

BIENNIAL  
**PREMIO GUNTHER**  
1993

**BIENNIAL  
PREMIO GUNTHER  
1993**

**IV BIENNIAL, BUENOS AIRES**

*Centro de Arte y Comunicación (CAYC)*

*27 April / 26 May, 1993*

**I BIENNIAL, SAO PAULO**

*Museu de Arte Contemporânea da Universidade de São Paulo*

*15 April / 16 May, 1993*

**II BIENNIAL, SANTIAGO DE CHILE**

*Museo Nacional de Bellas Artes - Sala Matta*

*6 / 30 May, 1993*

## JURY

### ARGENTINA

ALICIA DE ARTEAGA  
DANIEL BRIENZA ( SPAIN )  
FABIO DE MAGALHAES ( BRAZIL )  
CARLOS DIBAR  
CARLOS ESPARTACO  
JORGE GLUSBERG  
BRUCE GUENTHER ( USA )  
EDGAR GUNTHER ( FRANCE )  
RAFAEL IGLESIA  
HORACIO SAFONS  
EDWARD SHAW  
OSVALDO SVANASCINI

### BRAZIL

PROFESSOR NELSON AGUILAR  
LEONORA AMARANTE  
PROFESSOR ANA MAE TAVARES BASTOS BARBOSA  
JORGE GLUSBERG ( ARGENTINA )  
EDGAR GUNTHER ( FRANCE )  
CHARLES MEREWETHER ( USA )  
PROFESSOR MARÍA ALICE MILLIET

### CHILE

JORGE GLUSBERG ( ARGENTINA )  
EDGAR GUNTHER ( FRANCE )  
PROFESSOR MILAN IVELIC  
PROFESSOR SIMONA MISAN ( BRAZIL )  
ALAIN REINAUDO ( FRANCE )  
EDWARD SHAW ( ARGENTINA )  
WALDEMAR SOMMER

## USING THE GUNTHER PRIZE TO ASSESS THE WORK OF YOUNG CHILEAN PAINTERS

MILAN IVELIC

This second edition of the Gunther Prize offers an opportunity to discover what is happening to young painting in Chile today since the majority of the participants were less than 30 years old, and until now without a public record. Even the three prize winners are not well-known.

An assessment of the 54 paintings selected for exhibition out of a total of 506 submitted, reveals an absence of any tendencies or specific directions. This is probably due to the fact that painting seems to be withdrawing from the public arena to seek refuge in the private and personal domain. Painting at the end of the eighties and beginning of the nineties has become private, intimate and by now far removed from the big confrontations with historic realities, including the theoretical constructions of the Avant-Garde which emerged in Chile at the end of the seventies.

The 1988 plebiscite marked the beginning of the end of the military regime. When democracy was reestablished in 1990, a change of mood - perhaps best described by the word "distension" - had the effect of creating a buffer and of slowing down the aesthetics of the resistance which characterized the eighties. Its sequel of metaphoric and elliptical strategies was meant to disarm and re-arm artistic discourse in another way.

The distension that prevails in Chile is not very different from the situation elsewhere. It hastened the liquidation of utopias and messianic, collectivist ideologies and led to the triumph of

economic liberalism and hedonistic individualism. The political accommodation with the liberal economy - baptized "the end of ideology" but in reality the pre-eminence of a liberal ideology - contributed to the lack of debate and confrontation in painting and also to the failure of painting to question itself about the different forms of visual representations.

I have already pointed out the absence of any strong directions in the artistic production of young artist in Chile. Perhaps there are too many options, which make it difficult to focus on thoughtful and critical painting, i.e. an art which would lead to new directions. Today's continuous rotation of one visual product after another creates the risk that art will be without any past and without memory.

The multiplicity of tendencies and options is not only the result of the existence of a buying public with growing financial resources, anxious to acquire art works as consumer products, but also due to the artist's withdrawal into pictorial expressions regardless of historical implications. At the same time he also shies away from the diversity of offerings considered as *déjà-vu*. To shield and neutralize itself from critical attitudes, painting spins around an axis which is essentially hedonistic and complacent.

### THE AWARDS

It was not easy for the jury to select the prize winners. While its criteria were primarily subjective, it nevertheless took into account the artists' capability to

reprocess memory, tradition and citations.

The work of Juan Catrileo was selected because the artist -although in the figurative tradition- succeeds in playing off against each other both abstract and conceptual elements at the same time. His treatment of the large torso in the foreground and the interchange of looks between the images at sides of the picture is interesting and accomplished.

The work of Patricio Caldera was selected because it establishes a relationship between a conceptual proposal and the textured treatment of the surface of the work. The presence of a written text, a mathematical symbol

and an image of two women are three elements joined in perfect harmony with the problematic of the stoppage of time.

The work of Rainer Krause was selected because it represents a sort of universally understandable photogram of history based on the recuperation of a collective memory. As an additional merit, it is a well-constructed work, carefully presented.

The jury also decided to award Oscar Barra and Enrique Zamudio the "Jury Prize" and "Honorable Mentions" to Oscar Baeza, Nury Gonzalez, Alejandro Guerrero, María José Romero, and Marcela Trujillo.

*(Translated from Spanish)*

*Professor MILAN IVELIC, is the Director of the Museo Nacional de Bellas Artes in Santiago, Chile. A graduate of the Universidad Católica de Chile with post graduate degrees in art history as well as philosophy from the University of Louvain, Belgium, he presently combines an academic career as Professor of Esthetics, Art History and Art Criticism at the Universidad Católica de Chile with his museum responsibilities. A prolific author, lecturer and critic, Professor Ivelic has written (among many other titles) three outstanding art histories: "La Pintura en Chile", "La Pintura en Chile desde la Colonia hasta 1981" and "Chile Arte Actual" (all three with co-author Gaspar Galáz).*

## THE RESULTS OF THE II BIENNIAL, SANTIAGO DE CHILE

THE JURY AWARDED THE FOLLOWING PRIZES:

**Premio Gunther**

Three prizes of US\$ 3.000 each  
plus round-trip airfare to Europe.  
(acquisition)

PATRICIO CALDERA

JUAN CATRILEO

RAINER KRAUSE

The following artists received an "Honorable Mention" from the jury:  
Oscar Baeza, Nury Gonzalez, Alejandro Guerrero, María José Romero,  
Marcela Trujillo

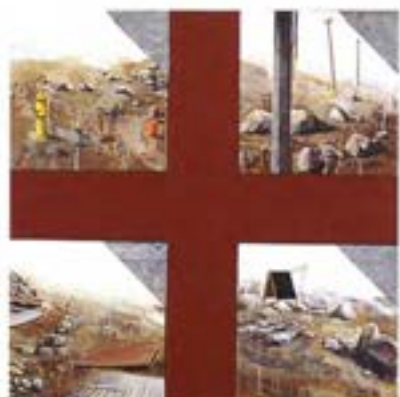
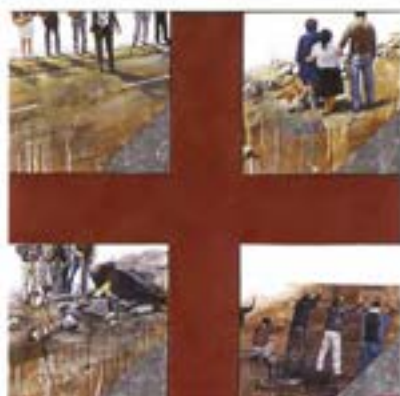
The following artists were awarded the "Jury Prize":  
Oscar Barra, Enrique Zamudio

With more than 500 artists participating, the jury selected a total of 54 works for exhibition at the Museo Nacional de Bellas Artes in Santiago de Chile:

Dante Arenas, Marcela Arredondo, Pilar Arriagada Díaz, Luis Ayala, Oscar Baeza, Oscar Barra, José Basso, Renato Bernasconi, Patricio Caldera, Ruperto Cádiz, Hugo Cárdenas, Juan Catrileo, Claudia Castillo, Jorge Carrillo, Mauricio Cifuentes Miranda, Mauricio Contreras, José Cornejo, Ricardo Costa, Arianne Emmerich, Loreto Enriquez Bello, Sebastián Garretón, Nury Gonzalez, Alejandro Guerrero, Antonio Gúzman, Eony Gulle, Klaudia Kemper, Rainer Krause, Susana Larraín, Salvador Lauriani, Eva Lefever, Cristián Marambio, Nelson Miranda, Nelson Monzón, Mario Navarro, Carlos Navarrete, Teresa Ortúzar, Verónica Palma, Jaime Petit-Breuilh, Claudia Peña, René Poblete Urquieta, Natasha Pons, Alex Quinteros, Alejandro Quiroga, Patricio Rojas, María José Romero, Mario Sánchez Rodríguez, Carmen Silva, Cristián Silva, Marcela Trujillo, Alejandro Valdés, Rodrigo Vega, Ulrich Welss, Iván Zambrano, Enrique Zamudio.

ONE OF THE THREE PRIZE WINNERS, II BIENNIAL SANTIAGO DE CHILE

Continúa



Continúa

RAINER KRAUSE, "Paisaje marginal (I)", 1992-3, mixed, 208 x 166 cm