



BREATHE

RESPIRAR

Il respiro è un atto continuo e silenzioso che ci collega al mondo. È un ponte tra il corpo e l'anima, tra il presente e il futuro. In un mondo sempre più frenetico e inquinato, respirare diventa un atto di resistenza e di speranza. Questo progetto artistico esplora il tema del respiro attraverso immagini e testi, invitando il visitatore a riflettere sulla propria presenza nel mondo e sulla sua relazione con l'ambiente.

Il respiro è un atto di vita. È un atto di amore. È un atto di speranza. È un atto di resistenza. È un atto di libertà. È un atto di bellezza. È un atto di verità. È un atto di giustizia. È un atto di pace. È un atto di armonia. È un atto di equilibrio. È un atto di saggezza. È un atto di forza. È un atto di coraggio. È un atto di fede. È un atto di speranza. È un atto di amore. È un atto di vita.

Di: [unreadable]



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BREATHE

R E S P I R A R

DENISE LIRA-RATINOFF

Post Exhibition

December 6, 2017- January 19, 2018



by
RIOLAB.

GRIEGER **G**
INTERNATIONAL FINE ART

FOR *EVER*
CHILE

PATRICIA READY
GALERIA



The main intention is to take part of a spacious venue that contributes to a sensory experience through the dialogue between the large format portraits of Nature and small video points of interest, distributed in an mathematical diagram.

The search of a new language with a dynamic and life experiences range generated by the intuitive move of the spectator in the way he witnesses the production.

The perceptive immersion in double reading where the implicit story and the sound of the images in the videos, along with the time of revisiting from one photograph to the next video connect with your interior within a sensory volume.

Each image is a portrait of nature. I am currently researching them in Science and Humanity through Art. Using the Ice witnesses, the origin of age. I am projecting my travel log through videos, since it is a language that invokes questions and dialogues between the audience and the creation of nature.

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.

My goal is to generate a collective conscience regarding changes in nature, showing the beauty that no one 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.

I am deeply touched with the reaction of each person, with the reviews regarding the staging of the exhibition and above all with the depth of each conversation. Deeply grateful and with a need to keep sharing this view throughout the different continents.

Denise Lira-Ratinoff



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.

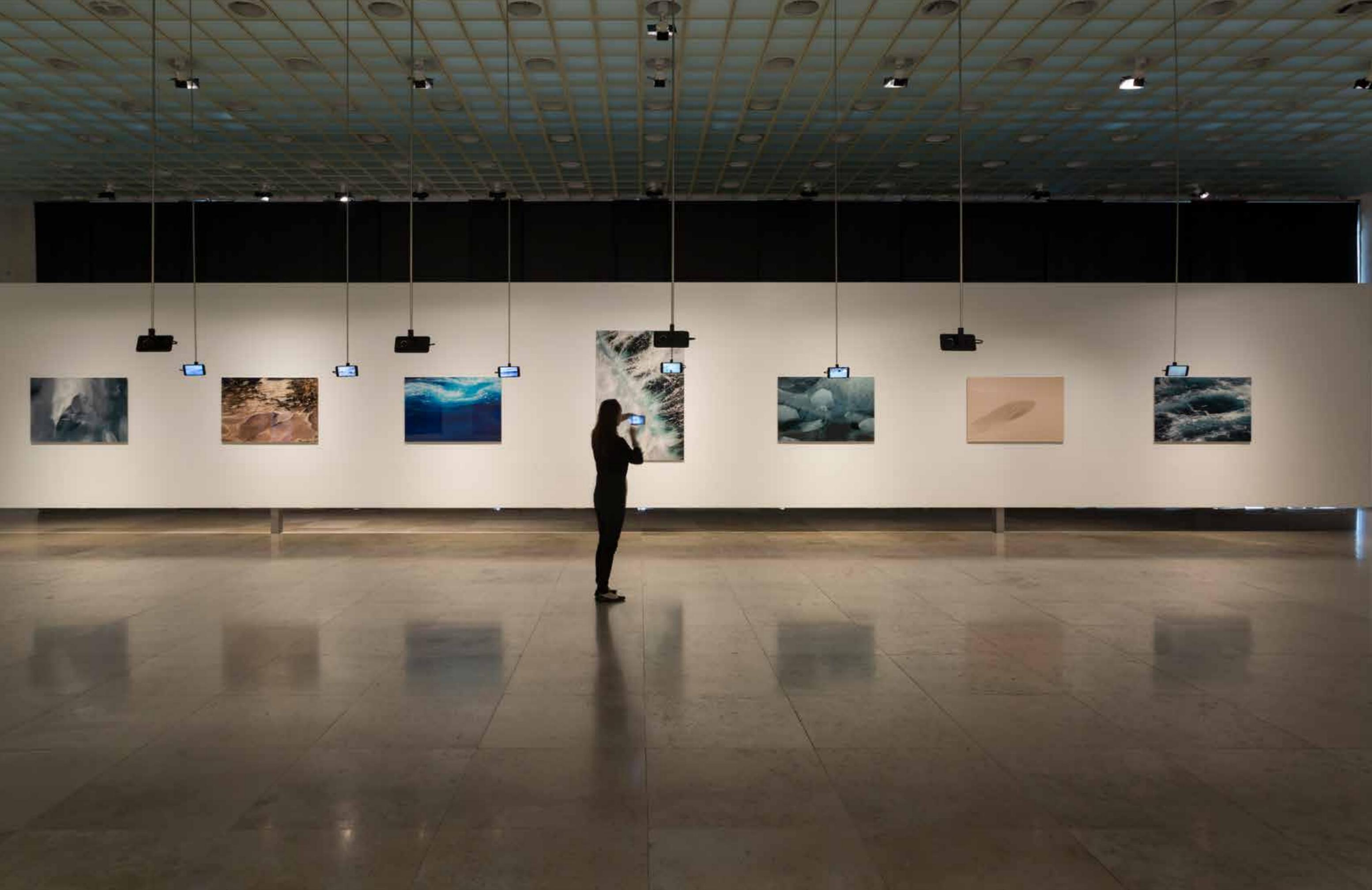
Susan Sontag defines photography as "an interpretation of the world, both paintings and drawings" and in Lira's case they constitute a visual logbook of her trip. Photographs that straighten chaos, with textures, color and luminosity. Behind that visualization, loaded with clarity, there is a contact 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.

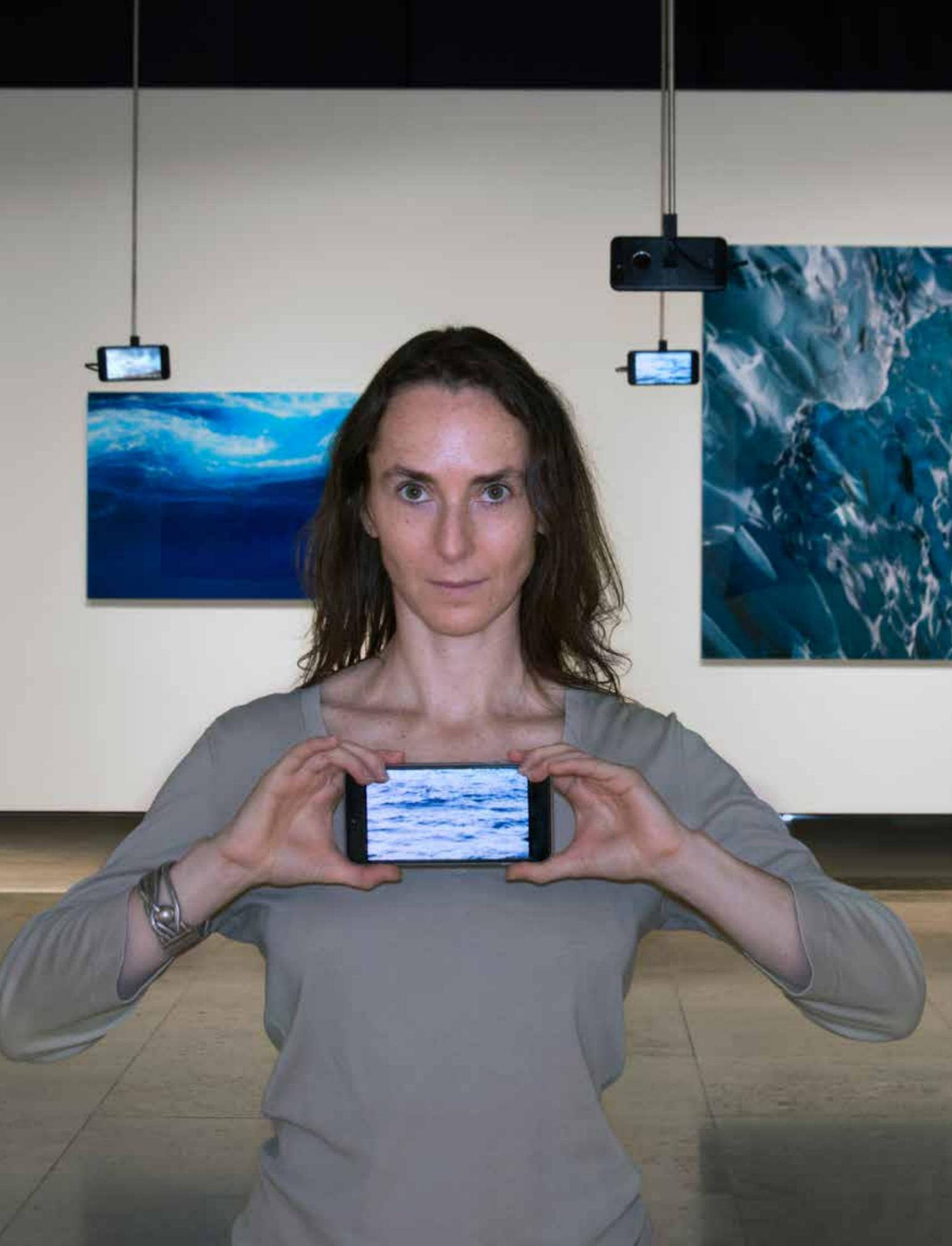
In my trajectory I have experienced how walking constitutes an athletic practice that registers in the body and is able to make it feel alive, complete. In *Breathe-Respirar* I perceive Lira's tiredness, her body exposed to the desert heat, the harsh cold of the ancient glaciers, the fear of running 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.









I WAS A WITNESS...

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



NECESSITY

SPEED

DANGER

EMPTY

BODY

LIQUID

SOLID

CLOUDS

ICE

EARTH

OXYGEN

VAPOR

HUMIDITY

LIFE

OASIS

FORMS

ORIGIN

OBSERVING THE OCEAN

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



B R E A T H E

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

C L I M A T O L O G I S T

BREATHE

R E S P I R A R

Breathe-Respirar es una trilogía cuya intención es reflexionar sobre la importancia del tiempo, el cuerpo como transporte de la consciencia y el cambio climático como factor latente. Fueron seis años de expediciones más dos años para descubrir un diálogo entre cada imagen como parte de un ciclo constante.

Generar conciencia colectiva acerca del estado de cambios de la naturaleza mostrando esa belleza que nadie sabe cuánto durará.

Trabajar para encontrar nuestra esencia más profunda y exponernos a nuestra sensibilidad con el fin de que esta florezca. Existe una línea muy fina entre la vida y la muerte; el tiempo es el misterio de lo que sucederá próximamente.

Practicamos la observación y el recuerdo de lo impredecible se transforma en parte de nosotros mismos. A menudo miramos sin verdaderamente observar, descuidamos ver el mundo a nuestro alrededor y como consecuencia dejamos de ver lo que realmente existe dentro de nosotros.

Es mi deseo invitar al espectador a ese lugar con el cual no está familiarizado, guiarlo desde una imagen a la próxima para finalmente lograr una visión complementaria, lo que permite un encuentro con esa percepción procedente de nuestra memoria ancestral.

Denise Lira-Ratinoff



El agua es el elemento más abundante en la corteza terrestre, cubriendo el 71% de la superficie del planeta. Sin embargo, solo el 2.5% del agua es dulce y apta para el consumo humano. El resto está salado o congelado en los polos. El ciclo del agua es un proceso constante que conecta todos los ecosistemas del planeta. En este ciclo, el agua se evapora de los océanos y los cuerpos de agua, se condensa en las nubes y cae como lluvia o nieve. El agua que cae en los océanos se evapora nuevamente, mientras que el agua que cae en la tierra puede infiltrarse en el suelo o fluir hacia los cuerpos de agua. Este ciclo es esencial para la vida en la Tierra, ya que el agua es necesaria para todos los organismos vivos. Sin embargo, el cambio climático está alterando el ciclo del agua, causando sequías y inundaciones más frecuentes y severas. Esto amenaza la disponibilidad de agua dulce y la salud de los ecosistemas. Es importante tomar medidas para reducir las emisiones de gases de efecto invernadero y proteger los recursos hídricos para asegurar un futuro sostenible.

MARIA ROSA CERRADA
Científica



Como una climatóloga interesada en comprender la evolución del clima terrestre, este paisaje es un laboratorio natural con innumerables registros y pistas, y que se encuentra bellamente capturado en estas fotografías.

Estas imágenes son una experiencia esencial y emocional donde vemos las esferas físicas de nuestro planeta: criosfera, litosfera, hidrosfera. Todas son moldeadas por la vida e influenciadas por ella a través de varios ciclos, que a su vez sustentan el planeta. La exposición de Denise lleva el nombre de *respirar*, lo que resulta muy inspirador y profundo. Debido a que todos los procesos biológicos necesitan ciclos, éstos siempre vienen en pares: la respiración es la reacción opuesta a la fotosíntesis. La fotosíntesis

usa agua y dióxido de carbono para producir oxígeno y "azúcar" (material orgánico), y cuando respiramos usamos este "azúcar" y oxígeno y lo transformamos de vuelta en agua y dióxido de carbono. Pero es la naturaleza dinámica de nuestro planeta, con sus placas tectónicas, sus continentes en colisión, la subducción de las placas oceánicas, el crecimiento de montañas y las erupciones de volcanes, la que finalmente permite que este ciclo se cierre y, por lo tanto, que la vida exista. Como dice uno de los principios de las ciencias climáticas: *la vida en la tierra depende de y está influenciada por el clima y a su vez lo afecta*. Las montañas, los volcanes, los glaciares, los desiertos y los océanos están en constante movimiento y transformación.

Los volcanes conectan la tierra profunda con la superficie permitiendo que los gases y la lava puedan salir. Su forma, altura, colores y olores son un regalo para nuestro paisaje especial, y un recordatorio de que vivimos brevemente en un planeta que ha estado vivo por millones de años. Esta secuencia de hielo que cae nos recuerda los complejos transformaciones que tienen lugar en nuestro planeta. La naturaleza no es creada ni destruida, sólo transformada. La vida evoluciona hace unos 3.800 millones de años porque la Tierra está en la distancia correcta al sol. Bene aquí igual y permite ciclos. La naturaleza tiene mucho que enseñarnos a los humanos.

MUSA ROSAS CORRALES
Climatóloga

BREATHE

Denise Rosas Corrales es una climatóloga y artista que se inspira en la naturaleza para crear obras de arte que exploran el ciclo del carbono y el cambio climático. Su serie de fotografías 'Breathe' muestra paisajes de alta montaña y glaciares, capturados en momentos de calma y belleza. A través de estas imágenes, Denise busca conectar a los espectadores con la importancia de cuidar nuestro planeta y entender el papel que cada uno de nosotros juega en el ciclo del carbono. Su trabajo es una invitación a respirar profundamente y a reflexionar sobre el futuro de nuestro mundo.

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 Düsseldorf, 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 DÜSSELDORF, GERMANY





VOLCANIC GASES

The gases released by a volcano are called fumaroles and/or solfataras. Solfataras are fumaroles rich in sulfur gases.

Understanding gases dissolved in magmas is critical in understanding why volcanoes erupt as they provide the driving force that causes most volcanic eruptions. Volcanic gases are volatiles dissolved in the magma that when it rises and the pressure diminishes, are released from the liquid portion of the magma (melt). Gases continue traveling upwards and are eventually released into the atmosphere. H_2O , CO_2 and SO_2 are the most common volcanic gases. Other less abundant volcanic gases are CO , H_2S , CH_4 , HCl , HF , etc.

Volcanic gases show a variety of compositions, the following being the most abundant:

- Water vapor (H_2O), the most abundant, white in color and harmless, similar to the steam released by a boiling kettle
- Carbon Dioxide (CO_2). Colorless and vital for life on Earth, although potentially lethal in high concentrations.
- Sulphur Dioxide (SO_2). Colorless gas, lightly yellow, by-product of the Sulphur combustion, with a characteristic asphyxiating smell. When mixed with water it dissolves and turns into highly corrosive sulphuric acid, which forms acid rain.

Other less abundant gases are:

- Hydrogen sulfide (H_2S), a gas heavier than air, inflammable, colorless, toxic, with a strong offensive odor. It smells like decaying organic matter or rotten eggs. odoriferous: its smell is that of organic material in the process of rotting, such as rotten eggs (H_2S).
- CO : carbon monoxide, highly toxic, colorless gas and can be lethal when breathed in high concentrations.
- Cl , H , Ar , F compounds.

The gases emitted by volcanoes throughout the history of Earth have created our atmosphere and oceans, without which life, as we know it, would not exist.

Dr. Moyra Gardeweg P.
Geologist / Volcanologist PhD



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 Japán 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

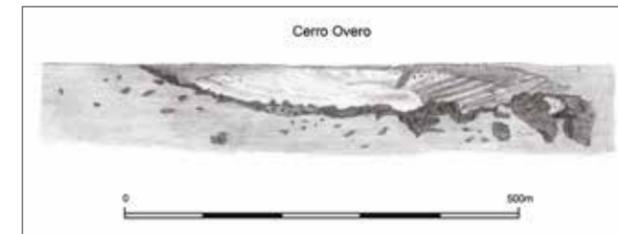


Figure 1. Cerro Overo de Lejía. A 600 m in diameter and 150 m deep crater formed south of the Lejía Lake, on the top of a ridge of pink volcanic rocks. Surrounded by a thin layer of basaltic pyroclastic bombs. This volcano, of the maar type, is comparable to the "hole in the ground" with which every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

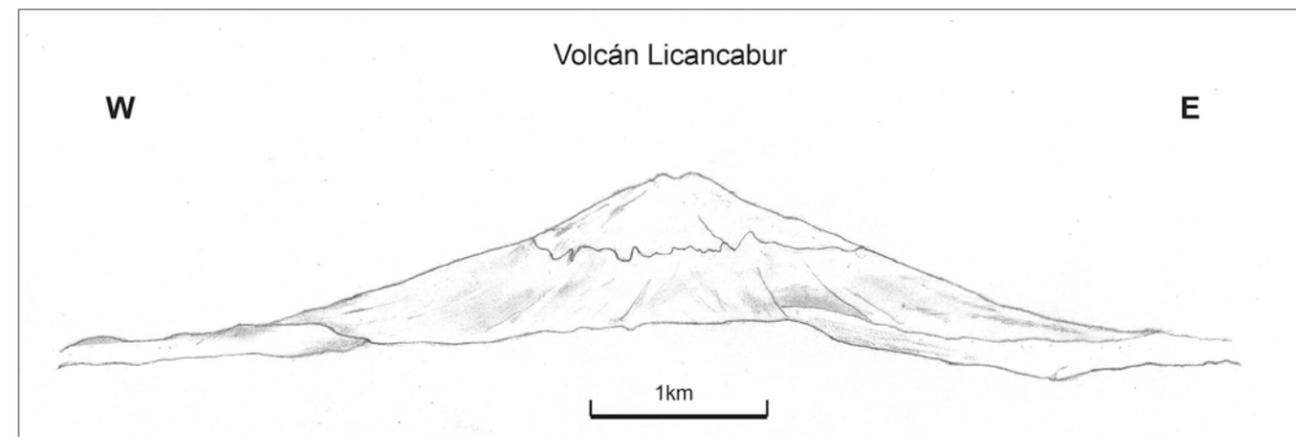


Figure 2. Licancabur Volcano, a striking symmetrical cone-shaped composite volcano, which outstands east of San Pedro de Atacama. With 6-8 km in diameter is, at least 10 times larger than Cerro Overo. It rises 1700 m over its base with steep slopes and a summit crater with a shallow fresh water lake. 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.



12:02:18 *desert 101*
from the series *Desert*
© Denise Lira-Ratinoff

Lascar (volcano)
Altitude - Elevation 5592 m

Geographic position :
Lat: -23° 22' 2.7" (WGS 84)
Lon: -67° 43' 38.3"

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 on 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.

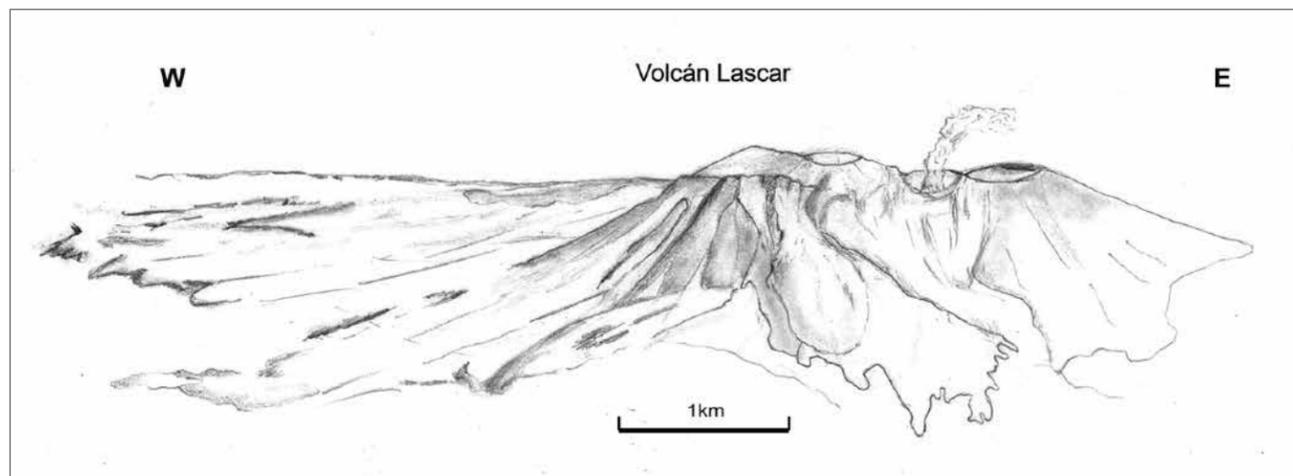


Figure 3. Lascar volcano, a composite and complex long-lived volcano, built by many and different style eruptions along more than 200,000 years. It is formed by two overlapping truncated cones, capped by 5 nested summit craters. The name Lascar in quechua means tongue, after the tongue-shape lava flow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

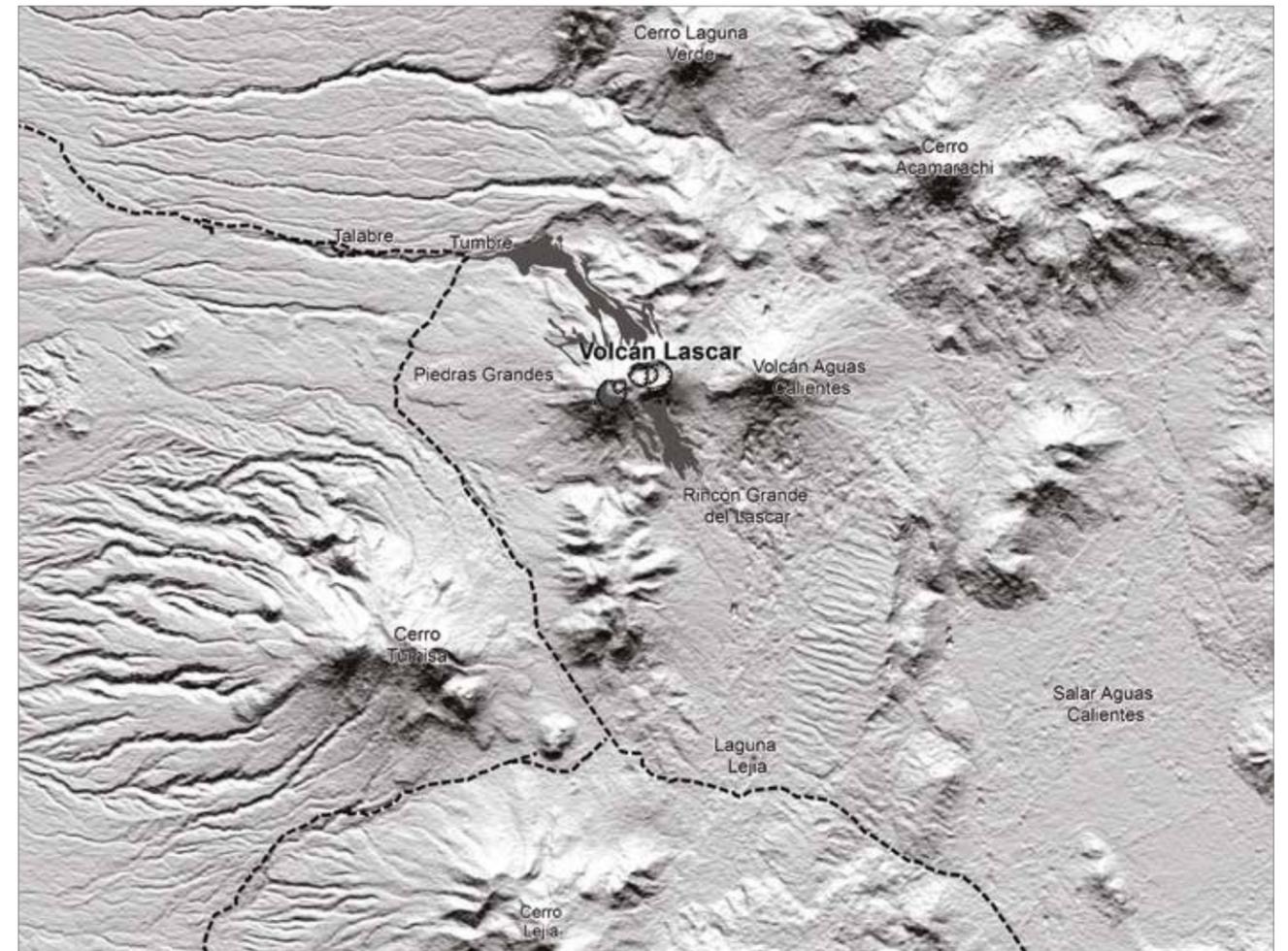


Figure 4. Three dimension representation of Lascar and nearby volcanoes using a Digital Elevation Model (DEM) that allows showing terrain relief interpolating digital contour maps. In dark gray the distribution of the 1993 pyroclastic flow deposit is shown, channeled by the Talabre quebrada to the west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



TO BREATHE

DANGER - RISK

IMPACT - AMAZEMENT

BEAUTY - ATTRACTION

TO WALK - TO BEAT

ORIGIN - MOUNTAINS

LAVA - ERUPTION

EARTH - LIFE

Hazard is a potentially dangerous event, such as a lava flow, a falling volcanic bomb or a pyroclastic flow.

Risk is the likelihood of a person or a property to be injured/killed/damaged etc. by a hazard. So, volcanic risk clearly depends on:

- 1) the timescale in question (e.g. the duration of the visit of a crater)*
- 2) the location of the person/property*
- 3) the current state of the volcano*

Tilling, R. I., 1993. Los Peligros Volcánicos, Organización Mundial de Observatorios Volcanológicos (WOVO)

The volcanoes in Chile are monitored with seismometers, tiltmeters, accelerometers, still cameras, GPS, DOAS and equipment for infrasound detection.

Seismometers: are instruments that record the waves originated by ground vibrations induced by volcanic activity. According to the number of stations and their configuration they deliver information that allows to determine the origin of the seismic signals, their energy or magnitude, and the location and type of the activity that generates it.

Tiltmeter: Instrument used to measure ground tilt (rotation), a useful methodology to detect changes in the internal dynamics of a volcano or volcanic zone.

Accelerometers: As the Seismometer, it is an instrument used to measure ground vibrations. In this case, it measures the acceleration of a particle in the monitored site. Accelerometers are particularly useful for measuring moderate to high magnitude seismic events ($M > 3$). This is the reason why they are often called strong motion equipment.

DOAS (Differential Optical Absorption Spectroscopy): Methodology used to determine the trace concentration of certain gases by measuring their absorption of UV radiation. It is commonly used to estimate concentrations and flows of SO_2 (Sulfur dioxide).

Dr. Moyra Gardeweg P.





ENERGY

ACTIVITY

MEASUREMENT

CHANGES

DYNAMICS

DISTURBANCES

ACCELERATION

MAGNITUDES

ABSORPTION

CONCENTRATIONS

POWERFUL

STRENGTH

CONVICTION

BEAT

DESERT SUMMIT

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...







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.



C O L O R S

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)





PATAGONIAN GLACIERS

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

FROZEN

SOLID

SURFACE

SHAPE

TEMPERATURE

CLIMATE

CRYOSPHERE

DUST

MELTING

ICEBREAKER

OPACITY

CORES

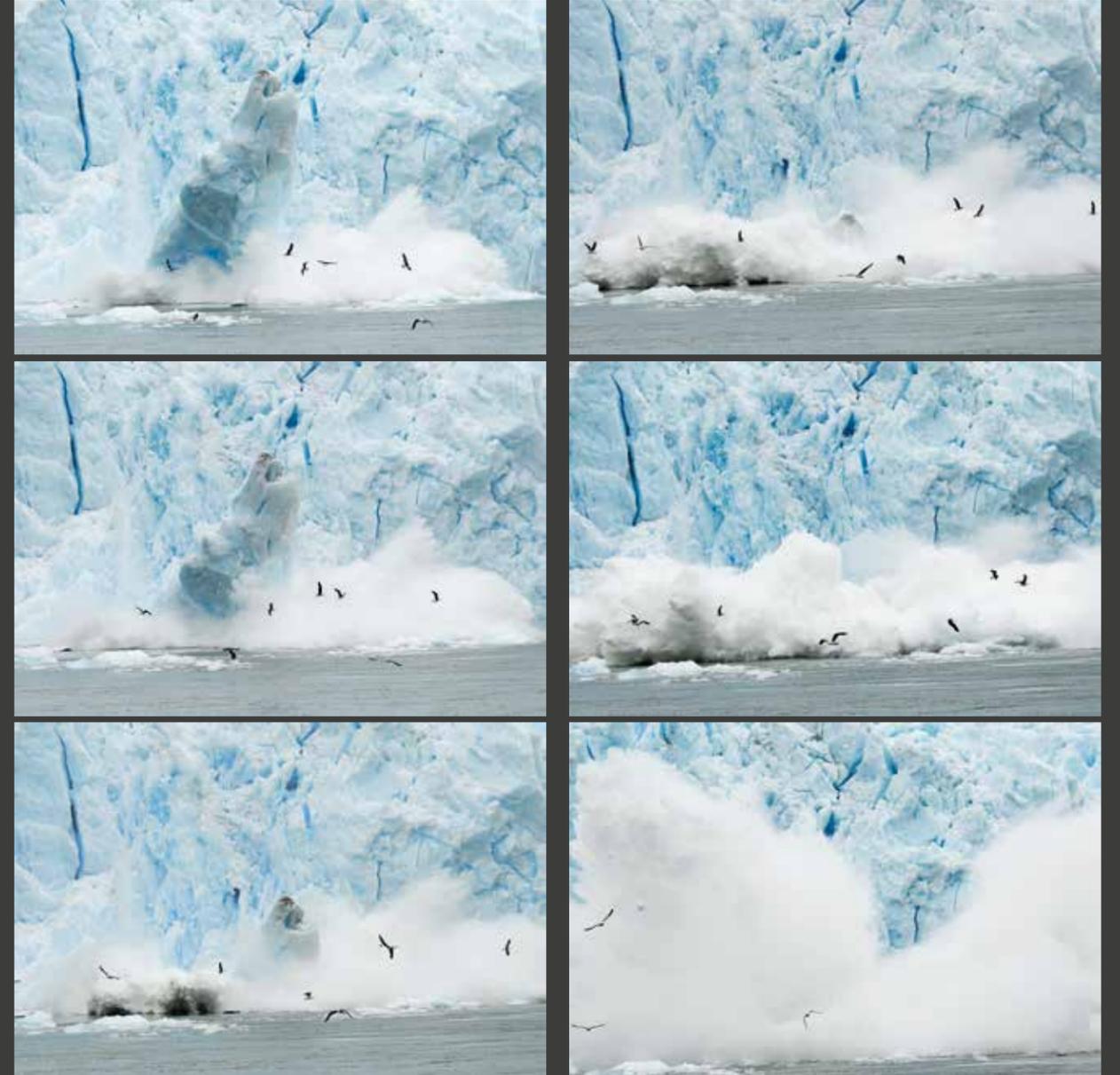
OXYGEN

CRUST

DANGER

WIND

COLOR



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



***THE HISTORY THAT ICE WANTS TO TELL US
AND WE MUST JUST LEARN HOW TO READ...***

The glaciers that we observe as a relic in some far away corners of the planet, be it Antarctica, Greenland, the Patagonian Ice Fields in the South of South America or even the peaks of a mountain range, were dominators of a big part of the landscape, in a not so distant past, as we can imagine. We can find its footprints in many of the places where we visit without even noticing them. Signs of them are the smooth landscapes in Patagonia or some valleys with rounded bottoms, that differentiate them distinctively from the V shaped engraved valleys caused by the course of the torrential rivers. Just as many cycles of nature, just as day and night, or winter and summer, the glaciers and its ice come and go, where scientists call this the glacier cycles or ice ages. These cycles, nevertheless, are not easy to understand or predict, as we can predict the different seasons, or the sun traveling across the sky in a cycle in a little less of 24 hours. The ice cycles occur in periods of thousands of years, where a warm day is followed by a cold night. In these cold periods, the ice falls from the mountains and goes forward from the south and the north of the planet, increasing the ice spot that we call glaciers and polar icecaps. During the warm day, just as the darkness of the night at daylight, the ice tends to go back, but not disappear, like the shade beneath a tree that awaits for nightfall to advance and dominate the evening's landscape. Same as with the ice.

The ice, that in some regions of the planet is eternal, can reach to almost one million years (and we believe that it can reach even older than that) waiting there in the far away corners, where it has been in the shade of this natural cycle. In the last century and a half, that does not represent more than a couple of instants of more than the four thousand million years of life in our planet, one of its youngest creature - man - has been able to hold and stop the hands of this clock. They are interrupted then, at least for the moment the day and night cycles, the cold and the heat. In order to understate it better, we have called this phenomenon Climate Change caused by men or anthropogenic influence. Even man, seemingly forcing these hands has made them go back, going back to conditions on earth that we had not had at any age, known by our species. Just like the mechanism of a clock, nature should not advance the wrong way of what it is supposed to, since we could ruin its mechanism. This natural clock has a gearing and mechanism

the atmosphere, the oceans, the cryosphere and the biological components that regulate the leading schedule, of its minutes and seconds, in order for it to advance in the proper moment.

Ice has always been there to observe the changes, even since millions of years ago, and just like when we make a tower from paper sheets, we need to put one sheet over the other to lift this tower. Our first sheet will be further down than the one that we pile up. If it took us thousands of millions of years to form this tower, going from generation to generation in this task, we could write down on each sheet of this bunch, what we thought of the day when it

took place. We could for example write, if the day was sunnier than the one before or that we suffered because of the intense cold of winter, we could even describe how a volcano close by clouded the sky with its ashes. This is exactly what nature does on the ice, just like we pile up the sheets of this tower, nature writes its history in layers of ice, year after year, for millions of years. I even write today on ice the changes that man makes in the natural clock. In the ice exhibits that have taken place, that we scientists call ice "cores", we can observe the last pages written by nature. Some of the exhibits go back for more than forty years. For this reason, if we look back at the first sheets written by the cores, we could possibly look back at how the War in Vietnam ended. Glaciologists have learned how to interpret these sheets, deciphering some of the kept stories in each page or layer of ice.

In this vertical book, that we are observing in the ice cores, one can perceive scars left behind by periods, yearly seasons and extreme humidity events, wind or heat, translated for example in the light lenses of eyes that we find in these witnesses. The ice that we see exposed here, comes from different latitudes of the Antarctica. We can decipher its origin observing their layers thoroughly, differentiating its texture and, if we have the proper tools, its chemistry. This is the work that some Glaciologists do, being able to translate into comprehensive words in our language, the history that the ice tells. We also warn that the words that emerge from the ice are worrisome. Pointing towards the responsibility of our species, in the changes of mechanisms of regulation of this system of natural gearing. The evidence is there, in the ice, we only need to learn their language and then we will understand the story they tell us.

OH-13-5

To: 297
222

OH-13-7

From: 103

OH-13-4





EXHIBITION EMOTIONS

Very inspiring Denise !
Congratulations. Sofia

Much happiness, it is all so beautiful !
..... Aninat

All our best,
Paulo, Teo, Ximena

Dear Denise,
It has been an honor to be a part of this beautiful gift that our intense nature offers, so strong and so fragile and that allows you with your enormous capacity to express it. You are able to reflect it in these photographs.
Love you much, Maria Paz Urrutia

Only beauty
Enrique

Dear Denise,
It has been an honor to be a part of this Opening, that like all landscapes it keeps mutating, such as words that are thrown into proverbial oblivion.
Congratulations once again
Your twin,
.....

I was fascinated by the experience that I "lived" during this journey. Karina Y.

Really good
I came
A hug,
.....

Very impressive
Very good. I loved the snow at Valle Nevado.
Congratulations

The best
One can feel that one is physically in these places
Beautiful
Congratulations

Nonita,
Every time that I see the exhibit, I love it more and I admire you. Congratulations,
Juanita

Congratulations
Truly spectacular. A hug,
Denise Kantor

Your sensibility towards landscapes is exquisite. You are nature's soulmate.
I congratulate you!
Gloria

I have been in Sales in Santiago for 5 years and even though I knew the gallery by name from my publication "La Panera", I had not had the pleasure of seeing it "in situ". I was marveled and deeply touched by the architectural quality and the exhibit environment.
Happiness !
Jacinto

The exhibit in this gallery are excellent.
Congratulations and Thank you
Sofia Espinosa C.

The images are very inspiring and encouraging.
Congratulations to the artists.
Beautiful results.
..... Barros

While I am able to travel through with you, your work and your message gets more and more moving. I believe that I read that you were going to show your work with a group.
I will call you to find the right time/schedule.
V. Ratinoff

Very good exhibit. I liked the sound. It is very significant and special.
Adara

I truly enjoyed the cells, since it proves that each photograph is much more than just a landscape.
M.....

Incredible, the landscape is too wonderful, the sound, the icebergs, the desert...it's like visiting each photograph and each one produces something personal, special.
Marvelous
Maria Soledad.....

To my beloved sister, I truly do not have enough words to describe what I felt when I saw the marvelous photographs, you are a great artist photographing nature. Their beauty is awesome.
Sincere congratulations, you are so talented. I adore your sensitivity. I love you dearly and wish you great success. Love,
Margarita

You left me wet, frozen and filled with soil.
But, very happy
C.....J.....

Fabulous !
Congrats dear artists and dear Patricia
Hans and K

Very good staging. Refreshing, informative, creative.
Brilliant, beauties of this marvelous country
J.....H.....

Spectacular ! Thank you,
Angela

How beautiful !!! You leave me speechless. I congratulate you regarding your vision of nature.
Marcela

How talented, how important the relationship that you show us, between water, ice and the desert.
Incredible Registry. It is a privilege to have you as a witness of our nature.
A.....

I congratulate you, you transmit the enormous depth of our emotions! You transport us back to nature!
Your exhibit is touching and marvelous!
C.....

You have filled my life with so much beauty, thank you !
Margarita

Thank you so much Denise for this exhibit that touched me to the point that I could not breath.
M

Than you for a gift to the soul !
Paz Valenzuela Lang

Beautiful, necessary, healthy, monumental, every school should visit it, in order to love the landscape of our natural home.
Vera Meiggs

Dear Denise,
Greetings from your staunch brother who came to see you.
Love, Exequiel

It was truly beautiful ! I loved all the photographs and videos. Friend, colleague, ... ?
I really liked the subtlety of your work. To walk between stones and steel...a great challenge.
X 2017

It is truly touching !!! The art and the quality of the work, the excellence of the making of each piece, congratulations from the bottom of my heart.
M. Jose Suarez

Your work is truly inspiring and leaves you speechless. The quality of the images, their beauty and the perfect installation, make this exhibit a masterwork.
Congratulations!
Ximena Nahmias

"to observe in place of looking". Solution for modern societies.
Jose Tomas Ossa

Congratulations, the loveliest and most profound exhibit that I have seen in a long time. Touching.
Angel.....

Precious observation work with you being a part of it, that is how I see it. You are a part of the landscape and of there moment, a live witness of the incessant flow of live beauty in nature...
Thank you Denise for allowing me to be marveled at the magnanimous miracles of the cycles and profound respect for them. You transmit in each image the full presence of the miracle of creation and the immeasurable immensity of God.
A kiss, thank you. Dobinta

Beautiful !!!
I...Anastasia

Terry Myers
Francisca Sutil
Tully Satre

Great Montage !!! Congratulations.
Ignacio R. H.

What a great exhibit!
All the Best and a thousand Thanks !!!
Maite Z.

I get the feeling that you have already touched a piece of heaven, that you will not be able to ever not feel.

You are such a full soul, that it becomes contagious. I feel inflated by feeling the wind that transports me and produces a celestial communication with you. Could you ever improve if you have already done it all? Great Denise!
Ximena Larrea

My Mother found the exact words to express what one feels and hears from your testimonies in regards to nature. Therefore, I will just say THANK YOU!
Caroline Edant Larrea

.....! That you for bringing them to our eyes and consciousness

Really incredible and breathtaking
Thanks for putting things together.
.....

Very good,
Adam, Barbara & Jose (NYC)

Dear Denise!
Congratulations, to enjoy your work is a true marvel and to see how my son's mouth remained opened.
Fondly, Barbara Larrain

Amazed by your work.
Congratulations !!!
.....

Congratulations it was a profound experience to travel through the exhibit. It makes you think, about everything...

Beautiful,
Monika Burozyk - USA

Precious, the photographs and evermore so your striking perseverance, what an eye! Truly remarkable. You have the same sense for the arts and finesse as your parents. It is all marvelous! Congratulations, you will reach the top of the mountains and the icebergs. I have no doubt.
With much love, Bu

The exhibit that you have presented is very good transmitting the experience that I would like to feel and I believe it is the one you live in this infinite expedition.
S M

Loved it ! I want to have them all as wallpaper in my iPhone.

What a marvelous exhibit! It has been a genuine pleasure to visit it.
.....

Great. Excellent landscapes and your experience is formidable.
M.....

Beautiful experience
Tomas

Incredible exhibit, the photographs are so beautiful that I want them on my iPhone. Gorgeous.
Graciela Barros

Gorgeous photographs that remind us of the simultaneous fragility and greatness of the landscapes depicted. Abby

Congratulations Denise! Beautiful exhibit! A big hug,
Patricia Claro

Excellent exhibit:
Poetic and specific, complete when you describe how you live it, your expectations, the films and photographs. Congratulations; what a sensitive eye.
Thank you, Angela

Charming! An architectural inspiration for me.
.....

Could it be any better?
Fascinating exhibit. Congratulations on the photomontage. Carla Lepon R.

Loved it, it's like being in those places, a fantastic feeling. Jorge

A different and beautiful exhibit at a very special gallery. Congratulations on the exhibit!
A.....Zorrilla de San Martin
Photography Group/Internations

It is such a privilege to live in Chile, a country that has the diversity of the planet that we inhabit.
.....

Congratulations! It was an emotional moment to look at your work, so serious, excellent and touching.
Fondly,
P..... Tessio

Denise:
Congratulations on your excellent work. Images that make us closer and a part of this great natural scenery that we have on earth and that we must value and care for. A very original exhibit, where the images of vital elements are the central characters.
I felt connected with your work strongly because it is close or is linked to the work I do in a certain way, through my graphic language as engravings are.
I was fascinated by your work that has given me new directions to continue regarding my work. Thank you so much!
Ximena Medina

Dear Denise,
Your exhibit... same as you, as I heard, I have an advanced brain tumor and will undergo surgery in a week, a dangerous one since it involves an artery and a thick vein that in a spiral way gets rid of the tumor, but I am in peace and stoic, without tears or questioning myself...strong and self-assured... because I will face the biggest expression of what is sublime...the beauty that challenges/threatens that I saw in your photographs. I loved them...
I saw sacredness in them. With love, Joaquin

This is a stunning exhibition with stunning photographs of remote landscapes where natural strength and power is everything. And the accompanying texts are very moving.
Thanks for this
.....

Bravo, what we need to show the world
Congrats Denise. Horacio Herzberg New York

Thank you for sharing the experience with complete consciousness, that life in this planet must see and be accompanied by nature. I do not believe that I understand as well as you do, what ice over water means, but a thank you profoundly for opening a new experience to me and parallel reality. Your command is to explore.
Beautifully shown. Sincerely, Ruben

Congratulations !
German Colony
These images are moving. We observe impulsive shapes and colors, marine acrobatics, soft waves, subtle shapes created by the wind. But they are not impulsive, as nothing in nature is. As a photographer, I have observed nature for hours, trying to capture it, to attract it, Denise accomplishes this in a marvelous manner!
A hug, Gonzalo Aguilar Coppo

Sensational exhibit. Congrats to the gallery.
Martin Huerta.

Your photographs are inspiring!
Big congratulations and thank you for the fantastic and entertaining exhibit!
Jeannette, Olivia

Dear Denise,
Great pictures and art !
.....Nico and Vittorio
Torino and Venezia

Art has no limits.....
Birichin Torino
Nixon Batavia

Best Summer panorama in Santiago.
It transported me to all the places that were photographed and made me wish to further explore our treasures, such as the glaciers and the desert.
I am leaving happy !
Jorge Moyano

Thank you dear friend, for the beauty that you sent to me.
Jorge Tacla

What a marvel. So gorgeous and a true pleasure to listen to you.
Pilar Ordovas

...loved every single second of it. The installation is amazing !!!
Annika Eichhorn

Your work is incredible !!! It looks marvelous !!!
Javiera Varas

Wow ! Marvelous. I admire you for your work and for all the energy that you put into it.
Josefina López

Fantastic video!! Beautiful photos! and the installation with the small screens is excellent.
I love it!
Sabine Johannknecht

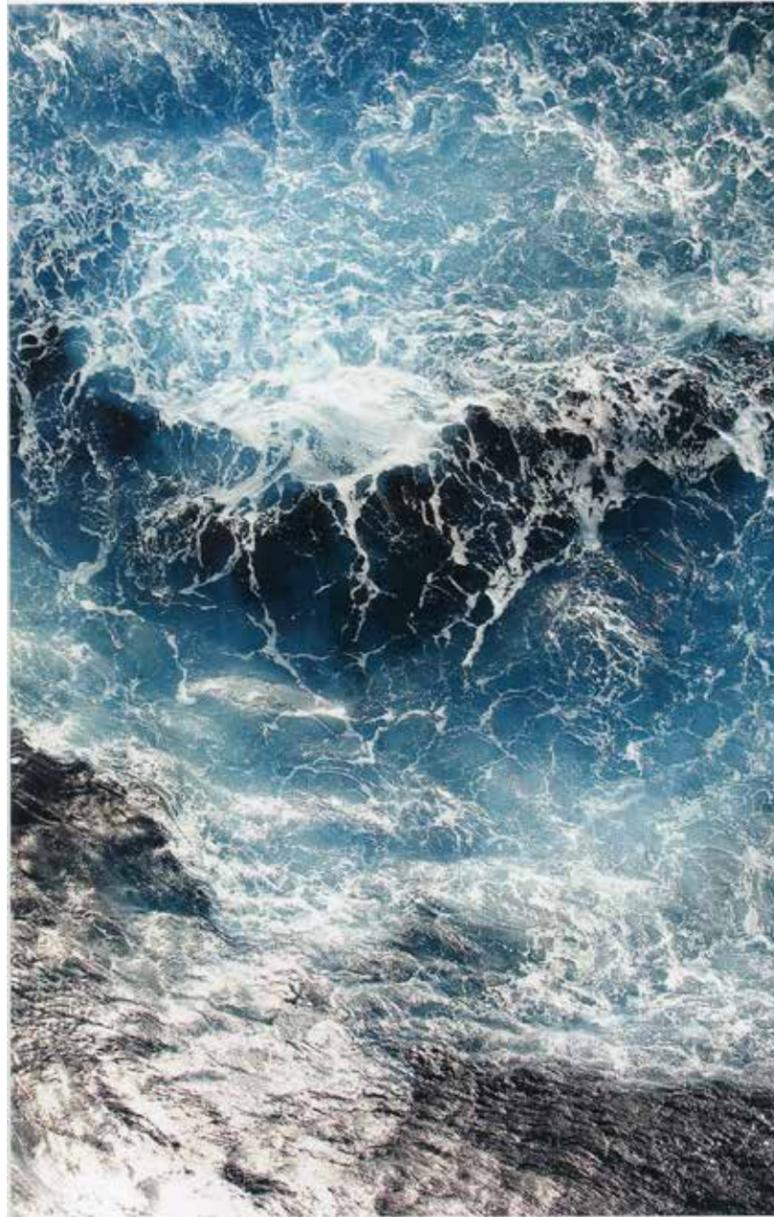
Marvelous, incredibly beautiful. The way in which you can show us life, through your work, the reality of this planet, how incredible it is and how it can disappear in one second.
Ivonne Gutierrez





Review, *Paula Magazine*, December-January 2017 by Catalina Mena, Chile

Denise Lira: Esto no es un paisaje



14:33:51 water 09, from the series Océanos ©Denise Lira.

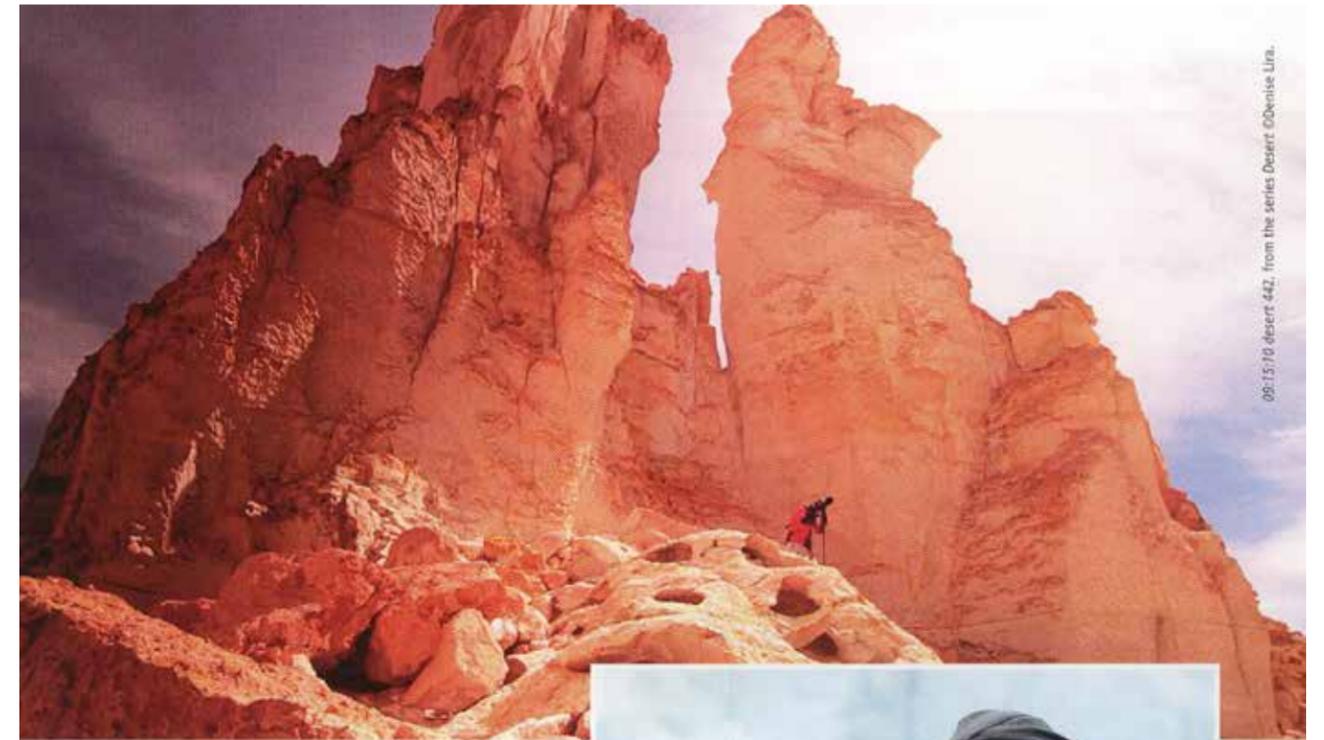
La biografía, el cuerpo y la naturaleza son una sola cosa en la obra de la chilena Denise Lira (39). Hace ocho años, tras la muerte de su padre, decidió lanzarse, cámara en mano, a explorar los glaciares de la Patagonia y los océanos del mundo. Más tarde, y tras la muerte de su marido, inició un férreo entrenamiento físico para lanzarse a las cumbres del desierto de Atacama. Pero lo que ahora exhibe no son paisajes, sino imágenes casi abstractas, que exacerbaban la contemplación vital de formas, texturas y matices cromáticos.

Por Catalina Mena

LAS FOTOGRAFÍAS DE DENISE LIRA ESTÁN DESPOJADAS DE TODA ANÉCDOTA: SE OFRECEN COMO PURA VISUALIDAD. PERO EL SUSTRATO BIOGRÁFICO DESDE EL CUAL EMERGEN INYECTA UNA CARGA ENERGÉTICA INSOSLAYABLE.

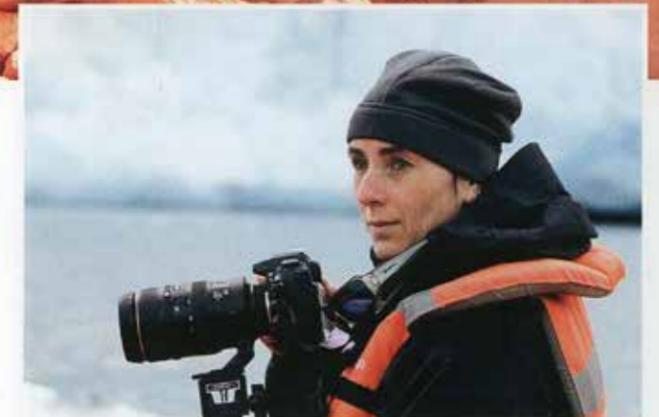
En Chile, donde ha vivido esporádicamente, sus amigos recuerdan que a los 18 años ya era una artista hiperproductiva: dibujaba y pintaba obsesivamente, hacía grabados y no se doblegaba ante ninguna autoridad. A los 20 años le detectaron un tumor cerebral y la sometieron a una primera operación que marcó su actitud en el arte: "Desarrollé una conciencia aumentada hacia la vida y la muerte y una decisión muy clara de que tenía que ser artista, que era lo que me apasionaba y que no había tiempo que perder en consideraciones de ninguna índole. Eso me dio una independencia y una libertad que agradezco".

Antes de esa operación, ya había vivido en Cuba haciendo litografía y luego siguió trabajando en Chile, en obras que llama "de carretera", en las que salía a andar y explorar el paisaje público, realizando



09:15:10 desert 442, from the series Desert ©Denise Lira.

DEL 1 AL 7 DE FEBRERO DE 2017 DENISE LIRA PRESENTARÁ SU EXPOSICIÓN SAND, ICE, WATER EN LA GALERÍA AM LINDENHOF, DE ZÜRICH, SUIZA. EN ELLA, LA ARTISTA MUESTRA EL TRABAJO DE LOS ÚLTIMOS OCHO AÑOS.



"El cuerpo aunque esté en el límite, siempre llega a su destino deseado, después te desplomas. Pero lo más satisfactorio es que el deseo está realizado", dice la artista.

instalaciones e intervenciones de carácter experimental, que usaban elementos de la naturaleza y reforzaban la experiencia perceptiva del espectador. En ese momento usaba la fotografía como registro de estas intervenciones, pero a los 26 años, tras partir a hacer un máster de Fotografía en el sur de Estados Unidos, este medio fue perfeccionándose para agarrar también una fuerza autónoma de experiencia visual. Al poco tiempo se casó y con su marido francés, en 2006, se instalaron en Nueva York. Allí también logró un destacado espacio en el arte, expuso en distintas galerías tanto ahí como en Europa e incluso tuvo su propia empresa dedicada a la producción y difusión de arte y audiovisual.

Sand, ice, water (arena, hielo, agua) se titula la próxima exhibición de Denise Lira en Suiza. En ella, la artista chilena sintetiza el trabajo de los últimos ocho años, en el que ha realizado tres series de fotografías: *Glaciares*, *Océanos* y *Desiertos*. La primera la inició en 2008, tras la muerte de su padre, quien fuera una de las personas más cercanas e influyentes en su vida. Fue entonces que partió a la Patagonia chilena. Su idea no era extraer imágenes del paisaje, sino acercarse a la mate-

rialidad de los hielos explorándola con una mirada de obsesión científica, como quien busca descifrar sus secretos moleculares. Dos años estuvo en ello y la experiencia se tradujo en imágenes a color de cuidada impresión y pletóricas en detalles, las que exhibió en grandes formatos o instaladas en cajas de luz, incorporándolas a instalaciones que buscaban interpelar sensorialmente al espectador, a través de recursos complementarios como la inmersión en el sonido ambiental de los glaciares. Luego de ello, en 2010 y 2011 decidió experimentar con el océano y viajó por distintos mares: Pacífico, Atlántico, Caribe, Mediterráneo. Nuevamente las imágenes resultantes hablaban de un ojo extraviado en su propia curiosidad, donde se perdía la escala y el punto de vista, para que apareciera el agua como una composición visual fuera de todo contexto.

"Descubrí que una imagen fotográfica no solo cambia la manera de percibir la naturaleza, sino que también es responsable de describir una realidad que la gente no quiere asumir".

paula ARTE



09:15:10 desert 442, from the series Desert ©Denise Lira.



11:21:28 ice 23, from the series Glaciares ©Denise Lira.



13:43:16 desert 787, from the series Desert ©Denise Lira.

"El tiempo es muy importante en mi trabajo. Por ello, cada imagen lleva por título la hora en la que fue captada".

EN 2008 DENISE LIRA PUBLICÓ EL LIBRO 16:03:27. CON SU INVESTIGACIÓN SOBRE LOS GLACIARES. HOY ESTE LIBRO ESTÁ EN LAS LIBRERÍAS DEL GUGGENHEIM MUSEUM, DEL MOMA Y DEL CENTRE POMPIDOU, ENTRE OTROS ESPACIOS.

Su vida se desarrollaba entre estadias en Chile y viajes a distintos lugares, siempre instalada en Nueva York. En 2011 fue su última operación. Pocos meses después, cuando recién comenzaba a recuperarse, a su marido le vino una especie de parálisis. Tres meses más tarde murió en el sur de Francia. "Ahí yo tenía dos opciones: o abandonarme o rescatarme. Decidí lo segundo. Fue entonces que partí a las montañas de Chamonix, Mont Blanc, donde estuve por varios meses. Fue caminar, respirar, resistir, observar, escuchar, estar sola y sanarme. Puede sonar dramático, pero yo amo la vida".

Tras ese proceso, la artista emprendió la serie *Desierto*, que puede ser considerada la más significativa desde el punto de vista de su proceso personal. Entre 2012 y 2013 se trasladó a Atacama, donde estuvo viviendo por largos periodos. Ya no se trataba solo de hacer fotos, sino de subir volcanes como el Licancabur y el Lászar, cuyas cumbres alcanzó. Durante este periodo Denise reforzó la conciencia corporal: modificó su alimentación siguiendo estrictas pautas de nutrición, aprendió a respirar y se entrenó obsesivamente para adquirir resistencia y control frente al cansancio, el hambre, el frío (que puede llegar a 20 grados bajo cero) y el viento (que puede alcanzar 40 kilómetros por hora). Si el desierto es el paisaje arquetípico de la introspección transformadora, Denise Lira se internó en sus duros misterios para realizar una obra de procesamiento del duelo, que explora ya no solo el territorio, sino los límites físicos del cuerpo y la mirada. "A mí lo que me importa no es solo la imagen, que siempre es muy sintética y minimalista, lo que me interesa, cada vez más, es el devenir de mi cuerpo como instrumento de mi trabajo. Porque no es lo mismo subir una montaña de 5 mil metros que una de 7 mil metros. En el Licancabur, la última vez que fui, salí a las 3 de la mañana e hice cumbre a las 11 de la mañana. Para hacer esto yo me metí en la disciplina del montañismo y esa es la energía que nutre mi actual obra".

¿Qué es lo que interesa que le pase a la gente con este trabajo?

Siento que, finalmente, el resultado de las fotografías apela a una experiencia estética. Pero no se trata de una belleza fácil, ni de mostrar paisajes bonitos. Tampoco el trabajo se sustenta en el virtuosismo técnico, aunque cuidó muchísimo la terminación. Lo que me interesa es la eficacia de una belleza que instale la pregunta sobre la vida y la muerte, y que despierte la responsabilidad individual y colectiva sobre el estado de amenaza en el que está nuestro planeta.



"17:05:24, desierto 551", de la serie Desierto. "Nunca sentí algo tan fuerte en términos de pertenencia física. La Región de Antofagasta me cambió la vida", cuenta Denise Lira sobre su trabajo en el desierto.

ACABA DE MOSTRAR SUS FOTOGRAFÍAS EN SUIZA:

La naturaleza extrema que expone la artista Denise Lira

Diez años le dedicó al proyecto de crear una trilogía que incluyera hielo, agua y desierto. La muestra estará en Chile a fines de año.

MARILÚ ORTIZ DE ROZAS

Cuando estaba fotografiando el desierto de Atacama, Denise Lira recorría salares, quebradas y valles, ascendía cerros y volcanes, y exploraba los enclaves más recónditos de este despoblado territorio, hasta encontrar las imágenes que anhelaba. Muchas de ellas sorprenden por su espontaneidad, por su limpieza, por una pulcritud que evoca un estado de plenitud con la naturaleza, difícil de transcribir en palabras. "A veces el viento me impedia caminar y yo solo quería retratar los dibujos que este deja sobre la arena", dice la artista. Una de sus fotografías, que plasma ese grafismo del viento, obtuvo una mención honrosa en el noveno "International Color Awards", en Estados Unidos, el año pasado.

El desierto fue la tercera etapa de su trilogía. Antes abordó las aguas, para lo cual recorrió los cinco océanos. Y la primera etapa la comenzó en 2007, fotografiando los glaciares de Patagonia y registrando el sonido de los hielos cuando se rompen y caen estrepitosamente a las aguas gelidas. Han pasado diez años desde que iniciara su trilogía, y hoy acaba de mostrar completamente su obra en la galería Am Lindenhof, de Zúrich, donde exhibió 35 obras de diferentes formatos. Y a fines de año, los chilenos podremos apreciar una versión ampliada de esta propuesta en la galería Patricia Ready, desde el 6 de diciembre hasta el 19 de enero de 2018.

Si el trabajo de Denise Lira sobresale, es porque presenta



"11:21:28, hielo 23", de la serie Glaciares. Denise Lira inició su trilogía en 2007, fotografiando los hielos en la Patagonia.



"14:05:10, agua 06", de la serie Océanos. La artista logró encuadres que reflejaran la vitalidad y nobleza del elemento.

una naturaleza extrema, sin intervención alguna, y en sus imágenes se plasma la experiencia de la revelación prístina del paisaje, del detalle que adquiere una poética elocuencia en el simple minimalismo que ella cultiva. "Las largas horas de 'encuentros' con la naturaleza bajo todo tipo de condiciones climáticas me permiten

mostrar la naturaleza en su máximo pedestal", concluye la artista, quien transmite la belleza y el clamor de lo amenazado, que urge conservar.

Nada de lo que fotografió persiste. "Dibujadas y esculpidas por el mar y el viento, esas dramáticas formas naturales que immortalizo ya nunca serán las mismas", aclara Denise Lira.

ensuite

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Atemberaubende chilenische Fotografie

Von Nana Pernod Bilder: zVg

Die chilenische Künstlerin Denise Lira-Ratinoff (*1977) zeigt zum ersten Mal in Europa in der Zürcher Galerie am Lindenhof ihre Fotografien aus der Serie «Sand Eis Wasser». Das Augenmerk gilt den ausserordentlichen Landschaften Chiles, der Atacamawüste, der Gletscherwelt des Glaciar Grey und dem pazifischen Ozean. Ihre Aufnahmen fesseln den Betrachter mit unverblümter Direktheit und einem Bildausschnitt, der ein starkes Hier und Jetzt zementiert. Die Fotografin manipuliert ihre Werke nach der Aufnahme nicht. Als Expertin für die grossformatige Reproduktion ihrer Aufnahmen lässt sie die Betrachter eine seltene fotografische Qualität erleben. Lira-Ratinoff arbeitet dafür mit einem Düsseldorfer Studio zusammen, in dem auch der weltbekannte Fotograf Andreas Gursky seine grossformatigen Fotos entwickeln lässt.

Die Trilogie «Sand Eis Wasser» spiegelt den Zyklus der Natur: Geburt, Leben und Tod. Die Analogie zum menschlichen Leben verankert diesen Zyklus auf besondere Art und Weise im Bewusstsein der Betrachter. Die Natur ist Form- und Farbgeberin. Dies zelebriert die Künstlerin, indem sie Ausschnitte der faszinierenden chilenischen Landschaften ins Visier nimmt. Hier setzt ihre Kunst ein und hier wird sichtbar, dass sie nicht nur

Fotografin, sondern auch bildende Künstlerin ist. Hier ist eine Malerin am Werk, die anstatt des Pinsels die Kamera als Werkzeug verwendet. So sorgfältig wie Farben und Formen der Natur eingefangen werden, so sorgfältig arbeitet sie in ihrem zeichnerischen und malerischen Werk mit Bleistift und Pinsel. Lira-Ratinoff: «Die Natur gebiert alle Formen und Farben. Wir müssen nichts mehr erfinden, wir müssen uns nur von ihr und ihrem Überfluss anregen lassen.» Die Fotografien der preisgekrönten chilenischen Künstlerin sind wegen ihrer Naturnähe und als Spiegelbild der Wildheit der Naturgewalten so atemberaubend. Man steht vor dem Bild und ist gleichzeitig Teil davon. Die Aufnahmen für diese Trilogie sind in einem Zeitabschnitt von acht Jahren entstanden. Dementsprechend intensiv und lang setzte sich die Künstlerin mit den Naturelementen auseinander. Auf ihren Expeditionen geriet sie mehrmals in lebensgefährliche Situationen. Auch eine lebensbedrohliche Erkrankung überlebte Lira-Ratinoff. Als Überlebende verleiht sie ihrem Werk noch einen weiteren zentralen Fokus, nämlich, die Fragilität unseres Planeten sichtbar zu machen und ins Bewusstsein zu rücken. Ihre Fotografien sind auch ein Aufruf, die Natur in ihrer Schönheit zu erhalten und unserer Umwelt mehr

Sorge zu tragen sowie ihr mehr Achtung entgegenzubringen. Lira-Ratinoffs ehrliche und ungeschönte Natureinsichten zeigen uns Fotografie als Kunst in ihrer grösstmöglichen technischen Perfektion. Ihr vielschichtiges Einfangen der faszinierenden und einnehmenden Naturgewalten Chiles lässt uns an noch unbekannt Dimensionen denken. Auch tritt ein Verlangen nach mehr Seherlebnissen ihres fotografischen Werkes an den Tag. Dank Veronica Cuomo Grunauer, ihrer schweizerischen Vertreterin, ist nun ihr Werk das erste Mal in der Schweiz zu sehen.

Denise Lira-Ratinoff
Galerie am Lindenhof, Pfalzgasse 3, 8001 Zürich
www.galerieamllindenhof.ch
Geöffnet Montag bis Sonntag 11:00–19:00 h
Gespräch mit der Künstlerin: 4. Februar, 16:00 h
Bis 7. Februar

10:22:50 Ice 11, from the series *Glaciers* © Denise Lira-Ratinoff



14:05:10 Water 06, from the series *Oceans* © Denise Lira-Ratinoff

Sociedad Cultura



Denise Lira Ratinoff
Nace en Santiago en 1977. Artista, fotógrafa y directora de arte de películas como *Poesía sin fin* de Alejandro Jodorowsky. Ha expuesto en Zurich, Nueva York, Londres, Lima, Sao Paulo, Buenos Aires y Santiago.

[PERFIL] Tras ocho años de expediciones retratando glaciares, océanos y el desierto chileno, la premiada fotógrafa acaba de exponer su trilogía en Suiza y a fin de año lo hará en Santiago por primera vez. *Por Denisse Espinoza*

Denise Lira: la fotografía como travesía vital

Sentirse más vivo que nunca cuando el peligro de la muerte es inminente es una experiencia que pocos han tenido realmente. Mucho menos estando de pie a poca distancia de la boca de un volcán, a 5.592 metros de altura. En 2014, la fotógrafa Denise Lira Ratinoff (40) se puso en esa encrucijada. Tras un largo entrenamiento logró llegar a la cima del volcán Láscar, ubicado a 70 kilómetros al sudeste de San Pedro de Atacama, y aunque ya había tenido otras inolvidables expediciones a través de océanos y glaciares del territorio local, lo que sintió en

ese momento a pasos del cráter del volcán activo de Los Andes es irrepetible. "A mí me cambió la vida la verdad. Estando allí sentía que nada más importaba, qué problema puedes tener, siendo tan insignificante, cuando todo puede terminar de un segundo a otro. Sentí ganas de lanzarme dentro del volcán mismo", recuerda emocionada. "Siento que soy un mejor ser humano después de haber subido cada una de esas montañas, hay un esfuerzo físico tremendo, una fuerza que sacas de no sé donde, es difícil de explicar", agrega. Tras la muerte de su padre en 2007, la fotógrafa se embarcó en este proyecto fotográfico con la idea

de explorar el tema del ciclo de la vida, a través de un registro de los paisajes naturales en un formato no tradicional. Lo primero fue la preparación de los viajes, para los que Lira encontró apoyo en algunos de los mejores exploradores: con el pionero de los cruceros, Constantino Kochifas, atravesó los glaciares entre 2007 y 2008; los océanos del mundo los navegó con distintos capitanes de barco entre 2009 y 2011, para finalmente convertirse en una montañista con la ayuda de Luis Aracena, con quien hizo varias cumbres entre 2013 y 2014. Los resultados están lejos de ser postales turísticas. Lira apela a la grandiosidad sublime de hielos, ma-

►► Water 16, de la serie Oceans. © DENISE LIRA



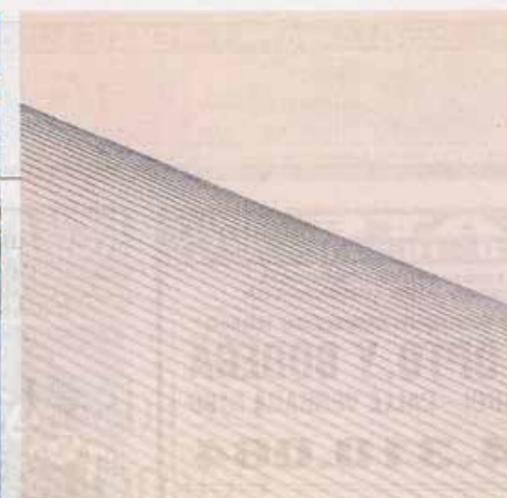
►► Ice 23, de la serie Glaciers. © DENISE LIRA

res y desiertos, abstrayendo la mirada y exacerbando las texturas, los colores y la geometría natural de los lugares. Tras ocho años-seis de expediciones y dos de postproducción- la fotógrafa exhibió en febrero pasado su trabajo en la galería Am Lindenhof, de Zurich, Suiza. Su deseo, sin embargo, es que su obra llegue al fin a los ojos de los espectadores chilenos: en noviembre desplegará por primera vez su trilogía en la galería Patricia Reedy, lo que coincide además con su establecimiento en el país, luego de varios años viviendo en EEUU. "He dedicado años de mi vida a esto y la pasión se transmite a través de las fotografías. Si no entregas todo, no ob-

tiene los resultados que quieres", dice Lira.

Compartir la mirada

Hija de Denise Ratinoff, experta en arte y representante de la casa Christie's en Chile, Denise Lira siempre supo que sería artista. Primero se encantó con la pintura y el grabado y a mediados de los 90 vivió en Cuba donde aprendió técnicas tradicionales. Sin embargo, tras un viaje a los 26 años a EEUU para estudiar fotografía, Lira cambió de rumbo. Con sus fotografías hacía grandes instalaciones, que la llevaron al mundo de la publicidad, donde comenzó a hacer dirección de arte para comerciales y películas, trabajo que man-



►► Desert 166, foto premiada el año pasado en Nueva York.

tiene hasta hoy -junto a su pareja Patricio Aguilar- y que le sirve para financiar sus proyectos personales. Esa independencia económica la ha aprovechado para crear con libertad de tiempo y de estética, para ir a su ritmo y para experimentar lo que ella llama el "devenir del cuerpo como instrumento de trabajo". Al igual que Jackson Pollock -uno de sus artistas favoritos-, Lira vive la obra de arte, se vuelca en ella, camina y camina sin parar, entrega todo y dispara sólo en el momento justo. De esa forma, su obra no es sólo la imagen fotografiada sino que todo lo que vivió para llegar hasta allí. "Partí al Licancabur a las 3 de la mañana e hice cumbre a las 11. El

frio que pasé en el desierto nunca lo había sentido antes, te das cuenta de la inmensidad de la fuerza de la naturaleza y tienes que respetarla, seguir las reglas. La respiración es lo primero, el temor no es sólo la puna, sino la hipoxia, un síndrome que te da por falta de globulos rojos y que puede afectar de muchas formas, desde ponerte violento hasta desorientarte completamente. En casos extremos hay gente que ha muerto debido a esto, a veces meses después de haber subido", cuenta Lira. En 2016, una de sus fotos del desierto de Atacama fue premiada en el 9th Annual International Color Awards en Nueva York, uno de los más prestigiosos en la disciplina a

nivel mundial; y este año el mismo concurso la seleccionó con una fotografía del Observatorio Alma. La foto premiada es una serie de líneas en la arena, surcadas por el viento que forma una geometría perfecta. "Yo vengo del mundo analógico, y aunque me adapté al digital, no soy de las que saca 10 mil fotos para luego elegir una. Me gusta trabajar como si aún tuviese un rollo con sólo 36 posibilidades. De la pintura también herede la exclusividad y por eso de cada foto hago sólo cinco copias y dos pruebas de artista, de las que me gusta vender sólo una por ciudad, porque la idea es que las personas se lleven algo especial a sus casas", cuenta la fotógrafa.

Tras esos ocho años de expediciones, Denise quedó prendada de los desafíos de la naturaleza. Tiene una serie de fotos tomadas subiendo las montañas en Chamonix Mont Blanc, en Francia; además de una serie del mundo de las pastoras en el desierto de Atacama, que algún día quisiera mostrar. "Siento que es mi responsabilidad compartir mi mirada con los chilenos y estoy muy contenta de que en Santiago se esté abriendo una ventana importante para la fotografía", dice Lira. "Creo que mi trabajo es muy universal, desde el impacto y la belleza de la imagen quiero hablar de temas tan importantes como el calentamiento global", concluye. ●



Arte

SOBRE LA PIEL DE LA TIERRA

La destacada artista chilena Denise Lira presentará, a fines de este año en Galería Patricia Ready, una trilogía que concentra ocho años de expediciones retratando glaciares, océanos y el desierto chileno. **Un retrato consciente y respetuoso del ciclo de la vida.**

por SOLEDAD GARCÍA-HUIDOBRO fotos, DENISE LIRA



“SOY CIEN POR CIENTO DE CABEZA MINIMALISTA, LO QUE VEO ES LO QUE TENGO”,

dice Denise.

Denise Lira se está preparando. Siempre lista, como ella misma se autodefine. En diciembre próximo mostrará en Chile su caminar persistente por mares, glaciares y desierto, paisajes que la han llevado a una solidez personal y artística que acaba de ser aplaudida en Suiza tras exponer su trilogía, misma que mostrará en Santiago por primera vez.

“Caminar, caminar, caminar sin parar... volver a indagar la naturaleza, sentirla, mostrarla desde otro punto de vista”, dice.

Primero fueron dos años de glaciares, luego dos en océanos y posteriormente otro par en el desierto. A esto se le sumaron dos años más para volver a ver y seleccionar todo lo vivido. “Yo sabía, cuando estaba trabajando en el desierto, qué fotografía iba a ser hermanada con cuál, aunque fueran lugares, alturas, dificultades y temperaturas totalmente distintas. La manera en la que yo fotografío tiene que ver siempre con el concepto de la trilogía que nació con un fin”, explica la artista. Con una mirada texturada nos plantea hacer una pausa frente a la naturaleza, a través del color y la geometría el misterio de un instante se revela y despliega frente a ti.

¿Cómo te preparaste técnica y espiritualmente para abordar cada uno de

estos escenarios? Siempre supe que sería un largo viaje de mínimo seis años de expediciones; por lo tanto, partí preparándome físicamente para enfrentar cada lugar. Investigué sus geografías y en una actitud de humildad y dimensión humana no llevé ninguna expectativa, fui totalmente abierta a recibir lo que la naturaleza me quería entregar. Personalmente todas las luces me sirven, utilizar todos los instantes del día y cada recorrido tenían su propio momento y su belleza.

Para ir a cada uno de estos lugares logré trabajar con personas especialistas de cada zona. Por ejemplo, conocí a Constantino Kochifas, con quien viví en su barco su pasión por los viajes entre los glaciares. Él me transmitió la importancia del observar, un valor que yo agregué a mi proceso de búsqueda.

Observar es una forma de escuchar, y escuchar es un acto de humildad: ¿qué nos dice el océano? Inicé un sinfín de preguntas a mí misma: ¿cómo mostrar, desde mi punto de vista, estas aguas tormentosas, pasivas, coloridas, eufóricas, profundas, ruidosas, sanadoras...? Nunca encontré una respuesta racional. Ella está en las imágenes que reflejan ese observar y escuchar. Este encuentro de los sentidos con lo imprevisible.

Sin agua no hay vida, desde allí parte mi trabajo. Esta es una realidad que no necesita traducción, mi trabajo es en un lenguaje universal. La impor-

tancia del tiempo, del darse tiempo, y de cómo el tiempo modifica lo que veo y muestro. Eso es lo esencial y la combinación que busco está entre la simplicidad de la imagen y el misterio de la realidad, que presento sin una identidad definida.

¿Qué enseñanza te dio cada parte de la trilogía? En los glaciares, al estar sobre una embarcación estás relativamente resguardada, pero no totalmente a salvo; producto de la pasión, de alucinar con lo desconocido quieres llegar siempre lo más cerca posible de los majestuosos montes de hielos, a pesar del riesgo que significa. Cuando estás sobre más de 5.000 metros de altura en la montaña, tienes que ser consciente de que estás al límite en lo físico y mental, porque es muy fácil pasar a un estado de hipoxia sin darte cuenta y pasas un portal en que puedes llegar al riesgo de liquidarte no solamente en términos de orientación sino que también de cordura. Los océanos me enseñaron a soportar mi cuerpo como material de trabajo constantemente, ya que evadir los mareos pasó a ser parte de cada expedición en alta mar. Aprendí a que hay que comer cuando uno está mareado y fijar la vista en un solo punto.

Mis fotografías fueron tomadas con los pies puestos en la tierra, o en un barco u otra embarcación, y también en el agua, no hay ninguna fotografía aérea. Ahí está mi punto de partida.

Luego vino Atacama, y me tenía que preparar físicamente porque era un trabajo muy de terreno que quieras o no es un proceso eufórico, porque estás en un proceso de ver lo que nunca viste. La trilogía partió el 2007 y ya llevo 10 años con ella. Estoy muy orgullosa porque podré mostrarla y compartirla después de tanto trabajo.

Uno como artista interpreta lo que estamos viviendo: uno debe decir, hacer y expresar lo que siente en relación a lo que está sucediendo en el mundo. Creo que en eso el artista es universal. Aunque esté fotografiando naturaleza mi trabajo no puede ser más actual, más universal y más contemporáneo. Yo sí hablo a través de la belleza y no del horror. Mi interés es que al mirar mis fotografías empieces a mirar desde otro punto de vista.

Aprendí de solidaridad en cada expedición, de esfuerzo, perseverancia y entrega frente a mi vocación. Al estar en estos paisajes te das cuenta de la fuerza de la naturaleza.

Tienes una reflexión del tiempo en tu trabajo. Para mí el tiempo tiene que ver con el

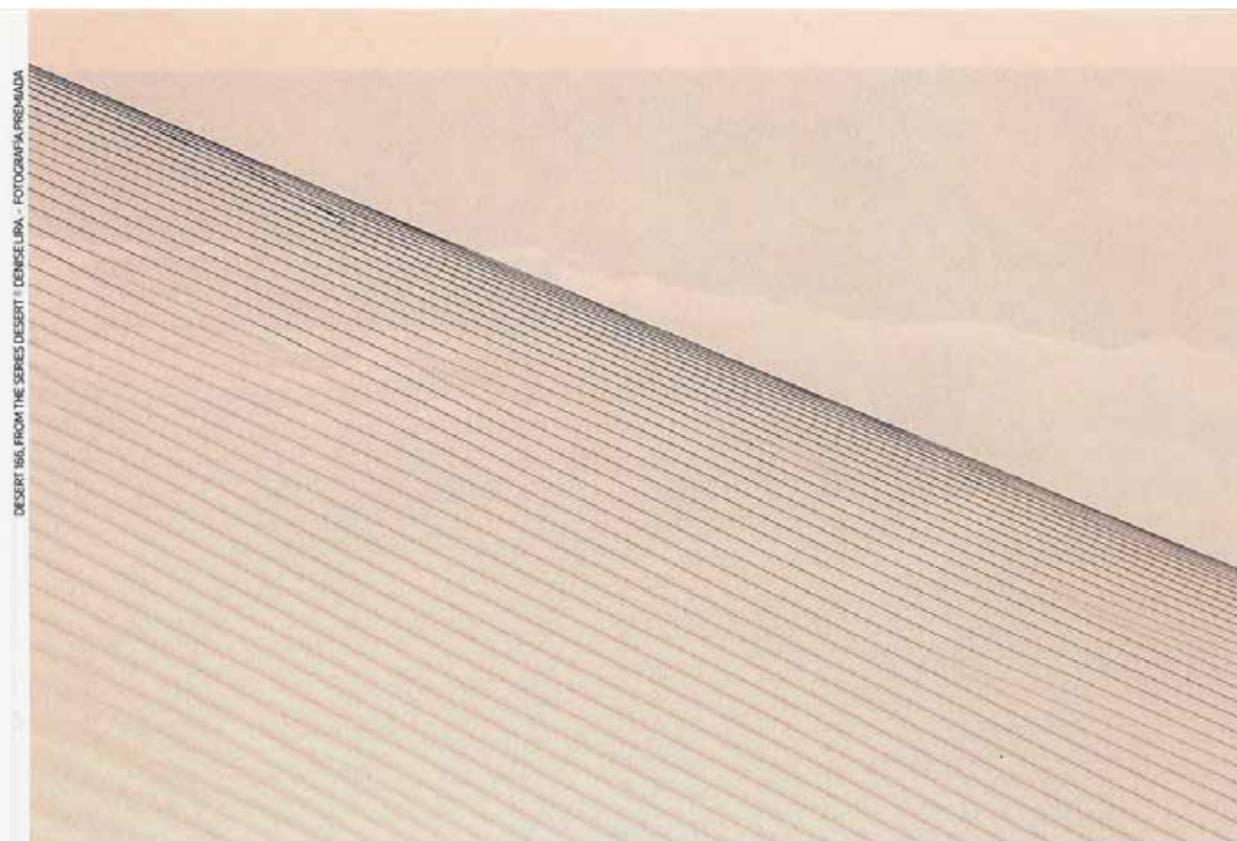


ICE 09 FROM THE SERIES CLAUSTRUM - DENISE LIRA



ICE 26 FROM THE SERIES CLAUSTRUM - DENISE LIRA - FOTOGRAFÍA PREMIADA

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DESERT 166 FROM THE SERIES DESERT - DENISE LIRA - FOTOGRAFÍA PREMIADA

instante. Es algo irrepetible.

¿Cómo, a través del trabajo, has sanado el dolor de la vida? Todas las caminatas, en especial Atacama, me cambiaron la vida en todo sentido. Cuando caminé junto a Luis Aracena, quien fue mi guía en el norte, empecé a trabajar la respiración que iba en paralelo con la reflexión del caminar consciente, del pulso, de tu estado físico, y es en esta persistencia en donde te cuestionas todo y te empiezas a repetir necesariamente 'yo puedo hacer esto'.

Mis padres siempre me dijeron que si tenía una pasión la debía seguir hasta el final, eso significa que no se puede vivir sin atender esa pasión, y yo no puedo vivir sin el arte.

La vida me ha dado situaciones fuertes porque la vida es dura, da lo mismo dónde uno nace, pero he tenido el privilegio de hacer lo que me gusta y me he descubierto a través de mi trabajo.

¿En qué etapa de tu trabajo sentiste esto claramente? Cuando fotografíe el Observatorio Alma, que no es parte de la trilogía, me decía a mí misma 'estás en el cielo más limpio del mundo'. Paralelamente a esto, veía a las pastoras e hice amistad con ellas y decidí acompañar a la señora Julia, que tiene más de 95 años y vive

“ME IMPORTA NO SOLO LA IMAGEN, SIEMPRE MUY SINTÉTICA Y MINIMALISTA; LO QUE ME INTERESA, CADA VEZ MÁS, ES EL DEVENIR DE MI CUERPO COMO INSTRUMENTO DE MI TRABAJO”;

dice Denise.

sola. Junto a su hija también pastora, Leo, me entregué y caminé como nunca, durante días, semanas, horas de horas.

Nuevamente el Observatorio Alma, donde está lo más top del mundo científico, y paralelamente conocía a las pastoras que son la sabiduría pura, ahí vi que era una privilegiada y sentí la responsabilidad de compartir mi trabajo con el mundo. No es que el dolor ya no exista, pero es tanta la belleza que uno puede ir recibiendo de cosas nuevas que se transforma en un volver a nacer. No es

que se sane el dolor, o que uno lo acepte, sino que uno se da cuenta de que tiene mucha suerte por vivir lo vivido.

En tu trabajo está el crear conciencia, ¿cómo llegas a eso? En el mundo que vivimos hoy yo me pregunto: ¿cuál es el apuro? Hay que darle espacio al sorprenderse. Me interesa que las personas vivan su historia a través de mis imágenes, que vean qué les pasa cuando se enfrentan a ellas.

La naturaleza te da todo lo que tú necesitas, desde la salud hasta los espacios de contemplación. En ella hay tiempo, algo que se contrapone a lo que vivimos hoy donde todo es inmediato.

La persona, al pararse frente a una de mis fotografías, vuelve a mirar. Lo que estoy mostrando, aparte de ver la belleza de lo natural, va a cambiar la perspectiva de lo que es la naturaleza y estará esa pausa necesaria.

Con mi trabajo no estoy dando estadísticas sino que estoy mostrando el ciclo de la vida. Más allá de lo que podamos sufrir en términos de calentamiento global, hay que partir haciendo algo en la visión personal, concretar un acto por el planeta. El arte es mi filosofía de vida. Cuando uno se respeta, uno lo trasmite. ☺

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OBTUVO MENCIÓN HONROSA EN EL 9° ANNUAL INTERNATIONAL COLOR AWARDS:

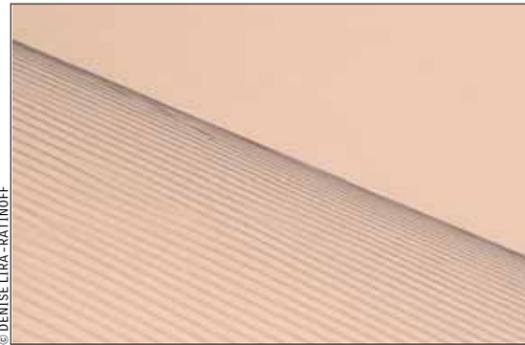
Certamen fotográfico destaca a Denise Lira

Fue reconocida una imagen de la serie sobre el Desierto de Atacama de la artista chilena.

R. DE LA SOTTA D.

Su obra visual suele ser presentada en ferias neoyorquinas como Pinta Art Fair y The Armory Show. Y ahora la chilena Denise Lira Ratinoff obtuvo una mención honrosa en el 9° Annual International Color Awards. Una fotografía de su serie sobre el Desierto de Atacama fue destacada entre 5.678 imágenes provenientes de 78 países.

“Es uno de los concursos de fotografía a color más importantes del mundo. Postulé con una sola fotografía, en la categoría de arte. El solo hecho de que los jurados la vieran era impresionante, pues vienen de distintos ámbitos, galerías, museos y editoriales”, cuenta Denise Lira Ratinoff.



© DENISE LIRA - RATINOFF

“Desierto de Atacama”, de la trilogía “Ciclos naturales de la naturaleza”, la fotografía destacada de Denise Lira Ratinoff.

Entre otros, integran el jurado representantes de la Whitechapel Gallery de Londres, de las agencias DB de Milán y DDB de Berlín, del InStyle Magazine de Nueva York y de la National Gallery of Victoria, de Melbourne. “Esto es un tremendo honor. Aparte de ser la única chilena, es

también un reconocimiento a mi país, el que estoy retratando. Estuve ocho años fotografiando los glaciares y los últimos cuatro años los dediqué a terminar mi última serie sobre el Desierto de Atacama. Ahí viví lo que es salir a las tres de la mañana y llegar a una cumbre; subí el Licancabur,

el Lászar y el Toco. Esto me indica que estoy en el camino correcto. Soy una artista de la calle, no hago mi obra encerrada en el taller”, agrega la creadora.

Y adelanta que a partir del 10 de abril habrá una muestra física de las imágenes y luego se publicarán un volumen impreso, para el cual le pidieron un comentario, y un video.

Tras haber residido en Estados Unidos, Lira Ratinoff retornó a Chile el año pasado. Y por primera vez reunió toda su producción, que estaba desperdigada en bodegas en varios países. “Los próximos tres meses estaré terminando un proyecto retrospectivo de los últimos 20 años de mi obra, que involucra grabados, dibujos, instalaciones, pintura, fotografía y texto”, cuenta.

OFICINA CON VISTA Por GABRIELA GARCÍA

Partió realizando instalaciones en el paisaje público. ¿Cuándo supo que la fotografía

era lo suyo? En el año 1998 la carretera pasó a ser mi taller y durante un largo tiempo me dediqué a hacer experimentaciones con fardos de paja, de boldo, ladrillos, fierros. (...) El cuerpo te habla, sigo los instintos, y al poco tiempo ya estaba utilizándolos en grandes escalas en lugares establecidos para las artes visuales. Después de obtener un reconocimiento como artista enfocada en instalaciones usando materias orgánicas, decidí plantearlas en lugares no esperados. Fue en ese momento donde al usar avisos publicitarios de 12 m de largo por 4 de alto, mis fotografías fueron expuestas en otro contexto.

» **Hizo un máster en Estados Unidos. ¿Qué aprendió?** Hacer una máster es dedicarse por completo a una disciplina y exclusivamente a tu propio enfoque. Decidí aprender de todo el proceso fotográfico desde su inicio a su fin, teniendo que adaptarme al mundo digital para no quedar en extinción y desarrollar todo lo que pasa después de capturar una imagen. Me especialicé en post producción fotográfica (...) y esto también aplicado al mundo audiovisual.

Por ejemplo, la última cinta dirigida por Jodorowsky, “Poesía sin Fin”, donde trabajamos con fotografías gigantes, de más de 6 metros y en movimiento.

» **Hace 10 años y tras la muerte de su padre, se lanzó a registrar los glaciares y océanos del mundo. ¿El trabajo fue una terapia?**

Para mí, una terapia es imposible de hacer frente a la dimensión de la fuerza de la naturaleza, ya que uno primordialmente tiene que estar 100% presente y consciente en cada paso que da y al cuidado de lo que pueda suceder. El clima es el factor externo más condicionante en cada día de expedición, y en lo interno, el estado físico impulsando el espíritu de búsqueda en



DENISE LIRA-RATINOFF

“Es importante hacer lo que uno siente y dejarse llevar por el instinto”.

ARTISTA CHILENA nominada a los 10° Premios Anuales e Internacionales de Color y Fotografía alrededor del Mundo por su fotografía “Alma”. Junto a Patricio Aguilar tiene una empresa dedicada a la difusión y producción de arte y audiovisual. Además, su trabajo es parte de las librerías de prestigiosos museos como Solomon R. Guggenheim, MOMA y Pompidou en París, entre otros.

“Después de obtener un reconocimiento como artista enfocada en instalaciones, decidí plantearlas en lugares no esperados”.

cada respiración. Este proyecto nació con un principio y un fin. Siempre supe que serían dos años por cada serie, y después junté todo el material para trabajar en una plataforma donde plasmar cómo el calentamiento global nos está afectando de diversas formas. El sentimiento del paso del tiempo y su urgencia me llevaron a conocer y fotografiar, como un testigo, los glaciares de la Patagonia. El viento fue el latido constante, el océano rugiendo y cambiando a medida que los glaciares se caían a pedazos. (...) Se escucha siempre el crujir del hielo, al mismo tiempo viviendo y muriendo. Los glaciares hacen ver lo que ya no existe, lo que ya se ha derretido. Esa desaparición permanece en nuestra memoria y nos hace ver el mundo con una nueva perspectiva.

» **Participó en la conferencia Woman Photographers, y fue nominada a los 10° Premios Anuales e Internacionales de Color y Fotografía alrededor del Mundo. ¿Qué significaron estos reconocimientos?** Me siento afortunada de poder compartir mi mirada. Obtener esos reconocimientos a través de cada retrato de naturaleza, me motivan enormemente porque significa que hay una conciencia y está siendo valorada esa mirada diferente frente a la respuesta de cada una de mis imágenes.

Tener el privilegio de llegar a lugares de gran dificultad, como alturas de más de 6.000 m.s.n.m. o temperaturas de -20 grados, es algo que me siento en la necesidad de comunicar. Es importante hacer lo que uno siente y dejarse llevar por el instinto. ■



1222 - 9 DESERT V01 FROM THE SERIES DESERT © DENISE LIRA-KATNOFF



1753 - 9 DESERT H6L FROM THE SERIES DESERT © DENISE LIRA-KATNOFF



0915 - 0 DESERT H42 FROM THE SERIES DESERT © DENISE LIRA-KATNOFF

LA EFICACIA DE LA BELLEZA PARA COMPRENDER EL CICLO DE LA VIDA



100230 ICE 30 FROM THE SERIES GLACIERS © DENISE LIRA-KATNOFF



051230 ICE 11 FROM THE SERIES GLACIERS © DENISE LIRA-KATNOFF



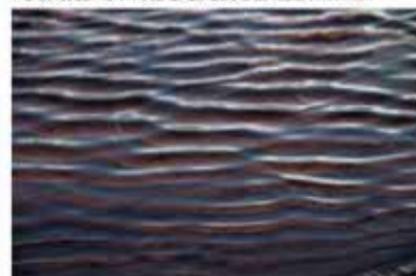
11 21 38 ICE 22 FROM THE SERIES GLACIERS © DENISE LIRA-KATNOFF



11 26 10 WATER H4 FROM THE SERIES OCEANS © DENISE LIRA-KATNOFF



11 05 10 WATER 04 FROM THE SERIES OCEANS © DENISE LIRA-KATNOFF



14 48 38 WATER H02 FROM THE SERIES OCEANS © DENISE LIRA-KATNOFF

Entre el 6 de diciembre y el 19 de enero, Denise Lira presentará en la Galería Patricia Ready su exposición «Breathe-Respirar», una serie fotográfica que reflexiona sobre el tiempo, el cuerpo y el cambio climático. "Pretendo con esta trilogía generar conciencia para estar en una alerta permanente, ojalá como un estilo de vida, y trabajar en una plataforma donde plasmar cómo el calentamiento global nos está afectando de diversas formas. Sin agua no hay vida. Es una realidad que no necesita traducción", dice la artista.

Denise Lira es una artista multidisciplinaria. Se inicia en la pintura y el grabado, su interés por la materialidad, texturas orgánicas y sus nuevos usos en el arte la lleva a las instalaciones a gran escala, donde incorpora y da importancia a la fotografía, iniciando su gran proyecto «Breathe-Respirar», una mirada íntima al paisaje chileno.

¿Cómo llegaste a trabajar esta serie/trilogía fotográfica?

"Dos acontecimientos me llevaron a la fotografía y finalmente al proyecto «Breathe-Respirar», que vengo desarrollando hace una década. Por un lado, mis instalaciones con materias orgánicas se empla-

zaban en lugares del espacio público no tradicionales, donde apliqué la mirada en cuatro funciones: contener, trasladar, construir y alimentar. Las obras *site specific* «Km 9», «Nictagenias» o «Chepica Bermudas», generaron un nuevo contexto, me cuestioné la importancia del uso de los medios no tradicionales del arte, como la fotografía expuesta en soportes publicitarios, y además extendí mi propuesta a formatos complementarios, como estampillas y postales, experimentando el estado del viaje. «At First Sight II», instalado en un inhóspito espacio de carga por seis horas (la cual además obtuvo el premio Best Art Event of the Year en Atlanta), reafirmó que ese camino estaba en la dirección correcta.

Otro hecho importante fue el hallazgo de una dolencia compleja que me obligó a cambiar el rumbo de mi obra, estimulando un intenso trabajo introspectivo sobre el cuerpo, el viaje y el tiempo. Esta experiencia vital me llevó a reflexionar sobre la disolución de mi ser con la Naturaleza.

Para mí, la fotografía es una entre-vida, es una forma de mirar, donde solamente puedo entre-ver y observar el diálogo de la audiencia con la belleza, mientras experimenta una profundidad sensorial.

«Breathe-Respirar» es una trilogía fotográfica sobre el Planeta".

–Dices que la fotografía está relacionada al tiempo, ¿cómo influye el tiempo en esta muestra, y de qué manera determina el proceso creativo en tus trabajos?

"Cada imagen de «Breathe-Respirar» es un hecho irrepetible, realizada en un tiempo determinado muy preciso y que tiene que ver con estar alerta a ese instante exacto que no se volverá a repetir. El clima es un factor modulador de hielos, aguas, arena, rocas, tierra, que genera un trabajo escultórico diferente. Las imágenes de la trilogía revelan estas distintas etapas del transcurso del tiempo en la geografía. En el caso de los glaciares, su superficie y sus formas tienen menor duración que una roca, por su composición o su propia materia. Los océanos también cambian y los retratos de estas aguas son las instancias más efímeras dentro de la trilogía, son imágenes de fracciones de segundo; para poder capturarlas pasé horas navegando en su búsqueda. Los mantos de arena del desierto también tienen su factor de variación constante y a medida que transcurre el tiempo se presentan con distintos dibujos únicos e irrepetibles, donde la luz es otro componente que marca su desgaste.

Las vivencias, el cuerpo y la percepción de la Naturaleza son la representación de mi tiempo, plasmado en imágenes a modo de un sumario territorial y espiritual. Tras 10 años de trabajo, la trilogía está completa, sin embargo, nunca será lo mismo, porque los objetos fotografiados transmutan. Estas imágenes obtienen otra connotación a medida que nos vamos alejando del momento que fueron realizadas.

El proceso de realización para esta trilogía siempre tuvo un tiempo exacto de dedicación y organización para lograr cada imagen. Nació con un

principio y un fin. Seis años de expediciones en diferentes geografías en Chile tomó esta propuesta, integrada por las series «Glaciares», «Desierto», y «Océanos», estos últimos fotografiados en diversas aguas del mundo. Cada serie requirió de dos años de investigación y finalmente un par de años más para plantear y encontrar diálogos necesarios entre sí y desarrollar diversas exposiciones".



0510 WATER H4 FROM THE SERIES OCEANS © DENISE LIRA-KATNOFF

SU OBRA AT I T I HT II, INSTALADA EN UN INHÓSPITO ESPACIO DE CARGA POR SEIS HORAS (LA CUAL ADEMÁS OBTUVO EL PREMIO BEST ART EVENT OF THE YEAR EN ATLANTA), REAFIRMA QUE SU NUEVO CAMINO ESTÁ EN LA DIRECCIÓN CORRECTA.

–Una imagen implica una acción, en tus fotografías, tu cuerpo es parte fundamental, ¿en qué sentido se transforman en un trabajo performático?

"Me interesa el devenir de mi cuerpo como instrumento de mi trabajo. Varias veces llevé el cuerpo al límite de mis fuerzas para llegar al destino deseado, después vino el desplome. Creo haber estado en una delgada línea entre la vida y la muerte, y es aquí donde más sentí la importancia del tiempo y la presencia del momento. Aprendí a trabajar la respiración que iba en paralelo con la reflexión del

caminar consciente. El hoy es lo que realmente me importaba, la eternidad del instante. Todas las fotografías fueron tomadas con los pies puestos en la tierra, en un barco y también dentro del agua, no existe ninguna fotografía aérea. Desde esta postura surge mi punto de vista al momento de retratar el paisaje, mi cuerpo es parte en la construcción de dicho retrato. Esta *performance* siempre permanecerá oculta detrás de la cámara, ya que finalmente sólo veremos la imagen".

–«Breathe-Respirar» está relacionado al territorio chileno, estas imágenes nos permiten acercarnos a una geografía inalcanzable, ¿crees que tus fotografías forman un nuevo imaginario del paisaje chileno?

"De alguna manera creo que sí, por la objetividad de mi obra, que tiene una mirada sublime de estos retratos de Naturaleza, donde transmito combinaciones de formas, texturas y colores tan diversos como lo es el paisaje chileno. En particular, al ser un acercamiento abstracto, pienso que mi mirada tiene una intimidad más profunda que intento transmitir al observar la reacción del espectador cuando, en primera instancia, no logra dilucidar con claridad de qué se trata lo que está mirando. Sin duda, es una mirada que puede aportar al imaginario y principalmente a la percepción y reflexión de la esencia de la Naturaleza. Es mi deseo invitar a la gente a un lugar con el cual no está familiarizado. La persona es guiada de una imagen a la próxima y finalmente hacia una nueva construcción de un territorio visual que no es parte de una visualidad aprendida, como las postales turísticas, lo que produce una percepción desconocida y, por lo tanto, intrigante. Esta confrontación de los sentidos es imprevisible, lo que nos lleva a observar y observar, como una manera de escuchar también".

–Al ver tus series, se me viene a la mente el cambio climático, ¿como podría la fotografía generar una reflexión en torno a este gran tema del Siglo XXI?

"Después de estas grandes expediciones, siento la necesidad y la responsabilidad de hacer un llamado, esta vez desde el punto de vista de retratos de la Naturaleza mostrada desde el arte, de algo que nos afecta a la humanidad entera: el cambio climático. El evidente hecho viene siendo advertido por el mundo científico. Hace más de 40 años se preveía esto como una posibilidad en tono de advertencia, pero hoy es un hecho real. Los grandes glaciares de las montañas ya están desapareciendo a una velocidad alarmante. Pretendo con esta trilogía también generar una reflexión, para tomar conciencia y estar en una alerta permanente, ojalá como un estilo de vida, y trabajar en una plataforma donde plasmar cómo el calentamiento global nos está afectando de diversas formas. Sin agua no hay vida. Es una realidad que no necesita traducción".

POR LOS 120 AÑOS DE RELACIÓN DIPLOMÁTICA ENTRE AMBOS PAÍSES:

Doce artistas chilenos exponen en Japón

DANIELA SILVA ASTORGA

La reciente Bienal de Artes Mediales reunió, en 13 espacios de exposición santiaguinos y bajo el concepto de 'temblor', a un centenar de autores locales y extranjeros. Entre los últimos estuvo el japonés Norimichi Hirakawa, quien realizó una residencia en el observatorio ALMA y dio una charla en el Museo Nacional de Bellas Artes. Y ahora, también fruto del vínculo entre Japón y Chile, 12 artistas nacionales viajaron a Tokio y Nagoya, para presentar sus obras e investigaciones como una prolongación de la bienal.

En esta gira, que se enmarca en las conmemoraciones de los 120 años de relación diplomática entre ambos países, participan —además del director de la bienal, Enrique Rivera— la investigadora Valentina Montero, las realizadoras Catalina Ossa y Florencia Aspee, el músico Carlos Cabezas, el arquitecto Juan José Aldunce y los artistas Denise Lira-Ratinoff, Agnez Paz, Mirko Petrovich, Sebastián Jatz, Andrés Terrisse y Nicolás Quiroz.

El colectivo inició su viaje, apoyado por la Dirección de Asuntos Culturales de la Cancillería (Dirac), con una serie de conferencias, mesas redondas y conciertos visuales, que se realizaron hasta el 12 de noviembre en el Intercommunication Center-NTT, de Tokio, institución referencial del arte y la ciencia en Asia.

También inauguraron una exposi-

Como una extensión de la 13ª Bienal de Artes Mediales, que se realizó durante octubre en Santiago, el grupo ha protagonizado conciertos y charlas, además de una exhibición en Tokio.



DENISE LIRA-RATINOFF

"12:02:18. Desert 101", fotografía de la serie "Desert Lascar (volcano)", que la artista Denise Lira-Ratinoff presenta en "Ondas y ondulaciones", en Tokio.

ción en el JICA Global Plaza, un espacio de la Agencia de Cooperación Internacional de Japón. Ahí, hasta el 29 de noviembre, se presentará la obra fotográfica de Lira-Ratinoff y una instalación de Petrovich, junto con el trabajo del Seismic Sound Lab —una pieza que registra datos sísmicos de entre 2010 y 2017— y una selección de documentos del primer observatorio sísmológico de Chile, liderado por el científico francés Fernando Montessus de Ballore.

"Como en la Bienal de Artes Mediales trabajamos enfocados en los terremotos, esta invitación a Japón

es para cruzar las culturas sísmicas de los dos países. Y la muestra fue en el recinto del JICA, porque ellos le donaron a Chile un museo orientado a la cultura tectónica, que la Onemi se encargará de levantar. Así, se busca es que exista un acuerdo marco de cooperación cultural, que se complementa con un intercambio científico y tecnológico", dice Enrique Rivera. Y sobre estas actividades en Japón —organizadas por la Corporación Chilena de Video—, comenta que concluirán mañana en la Universidad de Nanzan (Nagoya), donde se reunirán con artistas japoneses.

A 18

CULTURA

EL MERCURIO
SÁBADO 2 DE DICIEMBRE DE 2017

EN GALERÍA PATRICIA READY, DEL 7 DE DICIEMBRE AL 19 DE ENERO:

Denise Lira, la retratista de una naturaleza amenazada

Casi una década demoró esta meticulosa artista en completar una trilogía fotográfica que aborda glaciares, aguas y desierto. Es el resultado de expediciones en sitios extremos, que plasma en prístinas y minimalistas imágenes.

MARILÚ ORTIZ DE ROZAS

Ascendió montañas sin ser andinista, como también aprendió a moverse en distintas aguas y a detener —en la imagen— el progresivo derretimiento de los hielos. La naturaleza en su esplendor se despliega en las fotografías de Denise Lira-Ratinoff, subrayando tanto su majestuosidad como su fragilidad y poniendo en tensión lo perenne con lo efímero.

Su obra, Denise Lira la ha concebido como un proceso, en una iniciativa que evoca la de artistas como Richard Long, que emprende largas caminatas por solitarios parajes que va plasmando; sin embargo, las fotografías de ella no alteran en absoluto el escenario en el cual se posa. Al contrario de este emblemático representante del Land Art, las únicas intervenciones en las obras de Lira son las huellas que deja el viento en las laderas del desierto o en la cresta de las olas, o la fatal ruptura de un fragmento de hielo que se desploma de un glaciar.

"Mi trabajo habla de la importancia del tiempo, por eso los títulos de mis fotografías incorporan la hora exacta en que fueron tomadas; también del uso del cuerpo, que me transporta hacia donde quiero llegar y que tengo que acondicionar para cada experiencia. A la vez, mi obra plantea una alerta ante el cambio climático, pues el deterioro se está acelerando, los animales están muriendo en el océano, los mares se han industrializado. Estamos en un momento álgido", expresa esta artista, que inaugurará el 6 de diciembre su muestra "Breathe-Respirar", en galería Patricia Ready, y simultáneamente está exponiendo en Japón y Alemania.

La exposición en Santiago consta de 25 fotografías de gran formato, montadas en la sala principal de esta galería, y una secuencia, en mediano formato, en el muro de acceso, acompañada de textos alusivos al clima y los volcanes (de Maisa Rojas Corradi y de Moyra Gardeweg, respectivamente). Asimismo, exhibe una serie de videos que documentan sus expediciones, en un original montaje con teléfonos y en los cuales la agitada respiración de la



"05:59:20 agua 902", de la serie *Océanos*. Este fue el elemento más complejo, para lo cual recorrió los cinco océanos, en las más diversas embarcaciones.



"09:27:27 desierto 669", de su última serie, *Desierto*. La artista viajó al desierto de Atacama, donde, entre otras cosas, ascendió al volcán Licancabur.

artista, conjugada con el vendaval, dan cuenta del esfuerzo físico desplegado para alcanzar el lugar donde capturó cada imagen.

La primera etapa de su trilogía fue la de los hielos, abordada en una serie de viajes a Patagonia, hace 10 años; luego se enfocó en el agua, que fue el elemento más complejo, para lo cual recorrió los cinco océanos en las más diversas

embarcaciones, y finalmente, atacó el desierto de Atacama. "Estas experiencias cambiaron mi vida y si bien yo siempre he sido bien deportista, tuve que prepararme mucho y entrenar para lograr, por ejemplo, ascender el volcán Licancabur, que tiene 5.916 metros y cuatro tipos de suelos", destaca. Denise Lira no se considera una paisajista, pues le interesan detalles



"10:20:30 hielo 30", de la serie *Glaciares*. Arriba, la fotógrafa durante la expedición para su primera serie Glaciares, realizada en la Patagonia, hace 10 años.

del escenario natural que va conquistando: afinando paso a paso la mirada, capta primeros planos de texturas, movimientos, colores y formas, en el estado más puro imaginable. Ella se define como una "retratista de naturaleza" y explica: "Me encanta la diversidad geográfica de nuestro planeta, y quería mostrarla. Algunos creen que algunas de mis tomas son aéreas, pero siempre fotografié con los pies sobre la tierra, o en barcos, en el caso del agua".

GEOMETRÍAS EN LA NATURALEZA

Durante sus expediciones va anotando ideas o grabando videos; por ejemplo, en Fort Lauderdale, en 2010, rumbo al Caribe, escribió lo siguiente: "El agua me enseñó, aquí como en otros océanos, que no se contiene a sí misma, que no tiene límites y por eso mis fotografías capturan mares infinitos".

Se afana, además, en buscar geometrías dentro de la naturaleza, tal como Paul Cézanne, de quien se siente cercana. "A la vez, me apasiona la ciencia, el clima es un factor fundamental en las expediciones y en el resultado de la obra, por eso lo he estudiado, también frecuenté el Observatorio ALMA durante mi estadía en el desierto", revela.

Tan cerca de las estrellas como de la tierra, ella trabó amistad en San Pedro con una pastora atacameña nonagenaria, a quien siguió durante casi un año con sus animales, en sus trashumancias. Es una obra aún inédita, en la cual la presencia humana en esta naturaleza extrema cobra un particular simbolismo.

En el plano técnico, es extraordinariamente meticulosa en la forma de planificar, ejecutar y procesar su trabajo. Su casa editora es Grieger, en Dusseldorf, Alemania, que es el laboratorio donde trabajan connotados fotógrafos internacionales, como Andreas Gursky. "Denise captura aspectos y paisajes de nuestro planeta en sus fotografías que no han sido anteriormente observados", comenta Hannah Pierce, de Grieger, quien trabajó con ella en la producción de esta serie.

Finalmente, Justo Pastor Mellado, en su texto del catálogo, destaca que para Denise Lira "el mundo es un yacimiento de maravillas por descubrir, en la era en que ya todo parece haber sido descubierto". Sin embargo, es un yacimiento amenazado, y eso late en cada imagen, en cada sutil detalle de prodigiosa belleza que ella captura y preserva, para nuestra conciencia o para nuestra memoria futura.

Entrevista



ICE 3D FROM THE SERIES GLACIERS - DENISE LIRA-RATINOFF

BREATHE - RESPIRAR -

Así se llama la trilogía que presenta la artista Denise Lira-Ratinoff en Galería Patricia Ready desde el 7 de diciembre hasta el 19 de enero. Un reflexión magna sobre la importancia del tiempo, el cuerpo como transporte de la conciencia y el cambio climático como factor latente.

por SOLEDAD GARCÍA-HUIDOBRO retrato JAIME PALMA fotos DENISE LIRA-RATINOFF



LA ARTISTA realizará una visita guiada el sábado 16 de diciembre a las 11 a.m. en Galería Patricia Ready. En la sala principal de la galería se encuentra la muestra compuesta por 25 fotografías a color en diferentes formatos, producidas en Alemania, especialmente para esta exposición.

Fueron seis años de expediciones por glaciares, océanos, montañas y volcanes, más dos para descubrir un diálogo entre cada imagen. Este fue el ciclo que cumplió Denise Lira-Ratinoff para llegar a lo que hoy expone en Galería Patricia Ready. "Todo nace desde un sentimiento y una toma de conciencia respecto a los ciclos de la vida. En esta propuesta fotográfica planteo desde mi experiencia y mirada el cómo uno se relaciona con cada ciclo; si piensas que en todo momento estás siendo parte de ese pulso constante e irreplicable, en cada paso que das y en cada respiración siempre eres parte de ese todo", cuenta la artista. Es su segunda muestra en la Galería de Patricia Ready, lo que para ella ha significado el mejor horizonte. "Poder crear, diseñar y montar una exposición en una sala de gran formato es un bello desafío, el cual permite expresar con libertad las ideas inmersas en el desarrollo de búsqueda de años de estudios. También es importante mencionar a cada persona que trabaja en la galería; nada sería lo mismo sin el constante apoyo y dedicación", dice Denise. Para esta exposición la artista trabajó sin fronteras: la producción de la obra fue realizada en Alemania, las simulaciones 3D y la edición de videos fue montada también en el país germano,

"EN ESTA EXPOSICIÓN SE PODRÁ VER UNA SERIE DE RETRATOS EN DONDE LA NATURALEZA ES TRAÍDA PARA DIALOGAR CON NOSOTROS Y ENTRE SÍ CON LA INTENCIÓN DE HACER VER LA CONEXIÓN QUE EXISTE CON EL SER HUMANO",

dice Denise.

mientras que el diseño de sonido, gráfico y de montaje, en Chile. Actualmente parte de la trilogía está expuesta simultáneamente en Japón y Alemania, y ahora en Chile, haciendo posible la visibilidad en tres continentes.

Has recorrido el mundo en arriesgadas expediciones, ¿cuál ha sido el escenario más adverso que has enfrentado? Cada viaje me enseñó cosas distintas en cuanto a dificultades, cada lugar respecto al escenario en que tuve que desempeñarme me dejó experiencias de vida muy latentes. Estas experiencias dejan un legado de humildad a tu percepción del mundo. Es un antes y un después. Equilibrios distintos te piden los hielos y las rocas según su tamaño, también caminas por terrenos verticales hacia arriba y luego descendiendo. Acostumbramiento de tu equilibrio al universo de ondulaciones que te muestran las aguas a tu alrededor cuando navegas por muchas horas. Ahora si el componente principal es la resistencia, en todos los aspectos, la subida a las montañas fueron las travesías más riesgosas. Por ejemplo como fue la primera subida al volcán Láscar en el norte de Chile. Después de un largo proceso de entrenamiento físico y sobre todo de aprender a caminar consciente me di cuenta de que el cuerpo no solo es el medio de transporte, sino que también es la mente que te hace lograr el enfoque de la misión; que era llegar a vivenciar el cráter en su constante actividad. Al llegar a ser parte de aquella inmensidad sentí la necesidad por el equilibrio, el asombro frente a mis ojos, la fragilidad del instante, la responsabilidad de llevar para compartir esta experiencia como un mensajero de la naturaleza y ser testigo de parte del origen de la tierra con la idea de exponerlo a través del mundo. Estar en alerta permanente siendo el clima el factor primordial de cada decisión y soportar las dificultades de las alturas, vientos polares, temperaturas y largas horas. Lograr estar de pie a más de 5.500 metros sobre el nivel del mar para traer un retrato de naturaleza extrema es mi máximo regalo. Me sometí a esa gran prueba en el manejo de la voluntad y en donde la respiración es un cable a tierra como nunca, ya que te enfrentas a posibles trastornos de orden mental a veces a causa de hipoxias, y puedes no darte cuenta de que te está ocurriendo. Estás contigo mismo en una gran concentración para seguir avanzando lentamente, ascendiendo en un terreno lleno de rocas y piedras sueltas, lo más consciente posible, sintiendo la emoción del respirar. Después de este retorno siento que aprendí de valentía y fortaleza y que si uno no tiene su propio convencimiento jamás estaría compartiendo la satisfacción de obtener y mostrar cada uno de estos "Retratos de naturaleza" protagonistas de Breathe-Respirar.



KETT FROM THE SERIES GLACIERS © DENISE LIRA-RATINOFF



DESERT 101 FROM THE SERIES DESERT © DENISE LIRA-RATINOFF



DESERT 551 FROM THE SERIES DESERT © DENISE LIRA-RATINOFF

EL CATÁLOGO BREATHE-RESPIRAR en su website cuenta con maravillosos testimonios de Maisa Rojas Corradi, climatóloga, y Moyra Gardeweg, vulcanóloga. También están Patricio Aguilar, que relata la relación sobre el uso del color; Teresa Aninat, que habla sobre el sentido del caminar; Justo Pastor Mellado, que cuenta sobre la importancia del viaje; Hannah Pierce, describe el desarrollo tecnológico de alta gama a disposición de la fotografía artística, y Pedro Ibáñez, quien cuenta su visión del descubrir.

¿Cómo se relaciona el cuerpo en tu obra que mira de frente la naturaleza y su inmensidad? Es una relación de máximo respeto en lo espiritual, y es y ha sido una oportunidad constante de aprendizaje para tener la certeza de la real proporción que tienes como ser humano comparado con la magnitud de una montaña o de tu fragilidad ante la fuerza de una tormenta de arena.

Siempre en una ida en ascenso o en el mar hay que tener presente que hay que regresar, y es la otra parte de las enseñanzas que también quedan grabadas en el cuerpo. El cuerpo como transporte de tu persona es una herramienta maravillosa si logras sentir y agradecer cómo todo el tiempo te cambia de lugar. Desde el punto de vista de lo esencial, tu cuerpo te está llevando siempre donde tus sentimientos y tus ojos quieren mirar.

¿Cómo describirías tu proceso creativo detrás de esta gran muestra? La primera motivación es algo totalmente existencial y en una línea de búsqueda interior. Como proceso creativo junté dos años de búsqueda para cada serie (Glaciares, Océanos y Desierto), en una especie de misión muy definida cuyas imágenes tendría que ir encontrando a lo largo del camino. Necesité hacer una buena combinación entre arte y gestión en este proyecto, por su gran complejidad en el acercamiento a lugares muy remotos por una parte y que tuvo que ver con la logística para permitirme alcanzar esos sitios únicos y retratarlos en todo su esplendor abstracto.

Tu trabajo ha estado presente en circuitos internacionales, ¿cómo ves la percepción? La respuesta ha sido siempre magnífica en cuanto al impacto positivo que produce en las personas que van conociendo mi obra: he recibido con un gran respeto y positivismo agradecimientos por mostrarles estos retratos de naturaleza de mi propuesta. También resulta muy interesante encontrarme muchas veces a las personas haciendo reflexiones similares a pesar de provenir de culturas tan distintas, de continentes distintos: hay en todas partes un nexo tan arraigado en el ser humano con la naturaleza y la problemática del cuidado de ella. El creciente interés por mi obra me hace recordar hacia atrás, cuando todo partió con una idea original de ir por el mundo y sobre todo por Chile para encontrar en los viajes ese lugar inesperado y bello que pude dejar registrado como fiel reflejo de un tiempo. Es emocionante ver cuando la gente se siente identificada con cada historia y empieza a tomar cada relato tan personal que la obra se hace aun más universal. ☺

© DENISELIRA-RATINOFF.COM



11:26:10 water 84, from the series Oceans © Denise Lira-Ratinoff

A primera vista la fotografía genera un gran impacto al reproducir la realidad, sobre todo cuando se trata de lugares o situaciones extremas, capturando instantes únicos e irrepetibles que quedan guardados como testimonios y que posteriormente muestras en su máxima posibilidad. Para mí la fotografía es una entre- vista, es una forma de mirar, donde puedo entre ver la interacción de las personas con las imágenes mientras experimentan una profundidad sensorial que los cuestiona y hace reflexionar.

Para llegar a obtener un retrato primero realizo un esbozo para pensar dónde quiero llegar; luego pienso en cómo poder llegar, y una vez tomada esa decisión, veo cómo puedo contar con todos los elementos necesarios para lograr el propósito de traer en imágenes lo que denomino "Retratos de Naturaleza". Por ejemplo, cómo remontar los 6,000 msnm en las cumbres del norte de Chile para retratar un cráter, sentir la fuerza del viento que define dibujos en las curvas de los montes de arena, los destellos de luz en las ondulaciones del agua o los grandiosos espejos de hielos Patagónicos...

Vas preparado e instruido con lo que pueda suceder con tu cuerpo mientras es sometido a una exigencia muy por fuera de lo cotidiano. Llevas un conteo de la respiración de manera consciente, como motor de tu ritmo interno, y caminas atento a las señales de tu sensación física.

Fue un largo tiempo de preparación que incluyó períodos de adaptación viviendo en zonas geográficas de mayor altura, mentalizarse que no va a ser fácil y en donde pondrás a prueba toda tu voluntad para llegar, sentir en cada paso el rigor de la naturaleza y regresar con éxito y satisfacción como mensajero de lugares remotos e inalcanzables, trayendo contigo un sumario de formas, colores y texturas a primera instancia abstractas.

El ascenso es un momento profundamente existencial, donde realmente te preguntas cuáles son los verdaderos sentidos en la vida. Menciono el éxito de regresar porque es muy fácil pensar que una vez que estás en una cumbre ya tienes la misión concluida, pero descender puede llegar a ser aún más difícil y peligroso. La experiencia que no se ve, sino que se vivencia.

Quiero transmitir la reflexión que debemos hacernos como humanidad actual acerca del estado de fragilidad al que hemos llegado en términos de equilibrio climático. Los grandes glaciares de las montañas están desapareciendo a una velocidad alarmante, lo que se está viendo en mis fotografías, eventualmente ya desapareció o está en peligro de acabarse.

Cada fotografía es un testimonio de belleza que construí a través de mis expediciones, entonces al exponerlas tengo la esperanza que cada persona pueda recibir este mensaje que combina belleza y estado de alerta. Transmitir esta experiencia de vida te deja un legado de humildad a la percepción del mundo. Es un antes y un después. ■

La exposición de Denise Lira-Ratinoff, Breathe-Respirar, es un viaje fotográfico sobre nuestro planeta Tierra y su latido constante en cada ciclo. Estará abierta desde el 6 de diciembre.

CRÍTICA DE ARTE | Galerías Patricia Ready y NAC:

Tres autoras en pleno estío

SANTIAGUINO

WALDEMAR SOMMER

Sin duda, el *land art*, nacido a finales de los pasados años 60, coincide con los fervores ecologistas actuales. Así, el registro del deterioro de nuestros diversos hábitats naturales llega a manifestarse a través del arte. Entre otras vertientes suyas, tenemos las travesías de artistas que documentan el estado de la naturaleza aún incontaminada. Recordemos un solo ejemplo vinculado a nuestro país —Museo de Bellas Artes 2017—: la caminata del británico Hamisch Fulton a lo largo del altiplano y su documentación minuciosa y realista. Aunque sujeta a conceptos estéticos por entero diferentes, bastante de eso hay en la propuesta de Denise Lira-Ratinoff, en Galería Patricia Ready. De ese modo, la fotógrafa aborda diversos medios naturales extremos: desierto, cumbres volcánicas, aguas oceánicas, glaciales. Pero los vive y enfrenta como intermediarios en la búsqueda de nuevas imágenes decididamente marcadas por la abstracción. Logra sobre todo, en sus mejores momentos, visiones novedosas, capaces de hacerse valer por sí mismas y lejos de asociaciones con lo cotidiano.

Entre las 19 amplias fotografías que privilegian el color dominante del lugar, destacamos algunas. En primer término, las dos hermosas vistas con el quiebre momentáneo de arenales inmensos. Así, dentro de sus respectivas semejanzas con dibujos o pinturas, Desert 166 convierte en pura geometría su sucesión de rectas paralelas, mientras el fugaz desmoronamiento comunica a Desert 222 cierta fisonomía de táctil manchado informalista. Asimismo, se imponen las condensaciones de hielos, cuyos tan acerados volúmenes en grises y blancos azulosos aparentan escamas de un ser ignoto: los tres Ice 04, II y 23. Pero también el agua —bonito Water 902— consigue transfigurarse en ambarina co- raza, donde la iluminación dinamiza sus rojos violáceos. Ya dentro de lo reconocible a primera vista, atrae la gran boca del volcán con sus leves y vivaces fumarolas.

En la misma sala principal, 16 filmaciones en pequeñas di-



Denise Lira-Ratinoff, en Galería Patricia Ready. La fotógrafa aborda diversos medios naturales extremos: desierto, cumbres volcánicas, aguas oceánicas, glaciales.

mensiones testimonian los recorridos territoriales de la autora, cuya figura diminuta o su sombra avanzan en medio de la majestad del panorama. Completa la exposición una secuencia fotográfica en siete etapas —Breaking ice—, que capta, desde una peligrosa cercanía, el instante mismo del desprendimiento espontáneo de los hielos de un glaciar. Tampoco falta ahí el vuelo de las gaviotas, acostumbradas a un fenómeno que les facilita la pesca siempre imprescindible.

Por su parte, la Sala Gráfica de Patricia Ready muestra las recientes esculturas en formato mediano, de Elvira Valenzuela. Unificando dos materiales distintos, provocan la necesidad de tocarlas. Buen comienzo para el espectador. Hallamos, pues, grupos que amalgaman acero inoxidable y mármol blanco ve-

teado. Uno —Desfragmentación I, II y III— superpone planchas marmóreas semejantes, a las que aprietan, férreas, metálicas plaquitas y tornillos. Más allá de reconocer que en estas superposiciones lo más cercano a la perfección resulta

siempre deseable, asimilemos acaso sus formas a arcanos signos alfabéticos. Independiente, Antología dispone las placas y el metal, adoptando una bella disposición circular que remata en un vacío. El segundo de ambos materiales crea, entretanto, una especie de rebarba que subraya bien la movilidad serena y el sabor astral de este trabajo.

Similar amalgama otorga sabor arquitectónico a tres construcciones que definen asomos a muros que se cierran encima del acero de un cimientado sobre una mancha incierta. A la inversa, el mármol puede convertirse acá en soporte regulador de un metálico paisaje cordillerano. Al mismo tiempo, aquellas murallas ahora derruidas resultan contenidas dentro del tenso espacio interior de acerados armazones geométricos. Pero la mayor novedad nos la proporciona el

empleo de piedras volcánicas. Emergen estas circundadas en buena parte de su porción superior por acompañadas bandas de acero. Una atmósfera en alguna medida surrealista ema-

na de cada una de ellas y nos obliga a evocar, con renovada contemporaneidad, una inolvidable imagen pictórica de Magritte, El castillo en Los Pirineos. Por último, restos metálicos planos construyen un mural de apariencia casi vegetal.

En un concurso más bien reciente, ya a la primera mirada nos conquistó Isidora Villarino. La firmeza de su composición, la justa densidad de un claroscuro que no necesita del color se ven ahora —Galería NAC— confirmados con mayor elocuencia. Es por un conjunto de ocho dibujos y un políptico, ejecutados con pigmento y grafito sobre poliéster, cuya apariencia además sugiere esfumados de pintura y precisión fotográfica. Sin embargo, lo más notable resulta la capacidad de la artista para descubrir, transfigurar y regular de un metálico paisaje cordillerano. Al mismo tiempo, cómo logra Villarino encuadrar sus imágenes, haciéndolas dialogar con los espacios vacíos en blanco! Da marco adecuado a la exposición un entrelazado auténtico de las propias varillas metálicas, junto al complemento del bonito catálogo manufacturado por la autora.

MARCELA PEREZ



Review, *Paula Magazine*, December-January 2017 by Catalina Mena, Chile



Denise Lira : This is not a landscape

The biography, the body and nature are all one in the work of Denise Lira (39).

Eight years ago after her father's death, she decided to throw herself with camera in hand, to explore the Glaciers in Patagonia and the Oceans around the world. Later, after her husband's death she started a strong and intense physical training, in order to launch herself to the top of the mountains of the Atacama desert. But what she shows now are not landscapes, but almost abstract images, that exacerbate the vital contemplation of shapes, textures and chromatic blending.

by Catalina Mena

DENISE LIRA'S PHOTOGRAPHS ARE STRIPPED OF ANY ANECDOTE: THEY ARE PURELY VISUAL, BUT THE BIOGRAPHIC SUBSTRATUM THEY EMERGE FROM, INJECTS A LOAD OF UNAVOIDABLE ENERGY.

In Chile, where she has lived sporadically, her friends recall that she was already a hyper productive artist at 18 and that she painted obsessively, did engravings and did not bend to any authority. At 20 she was diagnosed with a brain tumor and she underwent a first surgery that marked her attitude towards art. "I developed a greater consciousness towards life and death and a very clear decision that I had to become an artist, which is what I had a passion for and that there was no time to waist regarding anything. It gave me independence and freedom, which I am grateful for".

Prior to this surgery, she had lived in Cuba working as a Photographer and later continued doing it in Chile, in works that she calls "beltways", in which she would go out and walk and explore a public landscape performing installations and interventions with an experimental character that used nature's elements and reinforced the perceptive experience of the spectator. at that time, she used the photographs as a registry of those interventions, but when she turned 26, leaving for a Master Degree in Photography in the South of the united States, this method got improved and acquired and autonomous strength in her visual experience. Soon after this, she got married to her French husband. In 2006, they moved to New York.

"Even if the body is at its limits, it always reaches its goals. But what is most important, is that the wish is fulfilled", says the artist.

FROM THE 1ST. UNTIL THE 7th. OF FEBRUARY, DENISE LIRA WILL PRESENT HER EXHIBIT OF SAND, ICE, WATER AT THE ANN LINDENHOF GALLERY IN ZURICH, SWITZERLAND. SHE WILL SHOW HER LATER WORK OF THE LAST EIGHT YEARS.

I discovered that a photographic image not only changes the way we perceive nature, but it is also responsible for describing a reality that most people do not want to assume.

She also achieved a distinguished recognition in the arts, had exhibits in several galleries, there and in Europe and she even had her own company focused towards production and diffusion of art and audiovisual.

Sand, Ice, Water (Arena, Hielo, Agua) is the name of the next exhibition Denise will have in Switzerland. In it, the Chilean artist synthesizes her work of the last eight years, in which she has done three series of photographs: Glaciers, Oceans and Deserts. She initiated the first one in 2008, after her father's death, who was one of the closest and most influential person in her life. It was then that she traveled to the Chilean Patagonia. Her idea was not to get images from the landscape, but to get close to the materialistic aspect of Ice, exploring it as a scientific obsession, as someone who is trying to decipher his molecular secrets. She was involved in it for two years and the experience became color images, with careful printing and full of details, which she showed in large formats or installed in light boxes, incorporating them to installations that were looking to question the spectator in a sensory manner, through complementary resources such as immersion of the environmental sounds of the glaciers. After that, in 2020 and 2011, she decided to experiment with the ocean and travelled through different ones; Pacific, Atlantic, Caribbean, Mediterranean. Again, the resulting images talked about a debauched eye in her own curiosity, where the scale got lost and the point of view, so that the water would appear as a visual composition out of context.

IN 2008 DENISE LIRA PUBLISHED A BOOK 16:03:27, FROM HER GLACIERS RESEARCH. TODAY THIS BOOK IS IN THE LIBRARIES AT THE GUGGENHEIM MUSEUM, THE MOMA AND THE CENTRE POMPIDOU, AMONG OTHER PLACES.

Her life developed between stays in Chile and trips to different parts of the world, always settled in New York. She had her last surgery in 2011. Free months later, when she was first recovering, her husband had a type of paralysis. He died in the South of France, 3 months later. "I then had two options: to abandon or rescue myself. I decided to do the later. It was then that I went to the mountains in Chamonix, Mont Blanc, where I stayed for several months. Walking, breathing, withstanding, observing, listening, being alone and healing. It may sound dramatic, but I love life.

After this process, the artist started the series Desert, that can be considered the most significative from a personal standpoint. Between 2012 and 2013 she moved to Atacama, where she lived for long periods. She was no longer just trying to shoot photographs, but climb Volcanos such as Licancabur and Lascar, summits that she reached.

During this period, she reinforced her physical consciousness; she modified her eating following strict nutrition rules, she learned to breathe and trained obsessively in order to acquire resistance and control towards fatigue, hunger and cold (that can reach 20 degrees below zero) and wind (that can be up to 40 kilometers per hour). If the desert is the archetypal landscape of the transformative introspection, Denise Lira went through harsh mysteries to produce a work for processing the duel, that no longer explores the territory but the physical limits of the body an the gaze. "I not only care about what the image is, which is always quite synthetic and minimalistic, but what I care for the most, is the outcome of my body as a work instrument. Because, it is not the same to escalate a 5,000 meters mountain than one that is 7,000 meters. In Licancabur, the last time that I was there, I left at 3am and I reached the top at 11am. In order to do this, I got involved in the discipline of mountain climbing and that is the energy that feeds my work at present.

What do you want for people to feel about this work?

I feel that finally, the result of the photographs calls for an aesthetic experience. But, it is not about easy beauty, nor showing pretty landscapes. Neither is the work supported by technical virtuosity, even though I am very cautious about the completion. What I am interested in is in the efficacy of a beauty that will raise a question about life and death, and for the individual responsibility and collective, regarding the state that our planet is in.



"17:05:24, desierto 551", de la serie Desierto. "Nunca sentí algo tan fuerte en términos de pertenencia física. La Región de Antofagasta me cambió la vida", cuenta Denise Lira sobre su trabajo en el desierto.

ACABA DE MOSTRAR SUS FOTOGRAFÍAS EN SUIZA:

La naturaleza extrema que expone la artista Denise Lira

Diez años le dedicó al proyecto de crear una trilogía que incluyera hielo, agua y desierto. La muestra estará en Chile a fines de año.

MARILÚ ORTIZ DE ROZAS

Cuando estaba fotografiando el desierto de Atacama, Denise Lira recorría salares, quebradas y valles, ascendía cerros y volcanes, y exploraba los enclaves más recónditos de este despoblado territorio, hasta encontrar las imágenes que anhelaba. Muchas de ellas sorprenden por su espontaneidad, por su limpieza, por una pulcritud que evoca un estado de plenitud con la naturaleza, difícil de transcribir en palabras. "A veces el viento me impedía caminar y yo solo quería retratar los dibujos que este deja sobre la arena", dice la artista. Una de sus fotografías, que plasma ese grafismo del viento, obtuvo una mención honrosa en el noveno "International Color Awards", en Estados Unidos, el año pasado.

El desierto fue la tercera etapa de su trilogía. Antes abordó las aguas, para lo cual recorrió los cinco océanos. Y la primera etapa la comenzó en 2007, fotografiando los glaciares de Patagonia y registrando el sonido de los hielos cuando se rompen y caen



"11:21:28, hielo 23", de la serie Glaciares. Denise Lira inició su trilogía en 2007, fotografiando los hielos en la Patagonia.



"17:05:24, desert 551", from the series Desert. "I have never felt anything stronger in terms of physical belonging. The Antofagasta region changed my life", says Denise Lira regarding her work in the desert.

SHE JUST SHOWED HER PHOTOGRAPHY IN SWITZERLAND:

The extreme nature that the artist Denise Lira is exhibiting

She dedicated ten years to the project to create a trilogy that would include Ice, Water and Deserts. The exhibition will take place in Chile towards the end of the year.

Marilu Ortiz de Rozas

"11.21.28, Ice 23", from the *Glaciers* series - Denise Lira started her trilogy in 2007 photographing Ice in the Patagonia.

"14:05:10, water 06" from the series *Oceans*. The artist achieved compositions that reflect the vitality and mobility of the element.

When she was photographing the desert in Atacama, Denise Lira would travel through salt flats, gorges and valleys, she would climb mountains and volcanos and would explore the furthest enclaves of this unpopulated territory, until she would find the images that she was looking for. Many of them surprise you for their spontaneity, for its cleanliness, for a neatness that evokes a state of completeness with nature, difficult to translate into words.

"Sometimes the wind would not allow me to walk and all I wanted was to photograph the drawings that they leave on the sand", says the artist. One of her photographs, that expresses the winds graphics, received an honorary mention at the 9th. "International Color Awards" in the United States, last year.

The Desert was the third stage of her trilogy. Before she focused on Waters, for which she went to five oceans. She started her first stage in 2007, photographing the Glaciers in Patagonia and registering the sound of the ice when they break and fall noisily in frozen waters. Ten years have passed since she started her trilogy and today she has shown her complete work at the Ann Lindenhof Gallery in Zurich, were she exhibited 35 different works in different formats. And, towards the end of the year, we Chileans will be able to appreciate an enlarged version of this proposal at the Patricia Ready Gallery, from December 7th. through January 19th., 2018.

If Denise Lira's work stands out, it is because she presents and extreme nature lacking any intervention and in her images the experience emerges the pristine revelation of the landscape, of the detail that acquires a poetic eloquence in the simple minimalism that she cultivates.

"The long hours of encounters with nature under all kinds of climate conditions have allowed me to show nature in its best pedestal", says the artists, who transmits the beauty and the glamour of what is threatened, that is imperative to save.

None of what she photographed still exists. "Drawn and sculpted by the sea and the wind, these dramatical natural forms that she has immortalized, will never be the same, states Denise Lira



Atemberaubende chilenische Fotografie

Von Nana Pernod

Die chilenische Künstlerin Denise Lira-Ratinoff (*1977) zeigt zum ersten Mal in Europa in der Zürcher Galerie am Lindenhof ihre Fotografien aus der Serie «Sand Eis Wasser». Das Augenmerk gilt den ausserordentlichen Landschaften Chiles, der Atacamawüste, der Gletscherwelt des Glaciar Grey und dem pazifischen Ozean. Ihre Aufnahmen fesseln den Betrachter mit unerbittlicher Direktheit und einem Bildausschnitt, der ein starkes Hier und Jetzt zementiert. Die Fotografin manipuliert ihre Werke nach der Aufnahme nicht. Als Expertin für die grossformatige Reproduktion ihrer Aufnahmen lässt sie die Betrachter eine seltene fotografische Qualität erleben. Lira-Ratinoff arbeitet dafür mit einem Düsseldorfer Studio zusammen, in dem auch der wohlbekannte Fotograf Andreas Gursky seine grossformatigen Fotos entwickeln lässt.

Die Trilogie «Sand Eis Wasser» spiegelt den Zyklus der Natur: Geburt, Leben und Tod. Die Analogie zum menschlichen Leben verankert diesen Zyklus auf besondere Art und Weise im Bewusstsein der Betrachter. Die Natur ist Form- und Farbgebend. Dies zelebriert die Künstlerin, indem sie Ausschnitte der faszinierenden chilenischen Landschaften ins Visier nimmt. Hier setzt ihre Kunst ein und hier wird sichtbar, dass sie nicht nur

Fotografin, sondern auch bildende Künstlerin ist. Hier ist eine Malerin am Werk, die anstatt des Pinsels die Kamera als Werkzeug verwendet. So sorgfältig wie Farben und Formen der Natur eingefangen werden, so sorgfältig erheben sie in ihrem reichartigen und malerischen Werk mit Bleistift und Pinsel. Lira-Ratinoff: «Die Natur gebiert alle Formen und Farben. Wir müssen nichts mehr erfinden, wir müssen uns nur von ihr und ihrem Überfluss anregen lassen.» Die Fotografien der portogekönten chilenischen Künstlerin sind wegen ihrer Naturnähe und als Spiegelbild der Wildheit der Naturgewalten so atemberaubend. Man steht vor dem Bild und ist gleichzeitig Teil davon. Die Aufnahmen für diese Trilogie sind in einem Zeitabschnitt von acht Jahren entstanden. Dementsprechend intensiv und lang setzte sich die Künstlerin mit den Naturelementen auseinander. Auf ihren Expeditionen geriet sie mehrmals in lebensgefährliche Situationen. Auch eine lebensbedrohliche Erkrankung überlebte Lira-Ratinoff. Als Überlebende verleiht sie ihrem Werk noch einen weiteren zentralen Fokus, nämlich, die Fragilität unseres Planeten sichtbar zu machen und im Bewusstsein zu rücken. Ihre Fotografien sind auch ein Aufruf, die Natur in ihrer Schönheit zu erhalten und unserer Umwelt mehr

Sorge zu tragen sowie ihr mehr Achtung entgegenzubringen. Lira-Ratinoffs ethische und ungeschönte Naturansichten zeigen uns Fotografie als Kunst in ihrer grösstzüglichen technischen Perfektion. Bei vielschichtigen Einflüssen der faszinierenden und einheimischen Naturgewalten Chiles lässt uns ein noch unbekanntes Dimensionen denken. Auch tritt ein Verlangen nach mehr Scherlebens ihres fotografischen Werkes an den Tag. Dank Verónica Cuervo Grunauer, ihrer schweizerischen Vertreterin, ist nun ihr Werk das erste Mal in der Schweiz zu sehen.

Denise Lira-Ratinoff
Galerie am Lindenhof, Platingasse 1, 8001 Zürich
www.galeriamindenhof.ch
Geöffnet Montag bis Sonntag 11:00-19:00 h
Gespräch mit der Künstlerin: 4. Februar, 16:00 h
Bis 7. Februar

Highlights

Stunning Chilean Photography

By Nana Pernod

The Chilean artist Denise Lira-Ratinoff (*1977) shows her photographs from the *SAND ICE WATER* Series for the first time in Europe in Zurich.

The focus is on the extraordinary landscapes of Chile, the Atacama Desert, the glacier world of Gray Glacier and the Pacific Ocean. Their images captivate the viewer with blunt directness and a detail within the picture that cements a strong here and now. The photographer does not manipulate her works after shooting. As an expert in the large-format reproduction of her photographs, she

lets viewers experience a rare photographic quality. Lira-Ratinoff collaborates with a Düsseldorf laboratory, where world-famous photographer Andreas Gursky also has his large-format photos developed.

The trilogy *SAND ICE WATER* reflects the cycle of nature: birth, life and death. The analogy to human life anchors this cycle in a special way in the consciousness of the viewer. Nature defines the form and colors. This is what the artist celebrates, by focusing on details of fascinating Chilean landscapes. This is where her art begins and here it becomes apparent that she is not only a photographer but also a visual artist. Here is a painter at work who uses the camera as a tool instead of the brush. As carefully as the colors and forms of nature are captured, she works carefully in her drawing and painting with pencil and brush. Lira-Ratinoff: "Nature gives birth to all forms and colors. We do not have to invent anything, we just have to let ourselves be driven by it and its abundance." The photographs of the award-winning Chilean artist are so breathtaking because of their closeness to nature and as a reflection of the ferocity of the forces of nature. You stand in front of the picture and at the same time you are part of it.

The recordings for this trilogy were made over a period of eight years. Accordingly, intense and long, the artist sat down with the natural elements. On her expeditions, she was repeatedly in life-threatening situations. Lira-Ratinoff survived a life threatening illness. As a survivor, she gives her work another central focus, namely to make the fragility of our planet visible and to raise awareness. Her photographs are also a call to preserve nature in its beauty, to care more about our environment and to show more respect for it. Lira-Ratinoff's honest and unadorned nature insights, show us photography as art in its utmost technical perfection. Their complex trapping of Chile's fascinating and engaging forces of nature, lets us think of yet unknown dimensions.

There is a genuine desire for more visual experiences of her photographic work.



Denise Lira: Photography as a vital journey

To feel more alive when the threat of death is imminent is an experience that very few have really had, much less after standing at the center of the crater of a volcano 5,592 meters high. In 2014, the photographer Denise Lira-Ratinoff, placed herself in that crossroad. After extensive training, she made it to the summit of the Lascar volcano, located 70 kilometers southeast of San Pedro de Atacama and even though she had already had other unforgettable expeditions of oceans and glaciers of the local territory, what she felt in that moment just steps from the active volcano's crater of the Andes was unrepeatable. "It changed my life for real;

Being there I felt that nothing else mattered, what problems can you possibly have, being so insignificant, when everything can change from one second to the next. I feel like I am a better human being after climbing each one of the mountains, since the physical effort is enormous a strength that you pull from I do not know where, hard to explain, she adds.

After her father's death in 2007, the photographer embarked in this photographic project with the idea of exploring the subjects of the cycles of life, through a registry of natural landscapes in a non-traditional format. The first thing was to get ready for the trips, for which Lira found support with the best explorers. Cruise ship pioneer Constantino Kochifas, traversing the glaciers between 2007 and 2008. She navigated the oceans of the world with different ship

Captains between 2009 and 2011 to finally become a mountain climber with the assistance of Luis Aracena, with whom she reached several peaks between 2013 AND 2014.

The results are far from being touristic postcards. Lira appeals to the sublime largeness of the glaciers, oceans and deserts, looking away and exacerbating the textures, the colors and the natural geometry of the sites. After eight years, six of expeditions and two of post-production, the photographer showers that work last February at the Ann Lindenhof Gallery in Zurich, Switzerland. Her desire nevertheless, is for her work to finally reach the Chilean spectators in December, when she will display for the first time her Trilogy at the Patricia Ready Gallery, which also coincides with her settlement in the country, after living in the United States for several years. I have dedicated years of my life to this and the passion is transmitted through the photographs. If you do not give it your all, you do not obtain the results you want, says Lira.

To share the vision

She is Denise Ratinoff's daughter, art expert and Representative for CHRISTIE'S in Chile.

Denise Lira always knew that she would be an artist. She first fell in love with painting and etching and in the mid 90's she lived in Cuba, where she learned traditional techniques. Nevertheless, after a trip to the United States at 26 to study Photography, Lira changed her direction. With her photographs in large installations, she went towards the world of Publicity, where she started doing Art Direction for Commercials and movies, job that she still has next to her partner Patricio Aguilar and that serves her to finance her personal projects.

She has used that financial independence to create with freedom of time and aesthetics, to follow her rhythm and to experiment what she calls "the outcome of the body as a work instrument". Just like Jackson Pollock, one of her favorite artists, Lira lives her works of art, throws herself towards it walks and walks without stopping, delivers everything and shoots only in the precise moment. In this manner, her work is not only the photographed image but everything she lived in order to get there. I went to Licancabur at 3am and reached the peak at 11am I had never felt as cold before as I did then. You realize the immensity of the strength of nature and you must respect it, follow its rules. Breathing is what is done first. The fear is not only the altitude sickness, but the syndrome caused by a lack of red cells, that can affect you in many ways, from making you violent to completely disorienting you. There have been extreme cases where people have died because of this, sometimes months after having climbed, states Lira.

In 2016, one of her photographs from the Desert of Atacama won a prize at the 9th. Annual International Color Awards in New York, one of the most prestigious in the discipline at an International level and this year the same contest chose her with one photograph taken at Alma Observatory. The photograph that received the award, has a series of lines in the sand, ploughed by the wind with a perfect geometric shape. "I come from the old world and even though I adapted to the digital one, I am not one who shoots ten thousand photographs in order to choose one. I enjoy working as if I had one roll with just 36 possibilities. I also inherited from painting the possibility of exclusivity and this is the reason why I only produce five copies of each photograph and two artist's proofs, out of which I like to sell just one per city, since the idea is that people will take something special to their home", says the photographer.

After those right years of expeditions Denise remained captivated with nature's challenges. She has a series of photographs taken climbing the mountains in Chamonix, Mont Blanc in France, besides a series of the World of the Shepherdess in the Atacama Desert, that she would like to show someday. "I feel that it is my responsibility to share my gaze with Chileans and I am extremely happy that in Santiago an important window is opening for Photography, says Lira". I think that my work is universal, from the impact and the beauty of the image. I want to speak about important issues, such as global warming", she concludes.

Denise Lira-Ratinoff

Born in Santiago in 1977. Artist, Photographer and Art Director of movies such as "Poesia sin fin" by Alejandro Jodorowsky. Has had exhibitions in Zurich, New York, London, Lima, Sao Paulo, Buenos Aires and Santiago.

Profile

After eight years of expeditions portraying glaciers, oceans and the Chilean desert, the prizewinning artist recently exhibited her trilogy in Switzerland and towards the end of the year will do it for the first time in Santiago.

by Denisse Espinoza



Above the skin of the Earth

The distinguished Chilean artist Denise Lira will present at the end of the year at the Patricia Ready Gallery, a trilogy that involves eight years of expeditions photographing Glaciers, Oceans and the Chilean Desert. A conscious and respectful portrait of the cycles of life.

by Soledad Garcia-Huidobro.

“I have a one hundred percent minimalistic head, what I see is what I have”, states Denise

Denise Lira is getting ready. Always ready, like she defines herself. Next December she will present in Chile her persistent walk through there Oceans, Glaciers and Desert, landscapes that have taken her to a personal and persistent solidity that recently was applauded in Switzerland after showing her trilogy, same that she will show in Santiago for the first time.

Walk, walk, walk without stopping...research nature again, feel it, show it from a different standpoint, she says.

First it was two years of Glaciers, then two Oceans and later another two in the Desert. To this she added two more

years to revisit and select what she lived. “I knew when I was working in the desert, which photograph was going to be paired with which even if they were places, heights, difficulties and totally different temperatures. The way in which I photograph always has the trilogy concept, that was born with a purpose, explains the artist. With a textured look, sheets out to make a pause facing nature, through color and geometry the mystery of an instant is revealed and unfolds in from of you.

How did you prepare technically and spiritually to approach each of these stages?

I always knew that it would be a long journey of at least six years of expeditions: therefore, I started preparing myself in order to face each location. I researched the geographies with a humble attitude and human scale, I carried no expectations, I was totally open to receive what nature was willing to give to me. Personally, all the lights were useful, utilizing every instant of the day and each journey had its own moment and beauty.

To go to each one of those places, I was able to work with specialized people in each zone. For example, I met Constantino Kochifas, with whom I lived on his ship his passion for trips along the glaciers. He conveyed to me the importance of observing, a value that I added to my research process.

To observe is a way of listening and listening is an act of humility. What does the Ocean tell us? I start never-ending questions to myself: how do you show, from my standpoint, those stormy waters, passive, colorful, euphoric, deep, noisy and healing...? I never found a rational answer. It is in the images that they reflect when you observe and listen.

This encounter of senses with the unpredictable. Without water there is no life, that is where my work starts. We need to give ourselves the time to see how time modifies what I see and show. That is essential and the combination of what I am looking for is in the sim plicate of the image and reality’s mystery, that I present with a defined identity.

What did each part of the Trilogy teach you?

At the glaciers, being on a boat you are relatively safe, but not completely; product of a passion, of hallucinating with the unknown, you want to always be as close as possible to the majestic glaciers, in spite of the risk involved. When you are above 5,000 meters in the mountains, you must be aware that it is the limit physically and mentally, since it is easy to fall into a state of hypoxia without realizing it and you cross a portal in which you can run a big risk, not only in

terms of orientation but sanity. The oceans taught me how to take care of my body as working material constantly, since evading dizziness was part of each expedition at sea. I learned that you must eat when you are seasick and focus on a specific point.

My photographs were taken with my feet well grounded on earth or on the boat or another vessel, and also in the water, no aerial photographs. There is where I take off.

Then came Atacama and I had to prepare myself since it was a very earthy job, that whether you want it or not it is a very euphoric process, since you are in a situation where you see what you have not seen before. The Trilogy took place in 2007 and it has been ten years since. I am so proud to be able to present it, after so much work.

As an artist one interprets what one is living; one must say, do and express what one feels in regards to what is happening in the world.

I do believe that in this regard and artist is universal. Even if I am photographing nature, my work is totally current, universal and contemporary. I do speak through beauty and not through horror. My interest is that in looking at my photographs, you will start to see a different point of view.

I learned about solidarity, in each expedition, effort, perseverance and devotion towards my vocation. Being in these landscapes, you understand the strength of nature.

I CARE BEYOND THE IMAGE, I WAS ALWAYS VERY SYNTHETIC AND MINIMALISTIC; WHAT I CARE ABOUT THE MOST IS FOR MY BODY TO BE A WORK INSTRUMENT says Denise

You have a reflection of time in your work.

For me, time has to do with instant: It is something unrepeatable.

How through work, have you healed life’s pain?

All of the walks, especially Atacama, changed my life in every sense. When I walked along with Luis Aracena, who was my guide in the North, I started to work on the breathing that was parallel with the reflection of conscious walking, the pulse and your physical condition. It is in this persistence where you ask everything and you repeat to yourself “I can do this”.

My parents always told me that if I had a passion, I had to follow it to the end, which means that one can not live without caring for that passion and I can not live without Art.

Life has had strong moments, because can be hard, regardless of were you were born, but I have had the privilege of doing what I love and I have discovered myself through my work.

In what stage of your work did you begin to feel this way?

When I photographed the ALMA Observatory, that is not a part of the Trilogy, I would say to myself “you are in the cleanest heaven on earth”. Parallel to this, I would see the Shepherdess and made friends with several of them. I then decided to accompany Mrs. Julia, who is over 95 years of age and lives alone. Along with her daughter Leo, also a Shepherdess, I felt devoted to the walk and did it for hours, days and weeks.

Again, at the ALMA Observatory, that has the top of the scientific world, I would meet a new Shepherdess like all, full of wisdom and then felt how privileged I was. I knew then, that I had the responsibility of sharing my work with the world. It does not mean that pain no longer exists, but the beauty of what one is able to receive is so great regarding new things, that it becomes a rebirth. It is not a matter of making pain go away or that one accepts it, but one realizes how lucky one is to be able to overcome it.

In your work, do you feel that you can create consciousness? How do you get there?

In the world we live today, I ask myself: what is the rush? One has to give discovery space. I am interested in people living their stories through my images, to evaluate what happens to them when they see my images.

Nature gives you all you need, beginning from health to the contemplation of spaces. There is still time in it, which is the opposite of the way we are living today, where everything is here and now.

The person standing in from of one of my photographs, looks at it again, what I am showing, in addition to seeing the natural beauty will change the perspective os what nature is and that necessary pause will take place.

With my work, I am not providing statistics, but instead, life’s cycles. Beyond what we can suffer in terms of global warming, one must walk in the direction of doing something regarding personal vision, to specifically do something for the planet. Art is my philosophy of life. When one has self-respect, one transmits it.

Award, Review, *El Mercurio* Newspaper, March 30 2017 by R. de la Sotta, Chile

OBTUVO MENCIÓN HONROSA EN EL 9º ANNUAL INTERNATIONAL COLOR AWARDS:

Certamen fotográfico destaca a Denise Lira

Fue reconocida una imagen de la serie sobre el Desierto de Atacama de la artista chilena.

R. DE LA SOTTA D.

Su obra visual suele ser presentada en ferias neoyorquinas como Pinta Art Fair y The Armory Show. Y ahora la chilena Denise Lira Ratinoff obtuvo una mención honrosa en el 9º Annual International Color Awards. Una fotografía de su serie sobre el Desierto de Atacama fue destacada entre 5.678 imágenes provenientes de 78 países.

“Es uno de los concursos de fotografía a color más importantes del mundo. Postulé con una sola fotografía, en la categoría de arte. El solo hecho de que los jurados la vieran era impresionante, pues vienen de distintos ámbitos, galerías, museos y editoriales”, cuenta Denise Lira Ratinoff.



"Desierto de Atacama", de la trilogía "Ciclos naturales de la naturaleza", la fotografía destacada de Denise Lira Ratinoff.

Entre otros, integran el jurado representantes de la Whitechapel Gallery de Londres, de las agencias DB de Milán y DDB de Berlín, del InStyle Magazine de Nueva York y de la National Gallery of Victoria, de Melbourne.

también un reconocimiento a mi país, el que estoy retratando. Estuve ocho años fotografiando los glaciares y los últimos cuatro años los dediqué a terminar mi última serie sobre el Desierto de Atacama. Ahí viví lo que es salir a las tres de la mañana y llegar a una cumbre; subí el Licancabur,

el Lascar y el Toco. Esto me indica que estoy en el camino correcto. Soy una artista de la calle, no hago mi obra encerrada en el taller”, agrega la creadora.

Y adelanta que a partir del 10 de abril habrá una muestra física de las imágenes y luego se publicarán un volumen impreso, para el cual le pidieron un comentario, y un video.

Tras haber residido en Estados Unidos, Lira Ratinoff retornó a Chile el año pasado. Y por primera vez reunió toda su producción, que estaba desperdigada en bodegas en varios países. “Los próximos tres meses estaré terminando un proyecto retrospectivo de los últimos 20 años de mi obra, que involucra grabados, dibujos, instalaciones, pintura, fotografía y texto”, cuenta.

It received an Honorary Mention at the 9th. Annual International Color Awards

Photography contest distinguished Denise Lira

An image was recognized in the series of the Atacama Desert from the Chilean artist.

R. De la Sotta D.

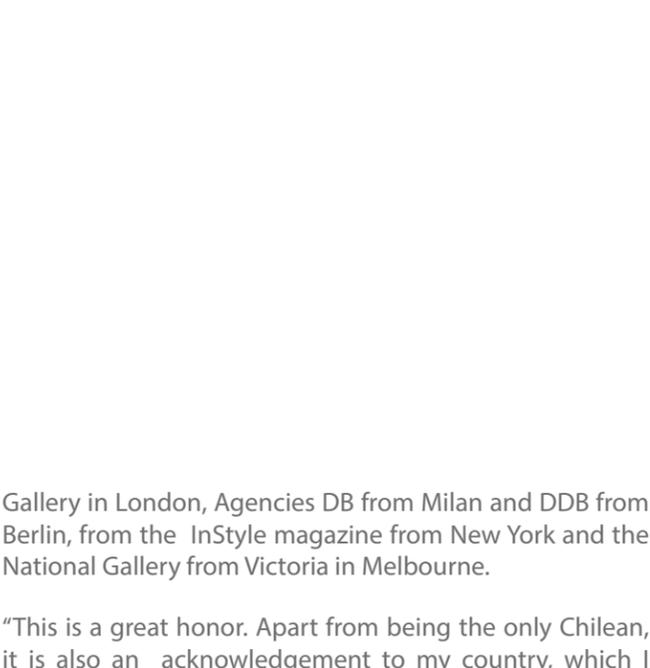
Desierto de Atacama (Atacama Desert) from the trilogy “Natural Cycles of Nature” the recognized photograph by Denise Lira-Ratinoff

Her visual work is often shown in fairs in New York, such as Pinta Art Fair

and the Armory Show. And now the Chilean artist Denise Lira-Ratinoff received and Honorary Mention at the 9th., Annual International Color Awards.

A photograph of her series regarding the Desert of Atacama was distinguished amongst the 5,678 images from 78 countries.

“It is one of the most important photography contests in the world. I entered it with just one photograph, in the art category. Just the fact that the Jury saw it was impressive, since they came from different parts of the world, galleries, museums and publishing companies”, says Denise Lira-Ratinoff. Among others, the Jury is formed by representatives from the Whitechapel



Gallery in London, Agencies DB from Milan and DDB from Berlin, from the InStyle magazine from New York and the National Gallery from Victoria in Melbourne.

“This is a great honor. Apart from being the only Chilean, it is also an acknowledgement to my country, which I am photographing. I spent eight years photographing the glaciers and the last four years I dedicated them to completing the series about the Atacama Desert. There I experienced what it is like to leave at 3am and reach the peak at 11am. I climbed Licancabur, Lascar and Toco. This shows me that I am in the right path. I am a street artist, I do not do my work locked in a workshop”, adds the creator.

She adds that starting April 10th., there will be a physical show of the images and they will be published in print, for which they asked her for her commentaries and a video.

“In the next three months I will be finishing a retrospective project of the last 20 years of my work, that will include etchings, drawings, installations, paintings, photography and texts”, she tells.

Interview, *YA Magazine*, *El Mercurio* Newspaper, July 11 2017 by Gabriela Garcia, Chile



“It is important to do what one feels and follow one’s instincts”

“After obtaining a recognition as an artist focused in installations, I decided to make them in unexpected places”.

She started doing installations in the public landscape. When did she know that Photography was her thing?

In 1998, the highway became my workshop and for a long period of time I experimented with straw bundles, boldo, bricks and iron. The body speaks to you. I follow the instincts and in very little time, I was using them in large scales in established locations for the visual arts. After being recognized as an artists focusing in installations using organic matters, I decided to have them in unexpected locations. It was then that by using advertising adds of 12 meters long by 4 meters high, my photographs were shown in a different context.

You got a Master in the United States. What did you learn?

To get a Master is to dedicate inaelf completely to a discipline and exclusively to your own focusing. I decided to learn the photographic process in its entirety, having to adapt to the digital world, in order not to be extinct and to develop everything that happens after capturing an image. I specialized in photographic post production, applying it as well to the audio-visual world. For example, the last film

done by Jodorowsky, “Unending Poetry” (Poesia sin fin), where we worked with gigantic photographs of more than 6 meters and in movement.

Ten years ago and after her father’s death, she threw herself towards registering glaciers and oceans around the world. Was that work therapeutic?

For me, therapy is impossible to take place when it faces the strength of nature, since one basically has to be 100% present and aware of each step that one gives and careful about what can happen. Weather is the most external factor controlling the expedition day by day and internally, the physical state driving the spirit in search of each breathe. This project started with a beginning and an end. I always knew that each series would take a couple of years and later I gathered all the material in order to work in a platform where to reflect how global warming is affecting us in different ways. The feeling of the passage of time and its urgency, led me to photograph as a witness, the glaciers of Patagonia. Wind was the constant beat, the soaring and changeable ocean contingent on when the glaciers feel in pieces. You can always hear the crushing of the ice,simultaneously living and dying.The glaciers allow you to see what no longer exists, what has already melted. That disappearance remains in our memory and allows us to see the world in a different perspective.

Your participated in the Women Photographers Conference and you were nominated for the 10 Yearly and International Color Photographs Awards around the world. What does this recognition mean?

I feel fortunate to be able to share my gaze. To be able to be recognized through each portrait of nature motivates me enormously, since it implies that there is a consciousness and it is being valued as a different gaze, facing the answer to each one of my images.

To have the privilege to reach places with great difficulties, heights of more than 6,000 meters or minus 20 degrees temperatures, is something that I have the need to communicate. It is important to do what one feels and follow one’s instincts.

CHILEAN ARTIST Nominated for the 10th Annual and International Awards for her photograph “ALMA” With Patricio Aguilar she has a company dedicated to the broadcasting art production and audiovisuals. In addition, her work is in prestigious libraries of museums such as the Solomon R.Guggenheim, the MOMA and the Pompidou in Paris among others.



LA EFICACIA DE LA BELLEZA PARA COMPRENDER EL CICLO DE LA VIDA



Entre el 6 de diciembre y el 19 de enero, Denise Lira presentará en la Galería Patricia Ready su exposición «Breathe-Respirar», una serie fotográfica que reflexiona sobre el tiempo, el cuerpo y el cambio climático. "Pretendo con esta trilogía generar conciencia para estar en una alerta permanente, ojalá como un estilo de vida, y trabajar en una plataforma donde plasmar cómo el calentamiento global nos está afectando de diversas formas. Sin agua no hay vida. Es una realidad que no necesita traducción", dice la artista.

Denise Lira es una artista multidisciplinaria. Se dedica a la pintura y al grabado, se inspira por la naturaleza, sus formas orgánicas y sus colores vivos en el arte. La Lira a las instalaciones a gran escala, desde la escultura y la intervención a la fotografía, haciendo un gran proceso «Breathe-Respirar», una mirada hacia el paisaje chileno.

«Como sigue a trabajar en esta trilogía fotográfica?»
«Los acontecimientos me llevaron a la fotografía y finalmente al proyecto «Breathe-Respirar», que siempre desarrollé hacia una dimensión. Por un lado, mis instalaciones con materiales orgánicos se inspiran

Denise Lira-Ratinoff is a multidisciplinary artist. She got started in painting and etchings.

Her interest for the materials, organic textures and her new uses in the arts, takes her to big scale Installations, where she incorporates and gives photography great significance, initiating her great project "BREATHE - RESPIRAR" an intimate look at the Chilean landscape.

How did you get to work on this series/photographic trilogy?

"Two things took place that led me to Photography and finally to BREATHE - RESPIRAR project, that I have been working on for a decade. On one hand, my installations with organic matters were located in public space, non-traditional ones, where I applied the approach in four ways: contain, transfer, build and feed. The works site specific "Km 9", "Nictagenias" or "Bermuda Grass", generated a new context, I questioned myself about the importance of the use of non-traditional methods in the arts, such as photography displayed in advertisements mediums, besides I extended the proposal to complementary formats, such as stamps and postcards, experimenting the state of the trip. "At First Sight II", installed in an unwelcoming loading dock for six hours (which did obtain the award of BEST ART EVENT OF THE YEAR, in Atlanta), confirmed that it was the right path.

Another important fact was the finding of an ailment, which forced me to change the course of my work, stimulating intense introspection in regards to the body, travel and time. This vital experience led me to reflect about the vanishing of my being in Nature.

For me, Photography is an inter-view, it is a way of of looking, where I can only see and observe the dialogue of the audience with the beauty, while experimenting a sensory depth.

"BREATHE - RESPIRAR is a Photographic trilogy of the planet.

You say that Photography is related to time; how does time influence this Exhibition, and in which way does it determine the creative process in your projects?

"Each image of "BREATHE - RESPIRAR", is an unrepeatable fact, made in a very precise time-frame and it has to do with being alert to that exact instant that will not repeat itself. Climate is a modeling factor for ice, water, sand, rocks and dirt, that generates a different sculpting work. The images of the trilogy reveal these different stages of the passage of time in the geography. In the case of the

glaciers, its surface and shapes have a smaller duration than the one of a rock, due to its composition or its own matter. Oceans also change and the portraits of these waters are ephemeral instances within the trilogy, they are images of fractions of a second. In order to capture them, I spent hours searching for them. The layers of sand in the desert also have a factor of constant variation and as time goes by, different drawing appear that are unique and unrepeatable, where light is another component that marks its wear.

The experiences, the body and the perception of Nature are the representation of my time, reflected in images invoking a territorial and spiritual summary. After 10 years of work, the trilogy is complete, nevertheless it will never be the same, since the photographed objects transmute. These images acquire a different connotation as we get afar from the moment they were done.

The making of this process for this trilogy always had an exact timing regarding dedication and organization to achieve each image. It was born with a beginning and an end. Six years of expeditions in different geographic regions in Chile turned this proposal composed by the series "Glaciers", "Deserts" and "Oceans", the last ones photographed in various different parts of the world. Each series required tow years of research and finally a couple more years to raise and find the necessary dialogues among them and develop various exhibitions.

YOUR ART WORK "AT FIRST SIGHT II", INSTALLED AT AN UNWELCOMING LOADING DOCK FOR SIX HOURS (WHICH DID OBTAIN THE AWARD OF BEST ART EVENT OF THE YEAR, IN ATLANTA) REAFFIRMS THAT YOUR NEW PATH IS HEADED IN THE RIGHT DIRECTION.

An image implies an action, in your photographs, your body is a fundamental part; in what way do they become a work of performance?

"I am interested in the outcome of my body as a work instrument. I often took it to the limit of my strength in order to reach the desired place, it was then that the collapse happened. I believe that I was at a very fine line between life and death, and it was then when I mostly

felt the importance of time and the presence of the moment. I learned how to breathe that went hand in had with the awareness of walking with consciousness. TODAY was what really mattered, the eternity of the instant. All the photographs were taken with my feet on the ground, on a vessel as well as in the water. No aerial photography has ever taken place. My point of view stands from this

posture, the moment that I photograph the landscape, my body is a part of the construction of the landscape. This performance will always remain hidden behind the camera, since we will finally only see the image.

"BREATHE - RESPIRAR" is related to the Chilean territory, these images allow us to get close to an unreachable geography. Do you think that the photographs compose a new imagery of the Chilean landscape?

I somehow think it does. It has a sublime gaze of these portraits of Nature, where i convey

combinations of forms, textures and colors, as varied as the Chilean landscape itself.

In particular, being an abstract approach, I think that my view carries a more profound intimacy

that I intend to transmit when I observe the spectator's reaction, when at first sight is not clearly clarifying what he is seeing. There is no doubt that it is a gaze that can contribute towards the imaginary and mainly to the perception and reflection of the essence. It is my desire to invite

viewers to a place that they are not familiar with. The viewer is guided from one image to the next and finally towards a new construction of a visual territory that is not a part of a seized visualization, such as postcards which evoke an unknown perception, therefore intriguing this confrontation of the senses is unpredictable, which makes us observe and further observe, as a way of listening as well.

Looking at your series, climate change comes to mind, how could the photography generate a reflection in terms of this essential subject of the 21st. Century?

"After these long expeditions, I feel the need and the responsibility to make a call, this time from the portraits of Nature standpoint shown through art, of something that affects all of humanity: CLIMATE CHANGE. Scientists have been warning about the evidence of the fact. For more than 40 years this has been predicted as a possibility in terms of warning, but today it is a fact. The largest glaciers of the mountains are already disappearing at a frightening speed. I hope with this trilogy to generate a reflection, to find awareness and be on a permanent state of alert, hopefully as a lifestyle and work on a platform that will reflect how global warming is affecting us in different ways. There is no life without water. This is a reality that needs no translation.

Visual Arts

The Photographic Trilogy by Denise Lira-Ratinoff sparks off an alert regarding our planetary responsibility.

THE EFFICACY OF BEAUTY TO UNDERSTAND THE CYCLE OF LIFE

Between December 6 and January 19, Denise Lira-Ratinoff will present at the Patricia Ready Gallery her exhibition "BREATHE - RESPIRAR", a photography series that reflects about time, the body and climate change. "It is my intention with this trilogy to generate a consciousness of being on a permanent alert, hopefully as a lifestyle and work in a platform where we will reflect on how global warming is affecting us in different ways. There is no life without water. This is a reality that needs no translation; says the artist.

Montserrat Rojas Corradi

Review, *El Mercurio* Newspaper,Japan, November 16 2017 by Daniela Silva Astorga, Chile

Doce artistas chilenos exponen en Japón

DANIELA SILVA ASTORGA

La reciente Bienal de Artes Mediales reunió, en 13 espacios de exposición santiaguinos y bajo el concepto de “temblor”, a un centenar de autores locales y extranjeros.

Entre los últimos estuvo el japonés Norimichi Hirakawa, quien realizó una residencia en el observatorio ALMA y dio una charla en el Museo Nacional de Bellas Artes. Y ahora, también fruto del vínculo entre Japón y Chile, 12 artistas nacionales viajaron a Tokio y Nagoya, para presentar sus obras e investigaciones como una prolongación de la bienal.

En esta gira, que se enmarca en las conmemoraciones de los 120 años de relación diplomática entre ambos países, participan —además del director de la bienal, Enrique Rivera— la investigadora Valentina Montero, las realizadoras Catalina Ossa y Florencia Aspee, el músico Carlos Cabezas, el arquitecto Juan José Aldunce y losartistas Denise Lira-Ratinoff, Agnez Paz, Mirko Petrovich, Sebastián Jatz, Andrés Terrisse y Nicolás Quiroz.

El colectivo inició su viaje, apoyado por la Dirección de Asuntos Culturales de la Cancillería (Dirac), con una serie de conferencias, mesas redondas y conciertos visuales, que se realizaron hasta el 12 de noviembre en el Intercommunication Center-NTT, de Tokio, institución referencial del arte y la ciencia en Asia.

También inauguraron una exposi-

Como una extensión de la 13ª Bienal de Artes Mediales, que se realizó durante octubre en Santiago, el grupo ha protagonizado conciertos y charlas, además de una exhibición en Tokio.



“12:02:18. Desert 101”, fotografía de la serie “Desert Lascar (volcano)”, que la artista Denise Lira-Ratinoff presenta en “Ondas y ondulaciones”, en Tokio.

ción en el JICA Global Plaza, un espacio de la Agencia de Cooperación Internacional de Japón. Ahí, hasta el 29 de noviembre, se presentarán la obra fotográfica de Lira-Ratinoff y una instalación de Petrovich, junto con el trabajo del Seismic Sound Lab —una pieza que registra datos sísmicos de entre 2010 y 2017— y una selección de documentos del primer observatorio sísmológico de Chile, liderado por el científico francés Fernando Montessus de Ballore.

“Como en la Bienal de Artes Mediales trabajamos enfocados en los terremotos, esta invitación a Japón

es para cruzar las culturas sísmicas de los dos países. Y la muestra fue en el recinto del JICA, porque ellos se donaron a Chile un museo orientado a la cultura tectónica, que la Onemi se encargará de levantar. Así, se busca es que exista un acuerdo marco de cooperación cultural, que se complemente con un intercambio científico y tecnológico”, dice Enrique Rivera. Y sobre estas actividades en Japón —organizadas por la Corporación Chilena de Video—, comenta que concluirán mañana en la Universidad de Nanzan (Nagoya), donde se reunirán con artistas japoneses.

the ALMA Observatory and gave a talk at the National Museum of Fine Arts. And now, also as a product of the bond between Japan and Chile, 12 national artists travelled to Tokyo and Nagoya, to present their works and research as a continuation of the Biennial.

In this tour, that is in honor of the 120 years of diplomatic relations between the two countries, the Director Enrique Rivera participates, the Researcher Valentina Montero, the Organizers Catalina Ossa and Florencia Aspee, the Musician Carlos Cabezas, the Architect Juan Jose Aldunce, the Artists Denise Lira-Ratinoff, Agnez Paz, Mirko Petrovich, Sebastian Jatz, Andres Terrisse and Nicolas Quiroz.

The collective interests that started this voyage were sponsored by the Department of Cultural Affairs of the Chancelorship (DIRAC), with a series of conferences, round tables and visual concerts, that took place until November 12 at the Intercommunication Center (NTT), in Tokyo, Art and Science Reference Institution in Asia.

They also inaugurated an exhibition at the JICA Global Plaza, a space for the International Cooperation Agency in Japan. There, through November 29, the Photographic work of Lira-Ratinoff will be shown as well and an installation by Petrovich, along with the work of Seismic Sound Lab, a piece that registers Seismic information between 2010 and 2017 and a selection of documents from the first Seismic Observatory in Chile, lead by French Scientist Fernando Montessus de Ballore.

“Since at the Medial Art Biennial, we focus on earthquakes, this invitation to Japan is to cross the two Seismic cultures of the two countries. The exhibition took place at the JICA location, since they made a donation to Chile of a Museum oriented towards tectonic culture, that ONEMI will be responsible to develop. This is in search for an agreement for culture cooperation that will complement itself with the scientific and technological aspects”, states

Enrique Rivera. And in regard to these activities in Japan - organized by the Chilean Video Corporation - he states that they will end tomorrow at the Nanzan University in Nagoya, where the Japanese artists will gather.

Review, *El Mercurio* Newspaper, December 2 2017 by Marilú Ortiz de Rozas, Chile

Denise Lira, la retratista de una naturaleza amenazada

Casi una década demoró esta meticulosa artista en completar una trilogía fotográfica que aborda glaciares, aguas y desierto. Es el resultado de expediciones en sitios extremos, que plasma en prístinas y minimalistas imágenes.

WANG ZHENG WEI

Algunos momentos sin ser analizados, como también aprendió a decir —en la imagen— el progreso o deterioro de los bosques. La naturaleza en su esplendor se despliega en las fotografías de Denise Lira-Ratinoff, subrayando también magnitudinal como su fragilidad, poniendo en tensión lo perecero con lo eterno.

En ella, Denise Lira ha concebido como un proceso, en una búsqueda que evoca la de artistas como Richard Long, que emprende largas caminatas por montañas, para que a su paso dejen un rastro, las fotografías de ella no alteran ni ablandan el desierto ni el cual se pasa. Al contrario de este emblemático representante del Land Art, las únicas intervenciones en las obras de Lira son las huellas que dejó al caminar en las laderas del desierto o en la cresta de las olas, o la fatigada repisa de un fragmento de hielo que se desmorona en un glaciar.

“Mi trabajo habla de la importancia del tiempo, por eso mis fotografías incorporan la hora exacta en que fueron tomadas, también del uso del cuerpo, que me transporta hacia donde quiero llegar y que luego que acondicionar para cada exposición. A la vez, mi obra plantea diálogos ante el cambio climático, pues el desierto se está acidificando, los animales están muriendo en el océano, los mares se han industrializado. Estamos en un momento crítico”, expresa esta artista, que presenta en noviembre su muestra “Breathe-Respire”, en galería Patricia Ready, y simultáneamente está exponiendo en Japón, en Atacama.

La exposición en Santiago consta de 30 fotografías de gran formato, montadas en la sala principal de esta galería, y una selección, en medio formato, en el muro de acceso, acompañada de textos alusivos al clima y las volutas de Maisa Rojas Corrode y de Myra Cardewig, respectivamente. Asimismo, exhibe una serie de videos que documentan sus expediciones, en su original montaje con teléfonos y en los cuales la agitada respiración de la artista, conjugada con el vendaval, el viento de Atacama. “Estos experimentos para alcanzar el lugar donde capturé cada imagen.

La primera etapa de su trilogía fue la de los bosques, ahondada en una serie de viajes a Patagonia, hace 30 años, luego se enfocó en el agua, que fue el elemento más complejo, para lo cual necesitó los cinco océanos en las más diversas



“05:59:20 agua 902”, de la serie Océanos. Este fue el elemento más complejo, para lo cual requirió los cinco océanos, en las más diversas embarcaciones.

“10:20:30 hielo 30”, de la serie Glaciares. Arriba, la fotografía dur ante la exposición para su primera serie Glaciares, realizada en la Patagonia, hace 20 años.

del océano natural que va conjugando, afirmando paso a paso la mirada, captó primera plana de texturas, movimientos, colores y formas, en el estado más puro imaginable. Ella se define como una “retratista de naturaleza” y explica: “Me encanta la diversidad geográfica de nuestro planeta, y quería mostrarlo. Algunos creen que algunas de mis temas son aéreos, pero siempre fotograficó con los pies sobre la tierra, o en barcos, o en el caso del agua”.

En el plano técnico, es extraordinariamente metódica en la forma de planificar, ejecutar y procesar su trabajo. Su casa cultural en Coligny, en Düsseldorf, Alemania, que es el laboratorio donde trabaja sus nuevas fotografías internacionales, como “Andreas Gursky”, “Dorian optima aspectos y paisaje de nuestro planeta en una fotografía que no han sido anteriormente observados”, comenta Hannah Perce, de Glasgow, quien trabajó con ella en la producción de esta serie.

Finalmente, Juan Pablo Melillo, en su texto del catálogo, destaca que para Denise Lira “el momento es un instante de mararillas por descubrir, en la era en que ya todo parece haber sido descuberto”. Sin embargo, es un vaciamiento momentáneo, y eso late en cada imagen, en cada milímetro de producción: muestra que ella capta y procesa, para mostrar conciencia o para mostrar memoria futura.

underlining its majesty as well as its fragility and putting under tension what is perennial versus what is ephemeral.

Her work, Denise Lira has conceived it as a process, with an initiative that evokes artists like Richard Long, who goes through long walks in solitary places that he gives expression to, nevertheless her photographs do not alter in any way the scenery in which they take place. On the contrary, in this emblematic representative of Land Art, the only interventions in Lira’s work are the footprints that the wind leaves on the slopes of the desert or at the top of the waves, or the fatal rupture that a fragment of ice that falls from a glacier.

My work talks about the importance of time, that is the reason why my photographs incorporate the exact time when they were taken; as well as the use of the body, that transports me where I want to reach and that I want to prepare for each experience. At the same time, my work prepares an alert towards climate change, since the damage is accelerating.

Animals are dying in the ocean and seas have become industrialized. We are in a critical moment, expresses the artist, who will inaugurate on December 7th., her BREATHE-RESPIRAR exhibition at the Patricia Ready Gallery and simultaneously is exhibiting in Japan and Germany.

The exhibit in Santiago will be composed of 25 photographs of large format, in the main room of this gallery and a sequence of medium format in the access wall, accompanied by texts alluding to climate and volcanos (from Maisa Rojas Corrode and Myra Gardenweg, respectively).

In the same manner, she shows a series of videos that document her expeditions, in an original assembly with cell-phones, in which the agitated breathing of the artist, along with the gale, account for the physical effort displayed to reach the place where she captured each image.

The fist stage of her trilogy was about Ice tackled with a series of trips to Patagonia, 10 years ago; she then focused on water, which was the most complex effort for which she travelled to five oceans in different vessels, and finally attacked the desert of Atacama. “These experiences changed my life and while I have always been a sports-loving person, I had to be well prepared and train to be able to achieve, for example; climb the Licancabur volcano, that is 5,916 meters high and has four different types of soil.”

Denise Lira does not consider herself a landscape artist, since she is interested in the details of natural scenery that she conquers: refining the gaze step by step, capturing first

flats of textures, movements, colors and forms, in the purest imaginable states.

She defines herself as a "nature photographer" and explains: "I love the geographic diversity of our planet and I wanted to show it. Some believe that some of my shoots are aerial, but I have always photographed with my feet on the earth or in vessels, in the case of water".

Geometries of Nature

During her exhibits, she writes ideas or records videos; for example, in Fort Lauderdale in 2010, on her way to the Caribbean she wrote the following: "Water taught me, here as in other oceans, that one should not contain oneself, should have no limits and that for that reason, my photographs are able to capture infinite oceans".

She also tries to find geometry within nature, just like Paul Cézanne, with whom she feels close to. "At the same time, I am passionate about science. Climate is the essential factor in expeditions and her result of the work. That is the reason why I have studied and also went to the ALMA Observatory during my stay in the desert", she reveals.

As close to the stars, as the earth, she made friends in San Pedro with an ageless Shepherdess from Atacama, whom she followed for about a year along with her animals, in her season migration. It is still an unpublished work, in which the human presence in this extreme nature has a particular symbolism.

In the technical aspect, she is extraordinarily meticulous in her planning and to execute and process her work. Her Publishing House is Greiger in Dusseldorf, Germany, which is the Laboratory where famous international photographers work, such as Andreas Gursky. "Denise captures aspects and landscapes of our planet in her photographs that have not been observed previously" comments Hannah Pierce, from Greiger, who worked with her in the production of this series.

Finally, Justo Pastor Mellado, in the text of the catalogue, states that for Denise Lira "the world is a deposit of marvels to be discovered". Nevertheless, it is a threatened deposit and that beats in each image, in each sutil detail of extraordinary beauty that she captures and preserves, for our conscience or for our future memory.



11:26:10 water 84, from the series Oceans © Denise Lira-Ratinoff

Antes de tomar la fotografía genero un gran impacto al reproducir la realidad, sobre todo cuando se trata de lugares o situaciones extremas, capturando instantes físicos e irrepetibles que quedan guardados como momentos y que posteriormente aparecen en su existencia cotidiana. Para mí la fotografía es una experiencia, es una forma de estar, donde puedo estar con la intención de las personas con las que comparto momentos experimentando una profundidad emocional que los conecta y hace reflexionar.

Para llegar a obtener un retrato primero realizo un dibujo para pensar desde dónde quiero llegar; luego pienso en cómo poder llegar, y una vez tomado esa decisión, veo cómo puedo contar con todos los elementos necesarios para lograr el propósito de mostrar en imágenes lo que denomino "Momentos de Naturaleza". Por ejemplo, cómo mostrar los 6.000 metros en las cumbres del norte de Chile para mostrar un cráter, sentir la fuerza del viento que define dibujos en las curvas de los montes de arena, los detalles de luz en las undulaciones del agua o los grandes espejos de hielo en Patagonia...

Una vez preparado e interesado con lo que pueda suceder con tu cuerpo mientras es sometido a una exigencia muy por fuera de lo cotidiano. Llevas un control de la respiración de manera consciente, como mostrar de un ritmo interno, y cuentas silenciosamente a las señales de tu sermón físico.

Fue un largo tiempo de preparación que incluyó periodos de adaptación viviendo en zonas geográficas de mayor altura, acostumbrarme que no va a ser fácil y en donde podría a prueba toda tu voluntad para llegar, sentir en cada paso el rigor de la naturaleza y regresar con éxito y satisfacción como mensajero de lugares remotos e inalcanzables, trayendo contigo un mensaje de formas, colores y texturas a primera instancia abstractas.

El ascenso es un momento profundamente existencial, donde realmente se preguntan cuáles son los verdaderos sentidos en la vida. Menciono el éxito de regresar porque es muy fácil pensar que una vez que estás en una cumbre ya tienes la misión concluida, pero descender puede llegar a ser aún más difícil y peligroso. La experiencia que no se ve, sino que se vive.

Quiero transmitir la reflexión que debemos hacernos como humanidad actual acerca del estado de fragilidad al que hemos llegado en términos de equilibrio climático. Los grandes glaciares de las montañas están desapareciendo a una velocidad alarmante, lo que se está viendo en mis fotografías, eventualmente ya desaparecidos o está en peligro de acabarse.

Cada fotografía es un testimonio de belleza que construí a través de mis expediciones, entonces al exponerlas tengo la esperanza que cada persona pueda recibir este mensaje que combina belleza y estado de alerta. Transmitir esta experiencia de vida te deja un legado de humildad a la percepción del mundo. Es un antes y un después. ■

La exposición de Denise Lira-Ratinoff, *Desde-Respirar*, es un viaje fotográfico sobre nuestro planeta Tierra y su bello continente en cada foto. Está en línea desde el 6 de diciembre.

Harpers Bazaar Magazine

by Denise Lira-Ratinoff

At first sight the photograph generates a strong impact with its reproduction of reality, specifically when we are dealing with places or extreme circumstances capturing unique and unrepeatable instances that are shown in its maximum potential.

For me, photography is an inter-view, a way of looking where I can observe the interaction of viewers with the images while they experiment a depth of the senses that poses questions and makes them reflect.

In order to get a portrait, I first make an outline regarding in which direction I wish to go ; then I think of how I can get there, and once that decision is made, I see how I can count with all the necessary elements, in order to be able

to bring in images that I call "Portraits of Nature". For example, to climb up the 6,000 msn of the summits in the North of Chile, to photograph a crater, to feel the strength of the wind that outlines drawings in the curves of the sand mountains, the light sparkles in the water undulations or the grandiose mirrors of ice in Patagonia.

You go prepared and ready for what could happen to your body while is surrenders to a demand far from everyday life. You re counting up the breathing in a conscious way as an engine of your interior rhythm, and you walk attentive to the signs of your physical sensations. It took a long time to prepare that included periods of adaptation living in geographic areas of major heights, accepting mentally that it will not be easy, and where you will test your will to arrive feeling in each way the rigors of Nature and return with success and satisfaction of a messenger of remote and unreachable places, bringing with you a summary of forms, colors, textures at first instance, abstract.

The ascent is a profoundly existential moment where you genuinely ask yourself what the true meanings of life are. I mention the success of returning because it is very easy to think that once you reach the summit, your mission is accomplished, but descending can be even harder, more dangerous: an experience that you do not see, but live.

I want to convey the reflection that we must ask ourselves as today's human beings regarding the state of fragility that we have reached in terms of climate balance. The huge glaciers in the mountains are disappearing at a frightening speed.

What can be seen in my photographs is already gone or is in danger of being gone.

Each photograph is a testimony of beauty that I built throughout my expeditions, in this manner by showing them, I have the hope that each person can receive this message that combines beauty and a state of alert as well. To transmit this life experience leaves you with a legacy of humility towards the perception of the world. It is a before and after.

Denise Lira-Ratinoff's exhibition is a photographic journey regarding our planet Earth and its constant beat in each cycle. It will open on December 6, 2017.



BREATHE - RESPIRAR

This is the name of the Trilogy that the artist Denise Lira-Ratinoff is presenting at the Patricia Ready Gallery from December 7, through January 19, 2018.

A deep reflection regarding the importance of time, the body as a vehicle for the conscience and climatic change as a latent factor.

by Soledad Garcia-Huidobro

Portrait by Jaime Palma photographs by Denise Lira-Ratinoff

The artist will conduct a guided visit on Saturday, December 16 at 11am at the Patricia Ready Gallery. In the main room of the Gallery, 25 color photographs of different formats will be in the exhibition. They were produced in Germany especially for this show.

IN THIS EXHIBITION YOU WILL BE ABLE TO SEE A SERIES OF PORTRAITS WHERE NATURE IS BROUGHT IN TO ESTABLISH A DIALOGUE WITH US AND AMONG THEMSELVES, WITH THE INTENTION OF MAKING THE CONNECTION WITH THE HUMAN BEING. says Denise

It took six years of expeditions through glaciers, oceans, mountains and volcanos and two additional years, to discover a dialogue with each image. This was the heaven that Denise Lira-Ratinoff accomplished in order to reach what the Patricia Ready Gallery exhibits today.

“Everything born from a feeling and an awareness regarding life’s cycles. In this Photography exhibition, I present my experience and gaze at how one relates to each cycle; if you realize that at all times you are being a part of this constant and unrepeatable, in each step that you give and each breathe, you are always a part of that gestalt”, says the artist.

This is her second exhibition at the Patricia Ready Gallery, which in her opinion has been a widening of horizons. “To be able to create, design and set up an exhibition in a space of great format is a beautiful challenge, which allows you to freely express the ideas that are immersed in the development of the search of years of study. It is also important to mention each person who works at the Gallery; nothing could be the same without their constant support and dedication”, says Denise.

For this exhibition the artist worked without frontiers; the production of the works was made in Germany, the 3D simulations and the edition of the videos was assembled as well in Germany, while the sound and graphic designs, as well as the montage, in Chile, making its visibility possible in three continents.

You have traveled around the world in dangerous expeditions, which are the most adverse circumstances that you have encountered?

Each trip taught me something different in regards to hardships, each place in regard to the scenery in which I had to carry out left me with very latent experiences.

These experiences leave you with a legacy of humility in regard to your perception of the world. It is a before and after.

The ice and the rocks ask for different balances according to their weight. In addition, you walk through vertical terrains ascending and descending.

You have to train your balance to the universe of undulations, that show you the waters around you, when you navigate for several hours. If the main component is resistance, in every aspect, climbing the mountains were the riskier expeditions. An example, the first time I climbed the Lascar volcano in the North of Chile.

After a long physical training process and above all learning how to walk conscientiously, I realized that the body is not only the means of transportation, but one’s mind is what makes you achieve the focus of the mission; that was the experience, the crater in its constant activity.

Being able to become a part of that immensity, I felt the need for balance, the amazement in front of my eyes, the fragility of the instant, the responsibility of taking this experience as a messenger of nature and to be a witness of part of the origin of the Earth with the idea of sharing it with the world. To be in constant alert, climate being the fundamental factor of each decision and to endure the hardships of heights, polar winds, temperatures and long hours. To be able to stand at more than 5,500 meters above sea level in order to bring a gift of extreme Nature was my biggest joy. I took that great test, in terms of a challenge, where each breathe is a harsh landing on earth, since you can often face possible mental disorders, such as hypoxia and that you may not be aware that it is happening.

Within you, there is great concentration in order to advance slowly, climbing a terrain full of rocks and loose stones, trying to be as conscious as possible, feeling the joy of breathing.

After this return, I know that I learned about bravery and strength and that if one does not have its own conviction, one would never be sharing the satisfaction of obtaining and showing each one of these “Portraits of Nature”, the characters of BREATHE -RESPIRAR.

THE BREATHE - RESPIRAR CATALOGUE

In her website has marvelous testimonies from Maisa Rojas Corradi, Climatologist and Moyra Gardeweg, Volcanologist. Also in it is Patricio Aguilar, who recounts the relationship of the use of color, Teresa Aninat, who talks about the sense of walking, Justo Pastor Mellado, who narrates the importance of the journey, Hannah Pierce, describes the technological development of high gamut available for artistic photography and Pedro Ibanez who narrates his vision of discovering.

How does the body relate in your work regarding what faces nature forward and its immensity?

It is a relationship that has the highest respect with spirituality and it is and it has been a constant learning experience to have the certainty of the proportion that you have as a human being compared to the magnitude of a mountain or your fragility if you have to face the strength of a sand storm. Always, is you are climbing or in the ocean,

one has to focus on one’s return, and this is the other part of the teachings that also remain engraved in the body.

The body as a form of transportation of your being is a marvelous tool, if you are capable of feeling and thank the fact that it always takes you to a different place.

From the standpoint of what is essential, your body is always taking you to where your feelings want to go and your eyes want to see.

How would you describe the creative process behind this great exhibition?

The initial motivation is something that is totally existential and along the line of interior search. As a creative process, I had two years of search for each series (Glaciers, Oceans, Deserts), in a kind of very defined mission, whose images I would find along the travels.

I needed to make a good combination between art and the management of the project, due to its great complexity of reaching very remote places on one hand and that had to do with the logistics of allowing me to reach those unique sites and photograph them in all of its abstract splendor.

Your work has been shown in international circles. How do you see the perception?

The response has always been magnificent in regard to the positive impact that it has had in viewers that get to know my work: I have received with great respect and positivism a recognition for showing these portraits of Nature. It also becomes very interesting to meet many spectators making similar reflections, in spite of coming from such different cultures. From everywhere, there is a strong connection in human beings with Nature, and the problematic of caring for it.

The growing interest in my work makes me look back, when it all started with the idea of going around the world, especially Chile, in order to find the unexpected and the beautiful place that I could leave a registry for, as a faithful reflection of a time.

It is very touching when people feel identified with each story and starts taking each story in such a personal way, that the work becomes even more universal.

www.deniseliraratinoff.com

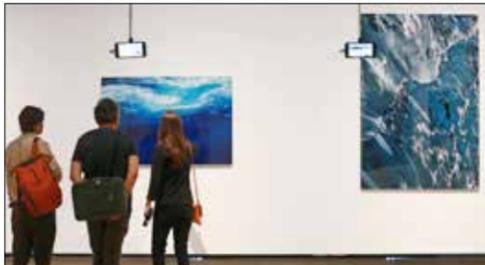
CRÍTICA DE ARTE | Galerías Patricia Ready y NAC:

Tres autoras en pleno estío SANTIAGUINO

WALDEMAR SOMMER

Si en duda, el *land art*, nacido a finales de los pasados años 60, coincide con los fervores ecologistas actuales. Así, el registro del deterioro de nuestros diversos hábitats naturales llega a manifestarse a través del arte. Entre otras vertientes suyas, tenemos las travesías de artistas que documentan el estado de la naturaleza aún incontaminada. Recordemos un solo ejemplo vinculado a nuestro país —Museo de Bellas Artes 2017—, la caminata del británico Hamish Fulton a lo largo del altiplano y su documentación minuciosa y realista. Aunque sujeta a conceptos estéticos por entero diferentes, bastante de eso hay en la propuesta de Denise Lira-Ratinoff, en Galería Patricia Ready. De ese modo, la fotógrafa aborda diversos medios naturales extremos: desierto, cumbres volcánicas, aguas oceánicas, glaciales. Pero los vive y enfrenta como intermediarios en la búsqueda de nuevas imágenes decididamente marcadas por la abstracción. Logra sobre todo, en sus mejores momentos, visiones novedosas, capaces de hacerse valer por sí mismas y lejos de asociaciones con lo cotidiano. Entre las 19 amplias fotografías que privilegian el color dominante del lugar, destacamos algunas. En primer término, las dos hermosas vistas con el quiebre momentáneo de arenales inmensos. Así, dentro de sus respectivas semejanzas con dibujos o pinturas, *Desert 166* convierte en pura geometría su sucesión de rectas paralelas, mientras el fugaz desmoronamiento comunica a *Desert 222* cierta fisonomía de táctil manchado informalista. Asimismo, se imponen las condensaciones de hielos, cuyos tan acerados volúmenes en grises y blancos azulesos aparentan escamas de un ser ignoto: las tres *Ice 04*, *11* y *23*. Pero también el agua —bonito *Water 902*— consigue transfigurarse en ambarina coarza, donde la iluminación dinamiza sus rojos violáceos. Ya dentro de lo reconocible a primera vista, atrae la gran boca del volcán con sus leves y vivaces fumarolas.

En la misma sala principal, 16 filmaciones en pequeñas dimensiones testimonian los recorridos territoriales de la autora, cuya figura diminuta o su sombra avanzan en medio de la majestad del panorama. Completa la exposición una secuencia fotográfica en siete etapas —*Breaking ice*—, que capta, desde una peligrosa cercanía, el instante mismo del desprendimiento espontáneo de los hielos de un glaciar. Tampoco falta ahí el vuelo de las gaviotas, acostumbradas a un fenómeno que les facilita la pesca siempre impredecible. Por su parte, la Sala Gráfica de Patricia Ready muestra las recientes esculturas en formato mediano, de Elvira Valenzuela. Unificando dos materiales distintos, provocan la necesidad de tocarlas. Buen comienzo para el espectador. Hallamos, pues, grupos que ama el agua en acero inoxidable y mármol blanco vetado. Uno —*Desfragmentación I, II y III*— superpone planchas marmóreas semejantes, a las que aprietan, férreas, metálicas plaquitas y tornillos. Más allá de reconocer que en estas superposiciones lo más cercano a la perfección resulta siempre deseable, asímolemos acaso sus formas a arcanos signos alfabéticos. Independiente, Antología dispone las placas y el metal, adoptando una bella disposición circular que remata en un vacío. El segundo de ambos materiales crea, entretanto, una especie de rebufo que subraya bien la movilidad serena y el sabor astral de este trabajo. Similar amalgama otorga sabor arquitectónico a tres construcciones que definen asomos a muros que se cierran encima del acero de un cimiento o sobre una mancha incierta. A la inversa, el mármol puede convertirse acá en soporte regulador de un metálico paisaje cordillerano. Al mismo tiempo, aqueñas murallas ahora derruidas resultan contenidos dentro del tenso espacio interior de acerados armazones geométricos. Pero la mayor novedad nos la proporciona el empleo de piedras volcánicas. Emergen estas circundadas en buena parte de su porción superior por acompasadas bandas de acero. Una atmósfera en alguna medida surrealista emana de cada una de ellas y nos obliga a evocar, con renovada contemporaneidad, una inolvidable imagen pictórica de Magritte, *El castillo en Los Pirineos*. Por último, restos metálicos planos construyen un mural de apariencia casi vegetal.



Denise Lira-Ratinoff, en Galería Patricia Ready. La fotógrafa aborda diversos medios naturales extremos: desierto, cumbres volcánicas, aguas oceánicas, glaciales.

En un concurso más bien reciente, ya a la primera mirada nos conquistó Isidora Villarino. La firmeza de su composición, la justa densidad de un claroscuro que no necesita del color se ven ahora —Galería NAC— confirmados con mayor elocuencia. Es por un conjunto de ocho dibujos y un políptico, ejecutados con pigmento y grafito sobre poliéster, cuya apariencia además sugiere esfumados de pintura y precisión fotográfica. Sin embargo, lo más notable resulta la capacidad de la artista para descubrir, transfigurar y transmitirnos la belleza que pueden encerrar los funcionales, los crudos armazones de fierro, destinados al hormigón armado de edificios en construcción. Aquí, la destreza lineal se conjuga con las oscilaciones de los grises. Ellos corren desde la oscuridad férrea hasta claridades casi transparentes. Al mismo tiempo, cómo logra Villarino encuadrar sus imágenes, haciéndolas dialogar con los espacios vacíos en blanco! Da marco adecuado a la exposición un entrelazo auténtico de las propias varillas metálicas, junto al complemento del bonito catálogo manufacturado por la autora.

RESPIRAR-BREATHE Documentación fotográfica del recorrido de Denise Lira-Ratinoff por comarcas impolutas. **FRAGMENTOS REVELADOS** La escultora Elvira Valenzuela y su unificación de materiales que estimulan el tacto. **Lugar:** Galería Patricia Ready **Fecha:** hasta el 19 de enero

ESTRUCTURAL Dibujos espléndidos que desentrañan la belleza de funcionales estructuras de construcción. **Lugar:** Galería NAC **Fecha:** hasta fines de febrero

Empleo de piedras volcánicas. Emergen estas circundadas en buena parte de su porción superior por acompasadas bandas de acero. Una atmósfera en alguna medida surrealista emana

Without a doubt, the land art, born at the end of the last sixty years, coincides with the present ecological fervors. In this manner, the register of the deterioration of our various natural habitats, manifests itself through art. Among other of its aspects, we have the travels where artists document the state of nature still uncontaminated. Let us remember one example connected to our country - Museum of Fine Arts 2017 - the walk of British Hamish Fulton along the Altiplano, his details and realistic research, Even though it is tied to completely aesthetic concepts, there

is a lot of this in Denise Lira-Ratinoff's work shown at the Patricia Ready Gallery.

In this way, the photographer approaches different extreme natural environments; desert, volcanos, oceans and glaciers. But she lives them and faces them as intermediaries in her search for new images definitely marked by her abstraction. She achieves above all, in her best moments, new visions, capable of being strong on their own and far from a relationship with every day life.

Among the 19 large photographs that have the privileged colors that dominate the space, let us highlight some. In the first place, the two beautiful views with the temporary breakdown of huge sandy grounds. This way, within their respective similarities with drawings or paintings, *Desert 166* converts its succession of parallel lines into pure geometry, while the fleeting crumbling in *Desert 222* conveys a certain appearance of stained tactile informality. In the same manner, the condensations of ice are imposing, with their strong volumes of grey and bluish whites that look like scales of an unknown being: the three *Ice 04*, *11* and *23*. But the water as well *Water 902* is able to become an amber armor, where the lighting enhances its purplish reds. Once inside the recognizable at first sight, the great top of the volcano attracts you along with its slight and vivacious fumaroles.

In the same main room, 16 small films in small dimensions are the testimony of the territorial journeys of the author, whose tiny figure or her shadow advance in the middle of the majesty of the panorama. The exhibit is completed by a photographic sequence in Seven stages -*Breaking Ice* - that captures from a dangerous closeness, the instant itself of the spontaneous displacement of the ice in the glacier. The flight of the seagulls is not absent, used to a phenomenon that always allows the indispensable fishing.



El Mercurio Newspaper, *Artes y Letras*

Art Review

RESPIRAR - BREATHE Photographic documentation of Denise Lira-Ratinoff's journey through unpolluted areas.

Waldemar Sommer

Denise Lira-Ratinoff, at Patricia Ready Gallery. The photographer approaches different medias for natural extremes: desert, volcanic mountains, oceans, glaciers.



DENISE LIRA - RATINOFF

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

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

ARTIST RESEARCH

2017-2018 Currently researching on Science and Humanity through Art
012-2013 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, 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). December, Galería Patricia Ready, Santiago, Chile
Sand, Ice, Water (Photography Installation + Sound), from Breathe-Respirar. February, 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), Galeria Patricia Ready, Santiago, Chile
2004 MoViendo (Photography Installation), Espacio Enrique Concha, Santiago, Chile
2002 Chepica Bermuda (Photography, Video + Sound and Nature Installation), Galeria 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
Galeria Isabel Aninat (Photography Installation)
2010 Pinta London, The Modern & Contemporary Latin American Art Show, London, UK
Galeria Isabel Aninat (Photography Installation)
2009 Pinta New York, The Modern & Contemporary Latin American Art Fair, New York, United States
Galeria Isabel Aninat (Photography Installation)
2008 4th SP-arte, International Art Fair, Sao Paulo, Brazil, Galeria Florencia Loewenthal (Photography Installation)
2006 FOTOAMERICA 2006, 2nd Festival of Photography, Galeria 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, Galeria 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 Breathe-Respirar, Diary of a travel log around nature, Artist Talk, December, Galeria Patricia Ready, Santiago, Chile
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 Skorprios 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 Incisiones, Museo de Artes Visuales MAVI, Santiago, Chile
2002 Foto Vision, Club Empresarial San Isidro, Lima, Peru
2000 Expecta 2000, Arturo Duclos, Curator. Galeria Animal, Santiago, Chile
Arte para Videntes, Arte para no Videntes, Galeria Ventura Lavalle, Santiago, Chile
Libros de Artistas Latinoamericanos, (Latin American Book of Artists). Galeria Petroperu, Lima, Peru
1999 Laboratorio 8, Galeria 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, Galeria Luz y Oficio, Havana, Cuba

SELECTED PUBLICATIONS

2017 *Breathe-Respirar*, Photography Book by Denise Lira-Ratinoff and Galeria Patricia Ready.
Sand ice water, Photography Book by Denise Lira-Ratinoff.
2011 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, Galeria 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 LA Fair, Catalogue, Galeria Isabel Aninat, 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 Galeria 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
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, Galeria 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, Galeria Animal, Santiago, Chile
Expecta 2000, Curated by Arturo Duclos, Catalogue, Galeria Animal, Santiago, Chile
1999 Laboratorio 8, Catalogue, Galeria Balmaceda 1215, Santiago, Chile
1995 *El Paraiso de mi Tierra* (The Paradise of My Land), Book, Denise Lira. ISBN: 95.094, Santiago, Chile

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- García-Huidobro, Soledad. Breathe-Respirar, Interview, MásDeco Magazine, La Tercera Newspaper, December 9, pag. 3-6, Chile
- Harper's Bazaar Magazine, December, pag. 70, 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
- Breathe-Respirar, Galeria Patricia Ready. Highlights Casas Magazine, pg. 16, 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. 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, wny.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, UK
- Lara, Carolina. Pinta Londres Globaliza el Arte Latinoamericano, El Mercurio, Cultura, pag. A21, Chile
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SELECTED MULTIMEDIA

- 2018 BREATHE. Multimedia produced and directed by Riolab, Chile
- BREATHE-RESPIRAR. Testimonial produced by FOREVER-CHILE, Germany
- Diary of a travel log around nature. Produced and Directed by Patricio Aguilar, Chile
- 2017 Sand Ice Water. Zurich, Switzerland. Multimedia produced by FOREVER-CHILE, 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 Valparaiso. Valparaiso, Chile
- Private Collections in Europe, North and South America



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www.moma.com

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www.icp.com

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www.guggenheim.org

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www.mavi.cl

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denise@deniseliraratinoff.com / galeria@galeriapready.cl
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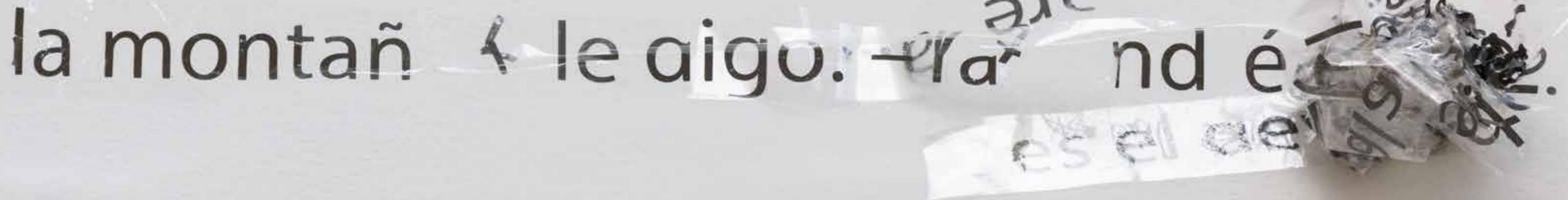
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