

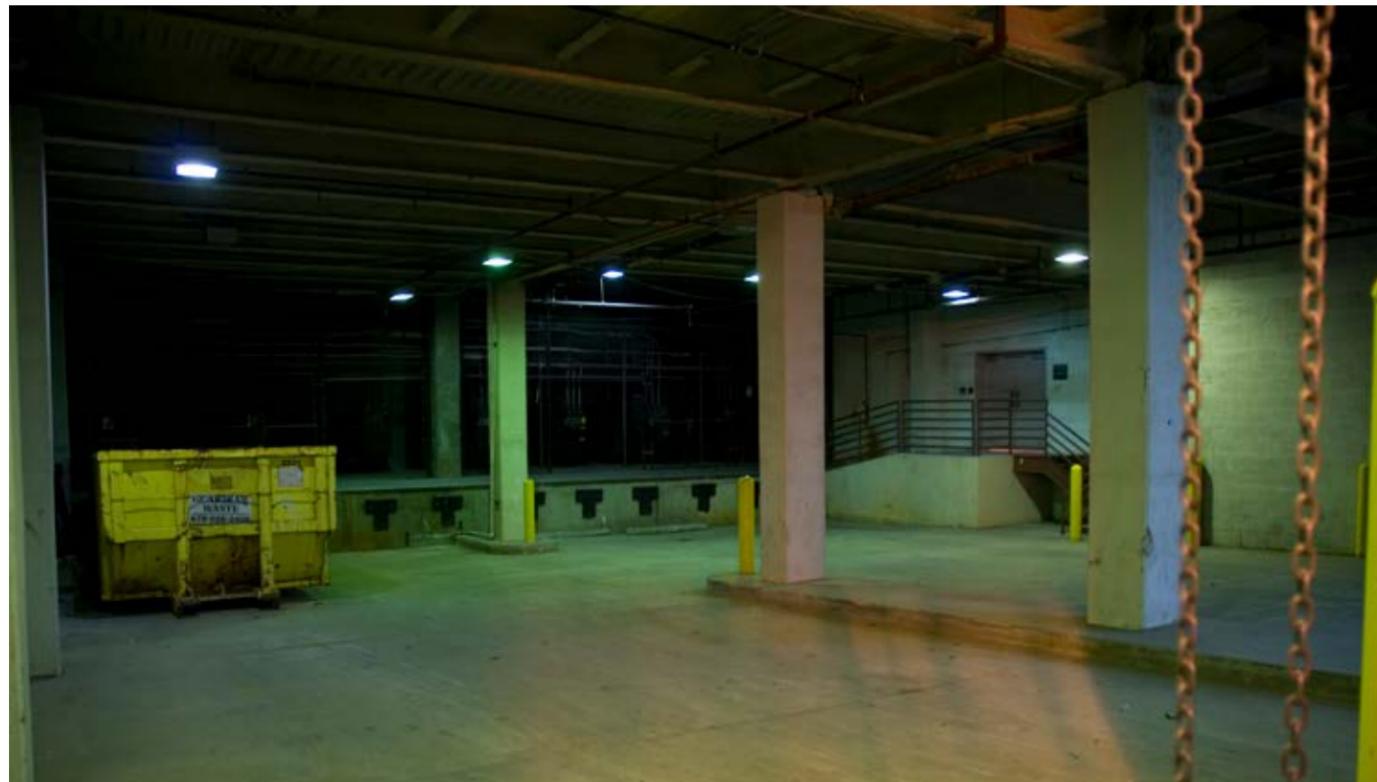
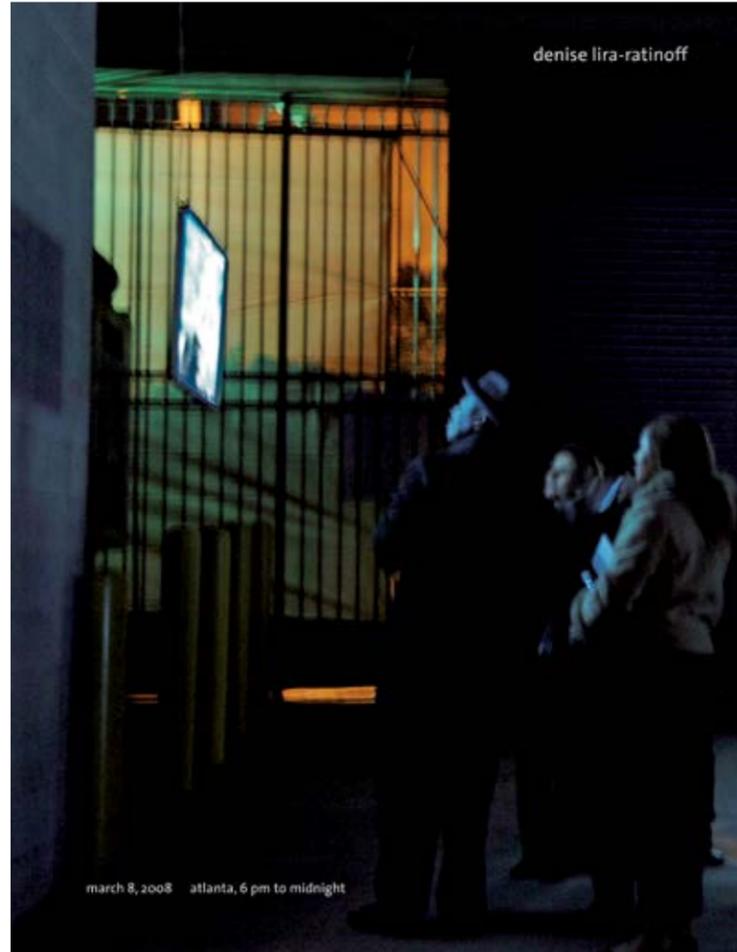
Selected Installations



at first sight II

Loading Dock - 1280 W Peachtree
Atlanta, GA, United States

Video, sound + photography Installation



At first sight II was created as a multi-disciplinary project presented on three different platform: a book, a website and a photo-installation. Through photographs of melting and receding glaciers, this trilogy witnesses the immense environmental devastation that is occurring on our planet.

Drawn and sculpted by the ocean and the wind, these dramatic natural shapes immortalized by photography will never be captured again.

Not knowing for how long, is the mystery of time; at the crossroad where life and death meet and from a different perspective, these glacier images invite us to see what will no longer exist and what has already melted.

The intention of the series *Glaciers* is to revisit these environments as they melt into the past and project into the future questioning the public's awareness of the importance of time, life and death.

Choosing a loading dock of 8,856 square feet and 177,120 cubic feet (825 square meters and 5775 cubic meters) as the site-specific and preserving it in its raw original condition (with a dumpster and the building's equipment), the photo-installation opened its 14 ft. silver doors and closed them at midnight. It was comprised of 9 light boxes, 1 HD 47" LCD flat screen display and 2 speakers. The selection of the light boxes was to stress the awareness of time, in terms of the life of each image and how the images disappeared during the period when the light was turned off after the event. The light became a key element not only to reproduce the images. The absence of light in the entire space created the mood for the audience in the otherwise dark space. The objective of the screen that was the same size as the light panels was to present a closed-loop video of all the individual images included in the book. In addition, I decided to fill the space with a particular sound. The idea was born from the non-stop sound of nature and the glaciers that were always screaming. This sound was mixed with the industrial sound of the loading dock, allowing the audience to leave the space with a silent beat in their minds.

After the 6 hours photo-installation, the space returned to a loading dock, without any evidence of the event having occurred. Everything was gone, as were the images of icebergs that have now also vanished.

After the website was launched, the photo-installation ended and the book was sold out, *At first sight II* is shifting to a different phase in the same manner as the glaciers are. Never again in the same setting, the series *Glaciers* will be presented in different scenarios. The disappearing is what will stay in our memory and is what makes us see things from a different perspective.

At first sight is an ongoing project in which each different phase is envisioned on a search to discover the senses through the emotions of a first glance. It is a meeting of the senses produced by facing the unpredictable.





"Thoughts about our city's collective allegiance to "in-the-box" modes of production, display, and distribution were bouncing around my brain as I headed off to At First Sight II one cold night a couple of weeks ago. Chilean artist Denise Lira-Ratinoff had installed in a 16th street loading dock a series of light boxes and LCD screens that very simply, very elegantly displayed exquisite photographs of melting ice floes somewhere in or near Antarctica.

The photos were themselves impressive in their tonal qualities and were elegant in their commentary on both the majesty and fragility of our ecosystems. But I was grooving even more on the installation; the ballsy placing of the whole thing, installed right there in one of those peripheral cavities created by the city's digestive system. It's the kind of space that exists because it has to, not because anyone would particularly want it to. Lira-Ratinoff left the space raw, unadorned except for those beautiful photographs and the ambient sonic blanket of a soundtrack, all floating in an eerie blue-tinged darkness. (Unfortunately, the only way to get photos without a tripod was to flood the space with light and thus ruin the effect.)

Through her installation, the space became activated in two ways: honored for its native raw utility and transformed into something utterly otherworldly. The photos above in no way do justice to what has so far been the best art event of the year."

"Denise Lira-Ratinoff's photographs, such as "Ice 05," document the perpetually changing faces of glaciers as part of her installation, book and Web project "At First Sight II."

Denise Lira-Ratinoff wants to share the immediacy of experience through her work, and her project "At First Sight II" is designed to do exactly that.

Denise has developed a project that includes three components: a Web site; a limited-edition book; and a site-specific photography installation, which will take place March 8, 6 p.m. - midnight, at a loading dock, 1280 W. Peachtree St. N.W. in Atlanta.

"The title 'At First Sight' is my philosophy, how I see things," said Lira-Ratinoff. According to her artist statement, "It is a meeting of the senses produced by facing the unpredictable. We absorb the observation, and the memory of the

unpredicted becomes part of oneself. Sometimes, we look without observing and neglect to see the world around us, and consequently we fail to see within ourselves."

Several longtime themes — the ephemeral nature of time, the function of space and water as an artistic subject — led Lira-Ratinoff to the concept of photographing glaciers. She traveled to Patagonia to document the constantly changing landscape of ice.

"You cannot predict what you'll be able to see of the glaciers because of weather conditions and because getting there is so difficult," said Lira-Ratinoff, a native of Chile. "It was all about timing. There was pressure to capture the conditions in time, because sometimes you want to stay in front of something but you can't, and you can't come back later because all the images no longer exist; they've already melted."

Lira-Ratinoff carefully selected the venue for the installation. "The installation's importance is not only the material presented, but also the space," she explained. "My idea is to create a contrast between the photographs and this empty, concrete environment. Also, the space is going to be cold; you're looking at photographs of ice, so my plan is to create a [chilly] setting."

She hopes the images capture viewers in the moment she took the photograph. "I want people to receive the same type of experience I had when I faced all these images. I want to awaken the sense of seeing what is before you," she explained. "At first the installation can seem very abstract, but the photos are real; I don't manipulate the images or the color at all. You see what I was seeing."

Lira-Ratinoff deliberately avoids offering any commentary on global warming or environmental issues, allowing her images of the ever-shifting landscape to speak for themselves.

"My idea is to put people closer to the images and then let them realize these don't exist anymore because we're destroying them," she said. "I want to inspire people to go deeper and research the issues for themselves."

At the installation, Lira-Ratinoff will launch her book, "At First Sight II," which features the same images on display at the loading dock. She deliberately chose a limited print run of 300 copies.



Chepica Bermuda

Galería ARTCO - Lima, Perú

Photography, Video, Sound
+ Nature Installation



The simultaneous image and reality of the shapes are the main supports of *Chepica Bermuda*, in this instance I used grass (Bermuda), as organic material on photographic platforms, video and direct contact with the space.

Chepica Bermuda, its objective is to establish a rapport between nature and today's world, trying to focus on something so simple and basic such as this vegetable commonly found and being able to appreciate it from a different standpoint, observing the vegetable versatility with all of its senses and confronting the simplicity of things. The monotony and the monochromatic shape of this element, warns us about the strength of nature, the intense scent of the earth within a given light

space transports us to a special frame of mind, quiet, sensitive and makes us want to travel through memories and sensations.

This installation goes beyond the visual arts, since it can be appreciated by the blind who will be able to feel it through the sense of touch, hear the sounds through the videos and smell the fragrance of nature captured for a moment in time within a space.





Nictagenias

Museo Casa Colorada
(Red House Museum)
Santiago de Chile, Chile

160 Bails of Boldo (herb indigenous
to the area) - 100 kilos each -
90 cm high by 70 cm wide



The installation presented at the Museum called *Nictagenias*, originates from the word boldo, a tropical herb that blossoms in the middle of the night. The root of the word is greek, where night is Nuktos.

For *Nictagenias* the space was divided into four, with walls reaching ceiling height, leaving a narrow path along the perimeter of the space. The boldo bails were stacked from the floor to the ceiling on wooden pallets, 160 bails of boldo, each weighing approximately 100 kilos and measuring 90 cm of height by 70 cm of width. (using the block of boldo as a brick). This allowed for the doors to the space to be open and for the spectator to encounter a massive wall of boldo bails, disallowing any other view.

At first sight, the boldo is compressed and wrapped in a thin synthetic cloth and there is only a space of 80 cm between the door and the wall, giving the opportunity of walking either to the right or the left and on the other side of the wall there is a 70 cm space where spectators can go in comfortably.

The space was in total darkness and the scent is quite pungent since additional boldo leaves were scattered throughout the floor and stepping on them or touching these massive modules impregnates the whole room.

There is great vacuum in the space but it is contained by the scent. It feels like a cubic home. In the remainder of the path, the bails or the walls can be touched and they are covered by the same cloth as the modules. The idea is to investigate with the senses.

The sense of smell and of touch become the protagonist making for a space filled with similar conditions and equality for all. When we speak of similar conditions, I am referring to the sighted and the blind.

This time the blind find themselves in a place where art is shown yet they do not have trouble participating, since most art is created to be observed. In the interaction of participants in connection to the material, sight is not necessary since the smell speaks of the contents.



The intrigue, the vacuum, the constant invisibility insofar as not seeing an object contains deep resonance due to form and contents.

The vacuum becomes the interior, implying its process, as if the emptiness could trouble the volume. In reality in doing this large construction my wish was not to create a monument but to render a space where people, the stature, the person must experiment, look at one another, look within, constantly inquire. This mood allows for the size of the boldo modules to have a strength that stares at us, since the object only allows us to see its form and color, smell its scent and become its own messenger.

I not only wanted to provoke inquiry through the darkness of the mass but also question the decision making process of entering it or not, since it is both the most unnerving and magic cube. It is standing in front of us, taller than we are, at least measuring 4 meters within this large modular box. The objective is to reach an interaction between the sighted and the blind being in the same environment, feeling the same space, developing the senses.

Nictagenias will become a place where to re-encounter the senses.

"Without any lighting, the spectator finds himself intrigued and tempted to penetrate this new and aromatic environment, which requires the sense of touch and smell for journeying its interior. The work is presented as a true experience, something that cannot be reduced to a mere description or a photographic register. It is a "process". A different path to the usual way of absorbing art."





Expecta

Galería Animal
Santiago de Chile, Chile

Photography Installation



Three acrylic transparent boxes, same dimension as the photographs filled with the contents of the materials displayed photographically (sacs, "boldo" an herb indigenous to the area and thread).

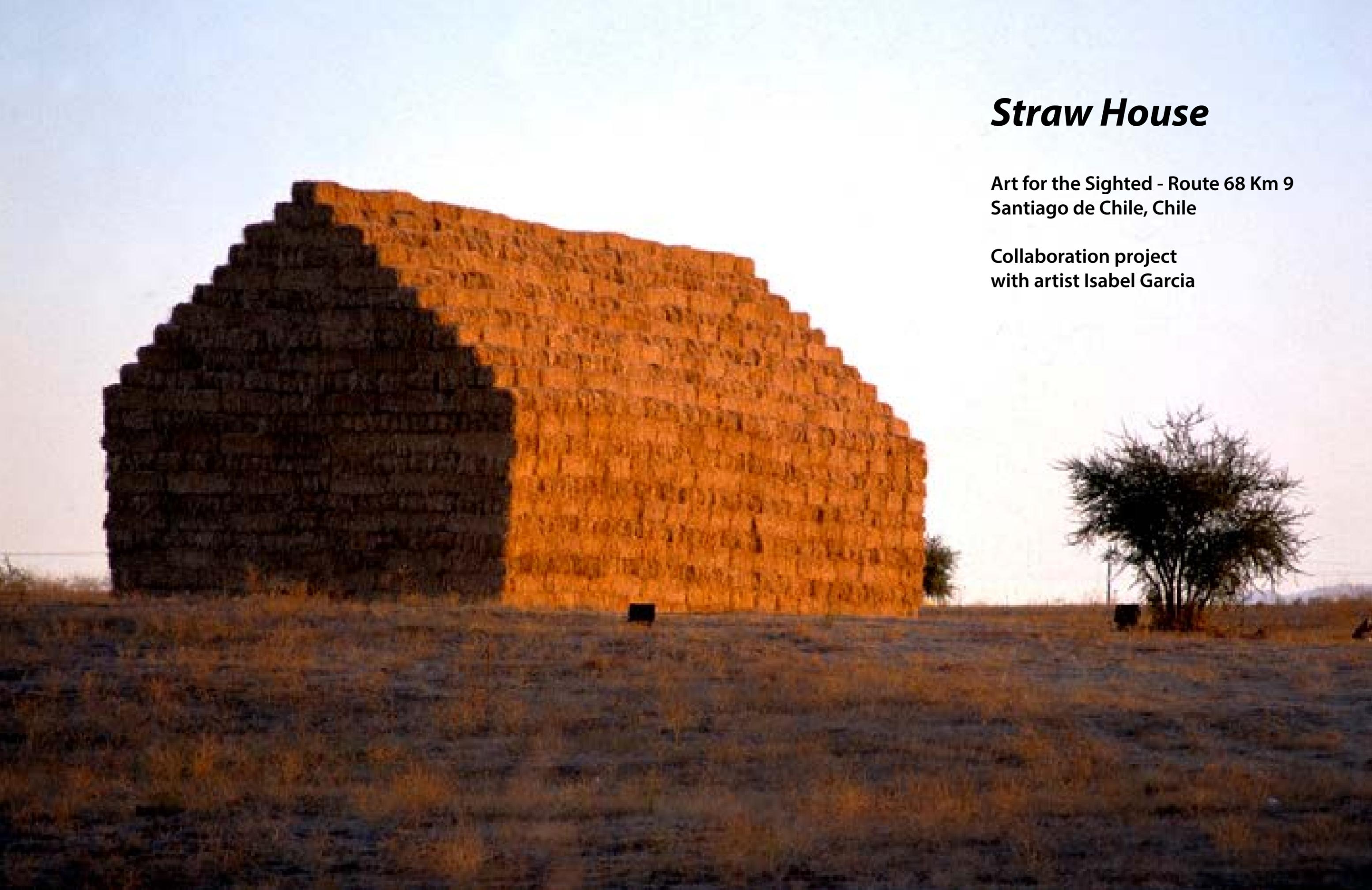
Development of elements utilized for the installation of "Nictagenias" (tropical plant that blossoms at night) at Museo Casa Colorada, Santiago, Chile presented in complete balance and harmony in relationship to the image and simultaneous reality; in a state of total immobility and no activity to touch the materials due to the fact that they were contained inside these acrylic boxes.



Straw House

**Art for the Sighted - Route 68 Km 9
Santiago de Chile, Chile**

**Collaboration project
with artist Isabel Garcia**





The project Kilometer 9 Route 68-Art for the Sighted is based on the subject of visual perception.

Utilizing architectural elements, it poses a game of perceptual relationships between the territory and the ones that function within it.

The project is based on its location, in the work relationship to the place, meaning on the combination of the landscape and the way that spectators who arrive at the International airport Arturo Merino Benitez in Santiago, Chile perceive it.

The installation is placed along the highway and seen at high speed from the connector, from cars arriving or departing the city.

The base of the project is the simultaneous presentation of "image and reality" generating in the spectator a reflection between the "image and the imaginary".

This installation is a triptych composed of:

- 2 advertising billboards of 12 meters wide by 4 meters tall each with 4 photographic images.

On the first prism billboard are three images of the real landscape portraying the construction of the Straw House taken from the perspective of the car driver's observation. This image of the landscape with the house continues changing. On each of the images of the prism, the house becomes smaller, giving a feeling of distance, of zoom.

In the second billboard with a fixed image of the same landscape where the Straw House is located but with the house itself not there.

- 1 Volume (Straw House)

The volume of it is 20 square meters and it took 5000 bails to build it.

The proposal is based on and explores the perception, understanding and association of reality.

It warns the public about what they are about to see, utilizing publicity devices to inform the spectator of the real image coming up, which is there in reality.



