave in his spirit his word, because he is the very first one who writes with light (photo/graphy) to reinforce the inner life.

JUSTO PASTOR MELLADO

ART CRITIC / INDEPENDENT CURATOR

¹ BODEI, Remo, "Paisajes sublimes: el hombre ante la naturaleza salvaje" [Sublime landscapes: man in the face of wild nature]. Biblioteca de Ensayo Siruela, Ediciones Siruela, 2011.





water 884



water 66

O B S E R V I N G T H E O C E A N

Warm October, driving for 28 hours from one state to the other to get to the desired destination, on the way to the Caribbean.

Already aboard. In the middle of the ocean, within its immensity and with my body moving to the rhythm of the ocean, I feel dedicated to the music of the waters and its mysteries throughout the hours.

Observing is a way of listening, and listening is an act of humility: what is the ocean telling us? I start a series of never-ending questions to myself: how do I show from my own perspective these stormy, passive, colorful, euphoric, deep, noisy, healing waters...? I was never able to find a rational answer. It has to be in the images that reflect the observation and listening. This encounter of the senses with the unpredictable.

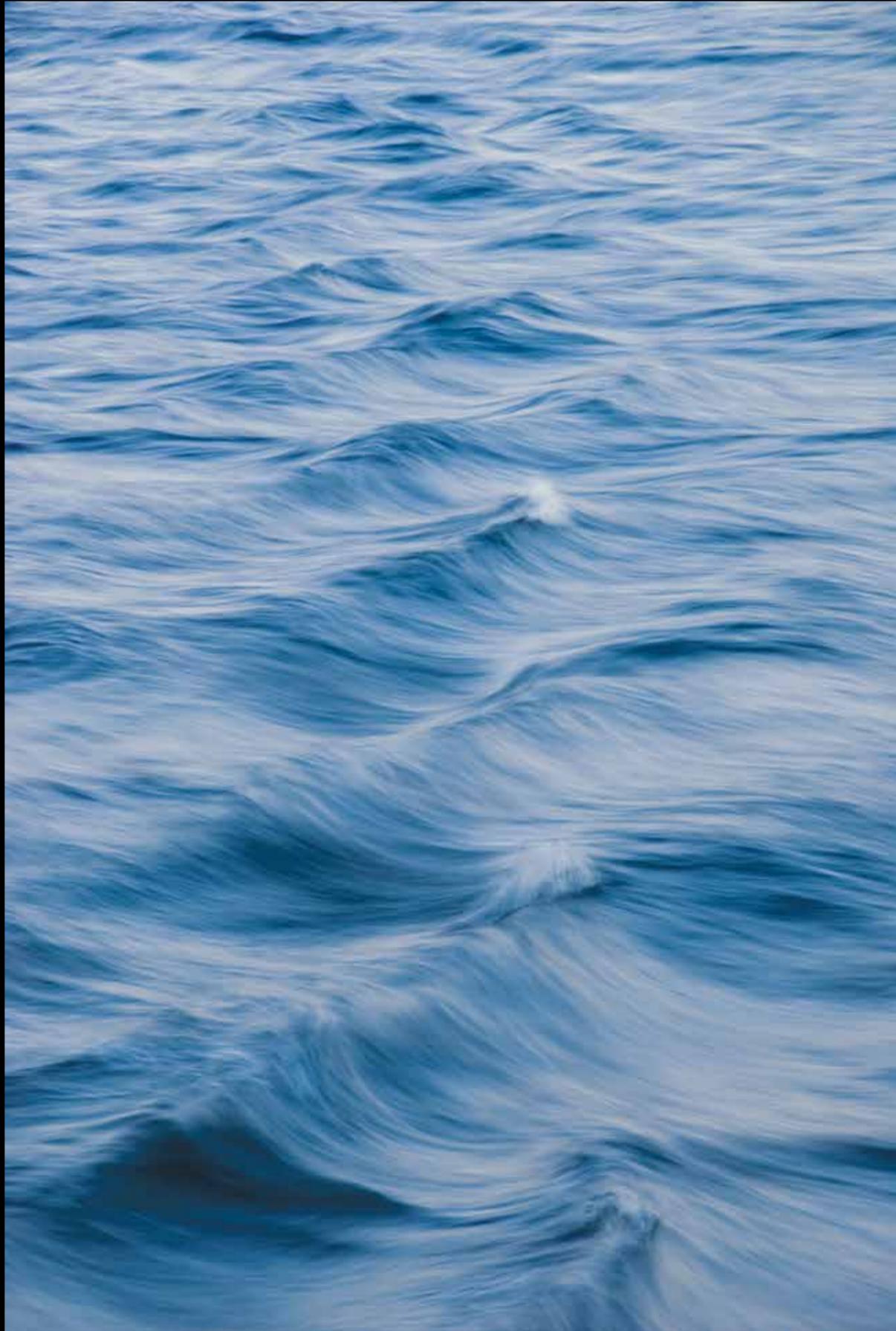
Without water there is no life, this is where my work starts. This is a reality that does not need to be translated, my work becoming a universal language. The importance of time, and how time modifies what I see and show. What is essential, what I search for, exists between the simplicity of the image and the mystery of reality, which I introduce without a defined identity.

Water taught me, here as in other oceans, that it does not contain itself, that it has no limits and it is the reason why my photography captures infinite oceans.

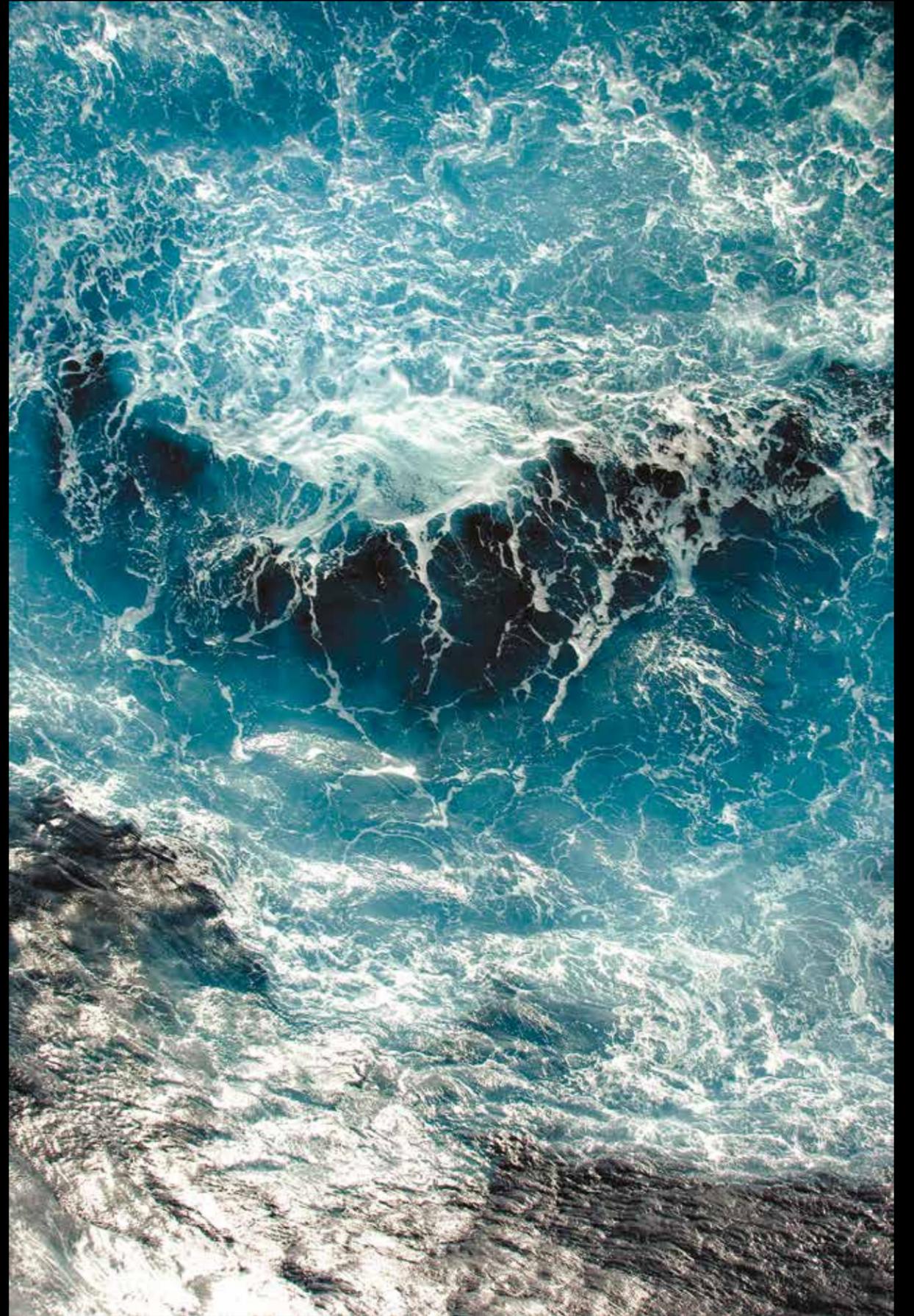
Textures, shapes and colors. Space, movement, rhythm and balance. These are some of the elements that I have found in nature, combined in this state of contemplation, with a clear conscience of being a witness of each moment of its capture. I feel that this takes me to a new form of creative freedom.

D. L-R. Fort Lauderdale, 2010





water 16



water 69

COLORS

Denise is an artist who from an early age has been experimenting her search and developing different materials, techniques and formats in a restless manner. She is patient in her repeated geometric will and balance, therefore expressing her unique perception of meanings. This makes her an integral artist with surprising results.

Part of my creative experience with her, a tireless perfectionist in each and every process and she is always a step forward regarding bending and overcoming, beating the odds, is from the audiovisual perspective in roles as artistic director and other parallel projects. Her shared reflections are highly stimulating when bringing up a proposal, since she has no fear of always proposing combinations of inverse ways in a very productive dialogue, with dynamism and joy. Curiously, a great joy.

Sharing each project with Denise has simply been marvelous. To be able to see her in action is a clear example of the handling of her drive and positivism in achieving impossible things, in unreal times but always available when needed.

When colors emerge in front of her, with a gesture shaped as a waterfall that seem to perform a dance waiting to be discovered... it is innate in Denise to open her hand and trap the appropriate color, with that perception that surpasses and overflows a logical thought to later apply it, reflect and cover surfaces.

Her photographic vision during her trips have always been a search for the perfect light, the kind that is not always available at first sight, traveling through to ice sites, sand and waters, normally at very unusual hours and that are announced and can only be seen with the eyes that have the proper gaze.

Witnesses of this abstraction, we observe that beautiful moment that Denise offers to us, shares and challenges us with her most intimate gaze with the subject and the form, allowing us to leave aside the rational definition of the work.

I love to listen and experience her questions... What is this? Ice? Steel? Water? A drawing? An unparalleled cascade of colors and forms in unrivaled harmony in an transcendent message. Birth of ideas... Choices... Harmonizing with this poetic act makes a dialogue possible between the colors and its multiples shades. And movements...

Deserts: coarseness, heights, lack of oxygen, cold and heat excess...

Ice, no longer eternal: quiet moans, fragility. Witness of remote times and carved by old-age rains.

Oceans: consciousness, preserve, cleanliness. Unify humanity. Flexible paths of the winds over the waters.

There is also in Denise's look a critical side, a tremendous silent scream that has always accompanied the memories within her, since remote times, onto an uncomfortable present in order to make us aware of a planet who complains regarding the way we treat it. It is then that the kind of echo of her work is in addition a report on human consciousness, asking care for our Mother ship. Proof of these unique moments are segments of passed times that Denise has been living when she captures an image and at a later date is expressed in each one of her works bringing it to us to the present.

There are human beings that are messengers and Denise is one of them. They levitate, they smile often, they indicate totally unusual time rhythms and they finally harmonize with everything that surrounds them.

Rotates and travels... floats... no longer touches the ground... goes between the clouds of a red sky.

As her paintings are filled with black and white paint representing what the soul is in her eyes and how it is contained in the body. Twenty years coiled up with red lines, as a message halted in time. Those souls also float... turn and travel... they also do not touch the ground.

I love you my beautiful Denise.

PATRICIO AGUILAR

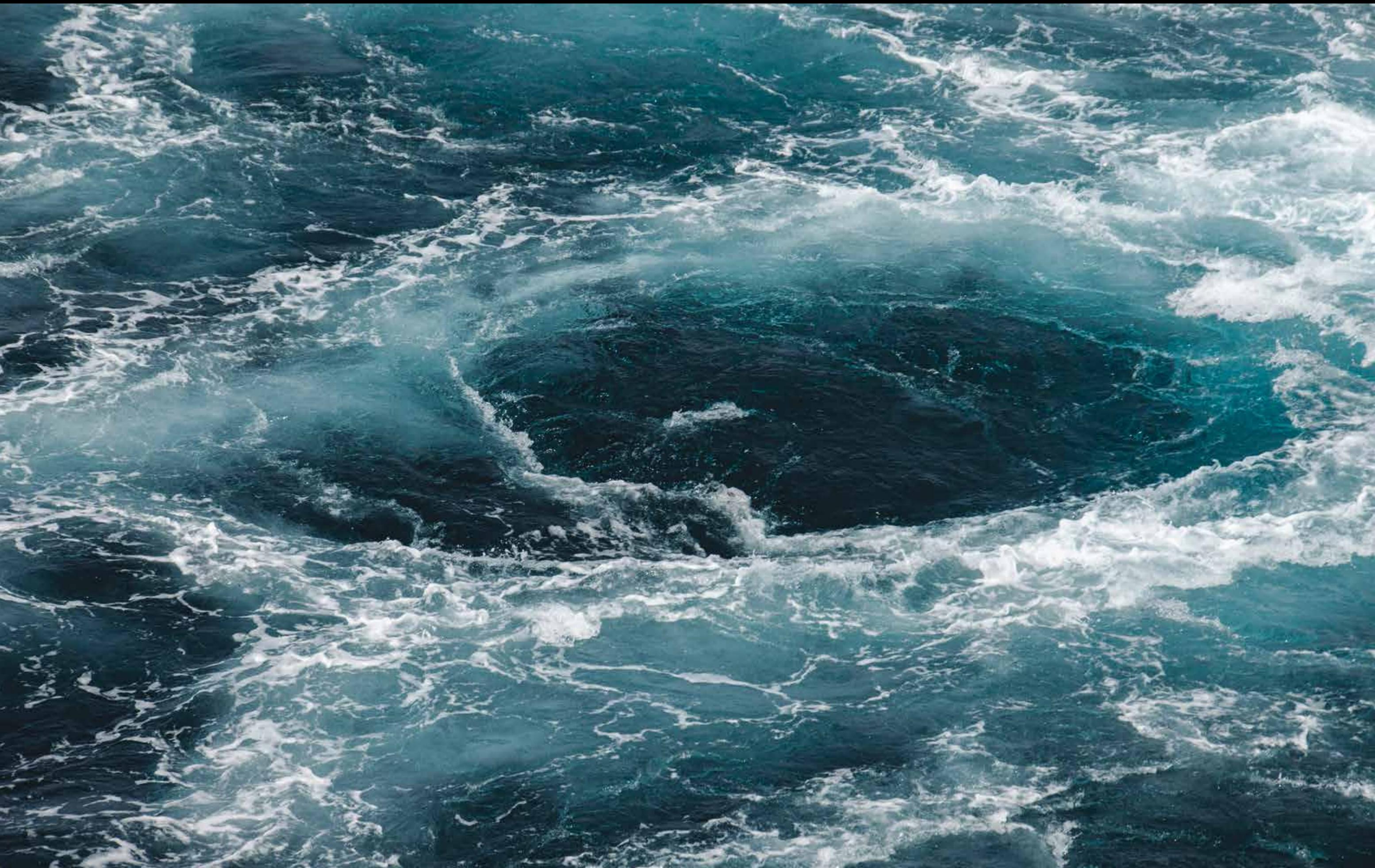
PRODUCTION DESIGNER / SPECIAL EFFECTS SUPERVISOR FOR FILMS (SFX)

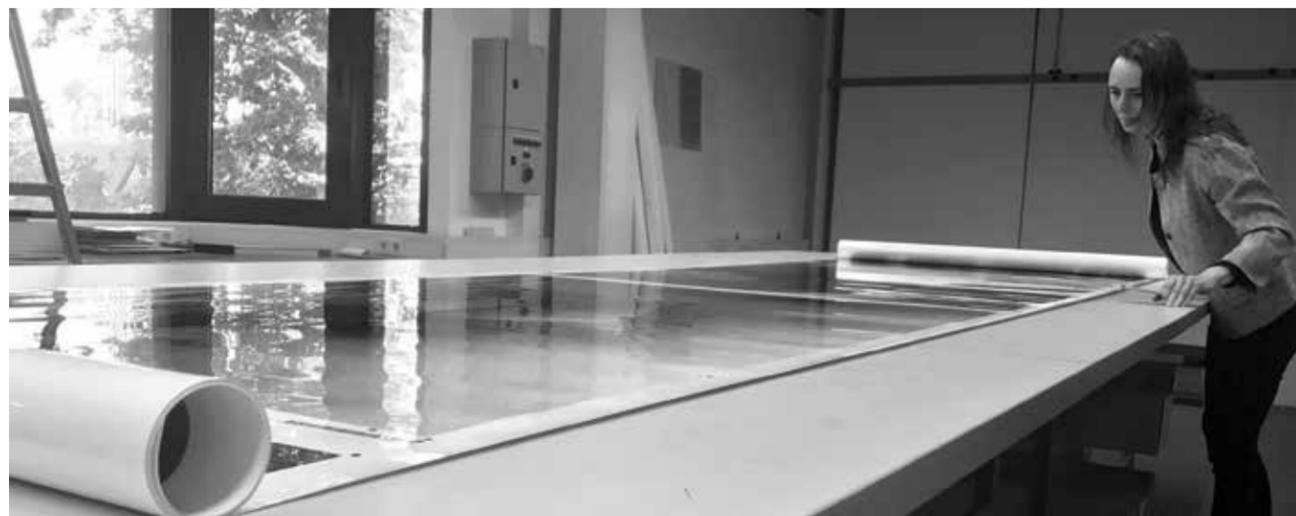


water 72



water 902





GREATEST QUALITY FOR GREATEST VISIONS

The world is full of magic things patiently waiting for our senses to grow sharper.

W. B. Yeats.

Words translate as precisely as can be articulated a subject matter or sense, however they fall short in delivery where an image can prevail.

Denise captures unseen aspects and difficult terrains of our planet in her photographs. The breathtaking geography of Chile, for example, with its sheer beauty and scale, has so vividly and evocatively been captured in this series.

The passing of long intervals of time is evident throughout Denise's practice, bringing us silently into the immediate moment, pausing to recognize and be humbled by the planet's greatness, whilst ruminating over our own fragility and insignificance. She succeeds in creating these magnificent works using her camera, courage and endurance, traversing landscapes otherwise inaccessible without extreme training, determination and focus; her discipline, endless energy and vision allowing for the perfect marriage of the marvels of nature and photographic art.

At Grieger in Dusseldorf, we pride ourselves in associating with leading fine art photographers from all over the world and work actively with the artist to develop solutions that best depicts their work. We are very proud to have worked with Denise on this series, which was completed over a period of several weeks. Picture by picture, inch by inch, the large format reproductions of up to 270 x 180 cm were digitally crafted by Denise and our Art Service team, before being finally being produced by our production team.

The effect of depth is supported by Denise's choice of material – a combination of 6mm acrylic glass, high gloss, rich contrast Fuji Flex paper, DIASEC® mounted on AluDibond, and presented without a frame to achieve a borderless impression of the image.

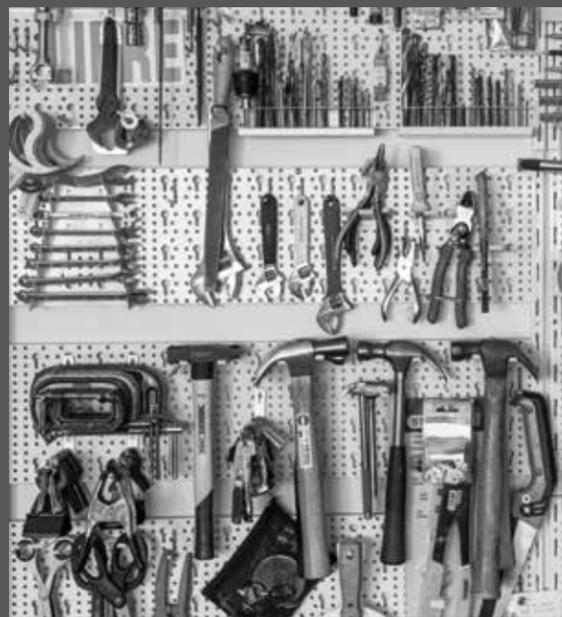
Grieger is the exclusive licensee of DIASEC® in Germany and produces flawless bonding of images using expert printing and mounting techniques.



HANNAH PIERCE

THE TEAM - GRIEGER DUSSELDORF, GERMANY





DENISE LIRA-RATINOFF

Born in Santiago, Chile.
Studies in Chile and USA.
Lives in Santiago and works between
Chile, United States and Germany

- Drawing & Painting
- Interventions
- Installations / Public Art
- Photography

ARTIST RESEARCH

2012-2013 Atacama, Expeditions, Chile

2012-2013 ALMA, Atacama Large Millimeter Array, Chile

2013-2014 Atacama Walks with Shepherds, Chile

2009-2011 Oceans, Expeditions, Worldwide

2007-2008 Glaciers, Expeditions, South America

2001-2003 Vineyards, Expeditions, Chile

HONORS & AWARDS

2016 Nomination at the 10th Annual International Color Awards, with her photograph ALMA (The Atacama Large Millimeter Array), North of Chile, Worldwide

2015 Honorable Mention at the 9th International Award Honoring Color Photography, with her photograph Atacama Desert from the Trilogy Natural Cycles of Nature.

2011 Nomination at the 5th Annual Photography Master Cup, The International Award Honoring Color Photography, with her photograph Ice 24 from the series Glaciers, Worldwide

2008 Best Art Event of the Year, Critics' Picks, Creative Loafing, Atlanta, GA, USA

At First Sight II (video + sound and photography Installation), Loading Dock, 1280 W Peachtree, Atlanta, GA, USA

2006 Purchase Award Darby Bank & Trust Company (Photography), Savannah, GA, USA

2000 Commission for Chilean Government for a Monumental Installation, Santiago, Chile

1999 Awarded Best Young Artist, First Prize, XXI National Competition of Art, Chile

1998 Honorable Mention, XX National Competition of Art, Chile

1997 Honorable Mention, XIX National Competition of Art, Chile

SELECTED SOLO EXHIBITIONS

2017 Breathe-Respirar (Photography Installation + Video + Sound). Galería Patricia Ready, Santiago, Chile

Sand, Ice, Water (Photography Installation + Sound), Curator Veronica Cuomo Grunauer. Zurich, Switzerland

2016 Sand, Ice, Water (Photography Installation), Quilvest Wealth Management, Santiago, Chile

2013 Oceans (Photography Installation), Plaza San Pedro de Atacama, World Water Day, North of Chile, Chile

2010 Art and Time I, At First Sight, Curator Mar Morosse (Multi-Channel Video + Sound and Photography), New York, USA

2008 Elements (Photography), Hagedorn Foundation Gallery, Atlanta, GA, USA

At First Sight II (video + sound and photography Installation), Loading Dock, Atlanta, GA, USA

2006 At First Sight (Sound + Photography Installation), Galería Patricia Ready, Santiago, Chile

2004 MoViendo (Photography Installation), Espacio Enrique Concha, Santiago, Chile

2002 Chepica Bermuda (Photography, Video + Sound and Nature Installation), Galería Artco, Lima, Peru

2000 Nictagenia (Installation), Red House Museum (Museo Casa Colorada), Santiago, Chile

SELECTED ART FAIRS / FESTIVALS

2011 The Armory Show, New York, United States

Galería Isabel Aninat (Photography Installation)

2010 Pinta London, The Modern & Contemporary Latin American Art Show, London, UK

Galería Isabel Aninat (Photography Installation)

2009 Pinta New York, The Modern & Contemporary Latin American Art Fair, New York, United States

Galería Isabel Aninat (Photography Installation)

2008 4th SP-arte, International Art Fair, Sao Paulo, Brazil, Galería Florencia Loewenthal (Photography Installation)

2006 FOTOAMERICA 2006, 2nd Festival of Photography, Galería Patricia Ready, Santiago, Chile

At First Sight I (Sound + Photography Installation),

2005 ArteBa 2005 14th Edition Contemporary Art Fair, Buenos Aires, Argentina (video + sound and photography Installation)

2002 III Bienal Iberoamericana de Lima, Peru, Galería Artco, Chepica Bermuda (Photography, Video + Sound and Nature Installation)

SELECTED PUBLIC ART

2006 Vineyard (Multi-Channel Video + Sound and Photography), Memorial Health Hospital, Hoskins Biomedical Center. Savannah, GA, USA

Grass (Multi-Channel Video + Sound and Photography), Memorial Health Hospital, Savannah, GA, USA

Vineyard (Multi-Channel Video + Sound and Photography), Duggal Visual Solutions, New York, USA

2003 Vineyard (Multi-Channel Video + Sound Projection), LAN Chile, Music & Wine, Santiago, Chile

2000 Straw House. Monumental Public Installation in the middle of the Highway, Collaboration project with Chilean video artist Isabel Garcia. Santiago, Chile

PORTFOLIO REVIEW & VISITING ARTIST INVITATIONS

2017 La evolución histórica de la fotografía femenina como manifestación artística, invited by National Museum of Women in the Arts, UBS & Christie's. Santiago, Chile

Diary of an Ephemeral Road, Artist Talk, February, Zurich, Switzerland

2016 Diary of an Ephemeral Road, Exhibition & Artist Talk, Quilvest Wealth Management, Santiago, Chile

2013 Savannah College of Art & Design, Artist Talk & Portfolio Reviews, Silver & Ink Event, Savannah, GA, USA

Aconcagua Summit 2013, Portillo, Chile

2008 Skorpions III, Artist Talk about the series Glaciers, South of Chile, Chile

SELECTED GROUP EXHIBITIONS

2017 Photography Museum NRW-Forum, Grieger Relaunch. Düsseldorf, Germany

Waves and Ripples, Enrique Rivera Curator. Jica Global Plaza, Tokyo, Japan

2010 Christie's Green Auction, A Bid to Save the Earth, Christie's New York, USA

2008 Waterscapes, Gallery Walk at Terminus, Marianne Lambert, Curator. Atlanta, GA, USA

2007 Route 68 - Km 9 (Video Screening), High Museum of Art, Atlanta, GA, USA

Small Works, Casa de Cultura, Alamos, Sonora, Mexico

Photographers Now, Musee de l'Elysee, Lausanne, Switzerland

Photography Show, The Defoor Centre, Atlanta, GA, USA

2006 Levitation, The Starlander Gallery, Savannah, GA, USA

Incisiones, Museo de Artes Visuales MAVI, Santiago, Chile

2002 Foto Vision, Club Empresarial San Isidro, Lima, Peru

2000 Expecta 2000, Arturo Duclos, Curator. Galería Animal, Santiago, Chile

Arte para Videntes, Arte para no Videntes, Galería Ventura Lavalle, Santiago, Chile

Libros de Artistas Latinoamericanos, (Latin American Book of Artists). Galería Petroperu, Lima, Peru

1999 Laboratorio 8, Galería Balmaceda 1215, Santiago, Chile

Arte Joven (Young Art). National Museum David J. Guzman, San Salvador, El Salvador

XXI National Competition of Young Art and Poetry, Valparaiso, Chile

1998 Bi Regional Exhibit, Museum Emiliano Guiñazu, Casa de Fader, Mendoza, Argentina

1997 Dialogos del Oficio, Galería Luz y Oficio, Havana, Cuba

SELECTED PUBLICATIONS

2011 **sand ice water**, Photography Book by Denise Lira-Ratinoff. ISBN: 978-956-368-315-8.

At first sight – Denise Lira-Ratinoff, Arte Global Al Limite Magazine, March-April Issue 47, pgs. 108-115, Chile

2010 Pinta London 2010 The Modern & Contemporary Latin American Art Show, Catalogue, Galería Isabel Aninat G-04 pgs. 28-29, UK

Christie's Green Auction "A Bid to Save the Earth", Catalogue Silent Auction Highlights, Lot # 200058, New York

2009 Pinta New York 2009, The Modern & Contemporary Latin American Art Fair, Catalogue, Galería Isabel Aninat M-20, pgs. 34-35, USA

A Visual Dialogue between Life & Death: Colectivo Aninat & Swinburn and Denise Lira-Ratinoff, Arte Global Al Limite Magazine, Nov-Dec Issue 39, pgs. 90-91, Chile

Feria Pinta 09, New York, Al Limite newspaper, nov. n#53 pg. 10, Santiago, Chile

Wine Lovers (Water 02 Photograph), Placeres Magazine, pgs. 28-29, Santiago, Chile

2008 10 Years, Catalogue Galería Balmaceda, pgs. 46-49, Santiago, Chile

16:03:27, Photography Book by Denise Lira-Ratinoff. ISBN: 978-956-319-249-0. Publisher: Openmade, Chile

At First Sight II, Arte al Limite Magazine, March/April 2008, Issue 30, pgs. 74-75, Chile

At First Sight II, Photograph Magazine, March/April 2008, Vol 5 number 4, pg. 131, USA

EXPO Arte al Limite 08, Arte Al Limite Newspaper, March 2008 Year 4, N#34 pgs. 1-2, Chile

2007 Due South, a juried publication of photography in the southeast, USA

Silverworks 2007, Catalogue of honored works Photography Dept. Savannah College of Art and Design, GA, USA

2006 FOTOAMERICA 2006, 2nd Festival of Photography, Catalogue, ISBN: 956-7631-20-4, Santiago, Chile

At First Sight, Catalogue Solo Show, Galería Patricia Ready, Santiago, Chile

2005 ArteBa 2005, 14th Edition Contemporary Art Fair, Catalogue, E7 –pg. 100, Buenos Aires, Argentina

2004 Cover Photograph, *Contacto*, Kodak Professional Magazine, Portfolio, October, Cono Sur, South America

2000 Daily Installations Cycle, Catalogue, Museo Casa Colorada, Santiago, Chile

Memories 01- 2000/2001, Catalogue, Galería Animal, Santiago, Chile

Expecta 2000, Curated by Arturo Duclos, Catalogue, Galería Animal, Santiago, Chile

1999 Laboratorio 8, Catalogue, Galería Balmaceda 1215, Santiago, Chile

1995 *El Paraiso de mi Tierra (The Paradise of My Land)*, Book, Denise Lira. ISBN: 95.094, Santiago, Chile

SELECTED BIBLIOGRAPHY

- 2017 Silva Astorga, Daniela. Doce artistas chilenos exponen en Japón, Review, El Mercurio, Newspaper, Nov. 16, Chile
- Rojas Corradi, Montserrat. La eficacia de la belleza para comprender el ciclo de la vida, Interview, La Panera, Magazine, Nov. #88. Pags. 4-5, Chile
- García, Gabriela, Oficina con Vista, Interview, Magazine YA, El Mercurio Newspaper, July. 11. pag. 20, Chile
- García-Huidobro, Soledad, Sobre la Piel de la Tierra, Interview, Magazine MásDeco, La Tercera Newspaper, May. 20. pag. 3-6, Chile
- Espinoza, Denisse, Denise Lira: la fotografía como travesía vital, Review, La Tercera Newspaper, April. 29. pag. 90-91, Chile
- La Magia de la Fotografías, Event, Magazine Cosas, April. 28. pag. 147, Chile
- Ortiz de Rozas, Marilú. La Naturaleza Extrema que expone la artista Denise Lira, Review, El Mercurio Newspaper, Feb. 09. pag. A9, Chile
- Pernod, Nana. Atemberaubende chilenische Fotografie, Ensuite Magazine, Jan. Issue 169, Switzerland
- 2016 Mena, Catalina. Esto no es un Paisaje, Paula Magazine, Dec. Issue 1216, pags. 18-20, Chile
- de la Sotta, Romina. 2016. Certamen Fotográfico destaca a Denise Lira, Obtuvo Mención Honrosa en el 9th Annual International Color Awards, El Mercurio Newspaper, March 30, pag. A12, Chile
- 2011 Williams, Janaya. 2011 Armory Art Show Spotlights Latin American Art, March 3, wnyc.org
- Wainwright, Jean. Armory Show 2011 - Latin America Focus, March 3, The Art Newspaper Digital
- The Armory Show puts its 'Focus' on Latin American art, March 2, MutualArt.com
- Ortiz de Rozas, Marilú. The Armory Show, Denise Lira sigue su Trilogía, Review, El Mercurio Newspaper, March 1, Chile
- 2010 Muñoz Cisternas, Melody. Pinta Londres, ExpressNews, Pag. 28, UK
- Lara, Carolina. Pinta Londres Globaliza el Arte Latinoamericano, El Mercurio, Cultura, pag. A21, Chile
- Sales, Milena. La Primera Gran Subasta Ecológica / A Bid to Save the Earth, Bora Magazine. Issue 28, Year # 7, Chile
- Telias, Raquel. Agua, Review, Magazine + Decoración, La Tercera Newspaper, March 27. Pag.13, Chile
- 2009 López, Macarena. Pinta se Consolida en Nueva York, Review, Magazine + Decoración, La Tercera Newspaper, Dec. 12/12. pags. 22-23, Chile
- Ortiz de Rozas, Marilú. Feria de Arte Contemporáneo, Arte Latinoamericana al alza en New York, Review, El Mercurio Newspaper, Nov. 21. pag. A19, Chile
- 2008 Vitols, Valentina. Beyond Photo Elemental, Interview, ARTVOICES Magazine, Dec. Issue 10 pags. 37-38, USA
- Michaud, Debbie. Best Of Atlanta 2008, Art Review and Year Selection, Creative Loafing, pags. 29-34, USA

Cullum, Jerry. Photos Capture Elemental Change, Art on the Edge in Atlanta, Art Review, VIZART AJC, June 26, USA

Hicks, Cinqué. Ice Castles, Art Review, Bare & Bitter Sleep, March 20, USA

Bos, Monique. Lira-Ratinoff offers viewers "First Sight", Art Review, The Chronicle-ATL, Feb 29, USA

Cabezón, Isidora. An eye for Simplicity, Interview, Arte Al Limite Magazine, January/February issue 29, Chile

2007 Arcos, Natalia. 21 Artists to Celebrate, Art Review, Arte Al Limite Magazine, Nov-Dec 2007, issue 28, Chile

2006 Fonseca, Mario. Discreciones, Art Review, El Mercurio, November 21, Chile

At First Sight I, Art Review, Bora Magazine, Dec-Jan 07 issue 12, Chile/Argentina

Mujeres tras el Lente, Art Review, Arte Al Limite, Nov 2006 Year 2, N#20 pg 8, Chile

Darby Bank & Trust CO Awarded Ceremony, Art Review, Darby Bank Newsletter, USA

Murua, Macarena. Incisiones, Art Review, El Mercurio, March, Chile

2003 Gardeweg, Carmen. Talentos en Avanzada 2003, Interview, La Segunda, Julio 25, Chile

2002 Arte para Videntes, Art Review Straw House, ARQ 50 Magazine, Architecture, Design and Urbanism, March, Chile

Olivares, Francisca. La Naturaleza es el soporte de mi trabajo, Interview, Cosas Magazine, #242, April 26, Peru

2001 Castel, Jordi. Fotosíntesis, El Mercurio, March 31, Chile

2000 Sommer, Waldemar. Expecta 2000, Art Review, El Mercurio, Artes y Letras, December 24, Chile

Rosenfeld, Daniela. Nictagenias, Art Review, El Mercurio, October 21, Chile

SELECTED MULTIMEDIA

2017 Sand Ice Water. Zurich, Switzerland. Multimedia produced by FOREVER-CHILE.

2016 Making off Atacama Desert. Multimedia produced by FOREVER-CHILE, Chile

Ice 13 and Water 01 from the series Glaciers, SCAD Collection, presented by ABC and SONY Entertainment, USA

2015 Endless Poetry. Art Direction by Denise Lira-Ratinoff & Patricio Aguilar. Directed by Alejandro Jodorowsky. Chile

COLLECTIONS

- Museo Nacional de Bellas Artes, Santiago, Chile
- Museo de Artes Visuales, MAVI. Santiago, Chile
- Musee de l'Elysee. Lausanne, Switzerland
- Memorial Health Hospital. Savannah, GA, USA
- Eurocapital. Geneva, Switzerland
- MBA Lazard Bank. Buenos Aires, Argentina
- Darby Bank and Trust Company. Savannah, GA, USA
- Savannah College of Art and Design, Atlanta, GA, USA
- Universidad Finis Terrae. Santiago, Chile
- Universidad de Valparaíso. Valparaíso, Chile
- Private Collections in Europe, North America and South America

ACKNOWLEDGEMENTS

I am deeply thankful to my family for their support.

Deepest gratitude to my love, Patricio Aguilar, for trusting the proposal and for making this project and my universal vision possible. A partner in travel, photography, video, logistics, installation and more.

Guillermo Feuerhake for organizing the contents and harmonizing images and ideas written in a beautiful graphic language.

Major details, poetry, sensibility and love in each translation by my soul mate Andrea Byrd and Uncle Bill.

Thank you Patricia Ready for inviting me to show the Trilogy in Chile for the first time, in a vast and pristine space that allows breathing and living as well as experiencing the dialogue of my work. Antonia Cea Echeñique, Piedad Garcia, Consuelo Collao, to each one of the Galeria Patricia Ready team for their constant support. Susana Ponce de León G, Rosario Briones R, Rosario Cordero E, ARTE +.

Thank you Pedro Ibañez for supporting my paths in Atacama and for sharing your closeness and dreams of nature.

Going beyond the never seen, thank you Constantino Kochifas for allowing me to sail with you.

To my Grieger Laboratory for making each one of my photographs have excellence in its presentation; Hannah Pierce, Sabine Johannknecht, Lars Noack, Annika Eichhorn, Nina Ferres, Dagmar Miethke, Torsten Jülich, Peter Gräffen, Rein de Vries, Dennis Höhne, Rainer Kost, Jutta Niehaus, Lothar Kresin, Martin Lammert, Horst Guthmann, Volker Leppers, Dagmar Giesler.

CHILOE CINE for the creation, dedication, production and installation of each proposal.

Walking, breathing, editing hours and hours thank you Elisa Ibañez, Gonzalo Ruiz, Juan Pablo Ruiz, Andrés Subercaseaux, Patricio Aguilar, Katherine Riveros, Joaquín Aguilar, Pamela Cañoles and Jorge Díaz for the videos and 3D.

To my Mother, gratitude for always supporting my wishes in my search.

Luis Aracena, for teaching me humility and respect towards the mountains. Breathe.

Maira Gardeweg for initiating a new creative territory thanks to our passion: the volcanoes.

Teresa Aninat for such vivid and latent text that describes my walking soul.

Wooden crates traveling around the world, thank you Carol Krepps and Rodrigo Soffia. Angela Bernitt, an angel along the path.

Andrea and Matías Lira for always supporting us in the moments that we need.

Joaquín Aguilar, for his passion, teachings and pre-visualization of each idea through the digital universe and its development.

Thank you Enrique Concha-Julio for showing me the incredible fragility and strength of life and for always achieving dreams through realities.

Thank you María Paz Urrutia for training me in the psychology of the outdoor and empowering my creation.

Marcia Michel for teaching me the beauty of color through photography.

Teresa Aninat, Maira Gardeweg, Maisa Rojas Corradi, Hannah Pierce, Pedro Aguilar, Pedro Ibañez and Justo Pastor Mellado for your beautiful texts.

Maisa Rojas Corradi, Esteban Sagredo and Patricio Moreno for allowing to be possible the exhibition of instruments, in order to get signs and witnesses used as paleoclimatic research.

My grandfather Jacobo Ratinoff y María Elena Ratinoff, my parents Denise Ratinoff de Lira y Exequiel Lira, my grandmother Betty Kramarenko, Andrea Byrd, Bill Byrd, Andrea Lira, Juanita Sutil, Natalia Cummins, Matías Lira, Andrés Subercaseaux, Lee Wolfe, Graham Frost, Jeff Banks, Antonia Aguilar, Pamela Ratinoff, Faith Abbott, Jorge Aníbal Aguilar, María Mercedes Díaz, Verónica Aguilar, Humberto Rivas, Marcela Valenzuela, Edson Aguilar, Patricia Wenig, Ricardo Aguilar, Rosita Lira, Margarita Lira, Lyn Lira, Exequiel Lira, Consuelo Eguiguren de Lira, Cristóbal Lira, Felipe Lira and Ivonne Gutiérrez.

Catalina Mena, Valeria Foncea, Marilú Ortiz de Rozas, Voluspa Jarpa, Karen González, Montserrat Rojas Corradi, Marcelo Burgos, Pedro Painen, Julio Zenteno, Jorge Díaz, Juan Walker Aninat, Ivonne Oliva, María Elisa Bulnes, and Coto Bustamante.

Catalina Ossa and Enrique Rivera, for taking my vision to new frontiers.

To my great women Julia and Leonarda Reina Calque Choque for teaching me what is the essence of life through long walks and living together on the Atacama Desert.

Big Örer, for our dialogues regarding different stories and how to reflect on them.

Francisco Arévalo, for listening and collaborating with me regarding his experience and technological vision.

Cote Mandujano, for helping me to place my feet on earth in an orderly manner.

Benjamin Pacheco for the technological advise regarding cell phones.

Nucleo Milenio Paleoclima for allowing me to share my sight towards your research.

ALMA for showing me the unknown to sight, LATAM for making heaven my home, Airbnb for making me feel in my own space. Euroadventure for the best fusion between my body and technology. OGRAMA for the invitations and catalogues.

To all the means of communication that make my reflection and research possible.

To my Grandfather Jacobo Ratinoff for teaching me how to develop what does not exist and practice love by vocation.

To my Father, Pablo Aguilar, Yves Van Steenkiste, that are always among us like soul satellites.

Forever Chile, for joining the cables of different specialties at an inexistent point.

I am genuinely grateful to my collectors for making my dreams become a part of their lives.

From deep in my heart I thank each and everyone of you, who have allowed me to present the beauty of latent nature.

Breathe - Respirar
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ISBN N°
978-956-368-315-8

Intellectual Property
Register N° A-284685

2017

TRANSLATION
Andrea Byrd
EDITION / DESIGN
Guillermo Feuerhake

ART DIRECTION
FOREVER CHILE

PRINTING
Ograma Ltda.

COVER PHOTOGRAPH
desert 166, from the series Desert
© Denise Lira-Ratinoff

DENISE STUDIO PHOTOGRAPHS
Guillermo Feuerhake

GRIEGER PHOTOGRAPHS, GERMANY
Patricio Aguilar

More information and videos in www.deniselira-ratinoff.com

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I was a witness to the development of the last part of this trilogy the desert, and I have no doubt that this was the hardest, the most dramatic, the one that for certain had the greatest challenges.

All of it is reflected in the result where we see abstractions of a landscape which is in itself abstract, but where each piece has the intimacy that somehow welcomes us.

I have been impressed by the work plan created by Denise where in addition to the focus of each detail, one can observe a defined and delicate process for each of these stages that go from shooting the photograph itself until it is in front of us today.

These meticulous processes and the ability that Denise has to work, sprinkling her activity with humor, laughter and quick jokes, have not only reminded me of her Father, Exequiel, but have also explained the quality, the quantity and the ease and fluency of the work that she has presented in this exhibition.

PEDRO IBAÑEZ

MacOnline



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