Statement

Made up of paintings, drawings and sculptures as a body of work, my artistic practice is highly committed to actions such as walking, observing and collecting.

I am engrossed on presenting images as narratives of my own experience related to public spaces or transit places either from contemplation, or in function to propose an imagery as a poetic metaphor of the way one can perceive and appropriate landscape in general as well as partially.

In my work there is a constant tension between mimesis and abstraction. I conceive and elaborate my art pieces through multiple methodological operations that directly have effects on the outcome. De-construction and reconstruction procedures (regarding either form or color) that allow to create, figurative depictions characterized by fractional representations and also abstract forms, always engaged to a handmade production.
Planta 02, 2020
Oil on canvas
168 x 265 cm
S/T, 2020
India ink on linen
128 x 192 cm
Dry pond 1, 2019
Chinese ink on canvas
150 x 200 cm
Dry pond 2, 2019
Chinese ink and acrylic on canvas
100 x 200 cm
Presencia de la distancia, 2019
Watercolour on paper
140 x 210 cm
Planta, 2019
acrylic on canvas
168 x 265 cm

S/T, 2019
acrylic on canvas
100 x 120 cm
Tránsito 01, 2019
Watercolour on paper
140 x 100 cm
Ventana 51, 2018
Watercolour on paper
120 x 100 cm
Trofeo 1 & 2, 2016/2017
Watercolour on paper
140 x 190 cm (each)
Micropaisaje 05, 2017
Indian ink on canvas
270 x 630 cm

Micropaisaje 03, 2015
Indian ink on canvas
150 x 420 cm
Micropaisaje 04, 2016
Indian ink on canvas
165 x 375 cm

Absence of sound 03, 2015
Indian ink on paper
100 x 70 cm

Absence of sound 04, 2015
Indian ink on paper
100 x 70 cm
Absence of sound 06, 2018
Indian ink and acrylic on canvas
165 x 135 cm
Formas para mantener un recuerdo presente (solo show) at Galería Patricia Ready. Santiago, 2017
Formas para mantener un recuerdo presente (solo show)
Galería Patricia Ready
Santiago, 2017
Realidades paralelas, 2019
Watercolour on paper
28 x 41 cm (each piece)
Realidades paralelas, 2019
Watercolour on paper
28 x 41 cm (each piece)
Realidades paralelas, 2019
Watercolour on paper
28 x 41 cm (each piece)
S/T, 2019
Calligraphy ink on paper, 38 x 69 cm

Nuevo trofeo Series, 2019
Ink and acrylic on paper, 28 x 20 cm each piece
Cambio de perspectiva (Change of Perspective), 2017-2018
Watercolour and ink on paper
28 x 21 cm (each piece)
Cambio de perspectiva (Change of Perspective), 2019
Watercolour and ink on paper.
46 x 65 cm

Cambio de perspectiva (Change of Perspective), 2018
Watercolour and ink on paper.
28 x 21 cm (each piece)
End of daylight 01, 2015
Calligraphy ink on paper
150 x 110 cm
End of daylight 04, 2016
calligraphy ink on paper
150 x 110 cm

End of daylight 02, 2016
Calligraphy ink on paper
150 x 110 cm
End of daylight 03, 2016
Calligraphy ink on paper
150 x 110 cm
Between Light and Dark 1-4, 2015
Silk-screen print and ink on paper
70 x 50 cm
Necesidad de cruces 1, 2 & 3, 2016
Handmade papercut and acrylic and ink on paper
50 x 70 cm (each piece)
Formas para mantener un recuerdo presente, 2017
Calligraphy ink on paper
45 x 32.5 cm (each)
Formas para mantener un recuerdo presente (left)
Ink on canvas, 110 x 200 cm

S/T (right),
Found objects (wood, marble) and easels, 83 x 75 x 39 cm
EAC (Contemporary Art Space), Montevideo

S/T 2017
Found objects (wood, marble) and easels, 83 x 75 x 39 cm
EAC (Contemporary Art Space), Montevideo
El peso del tiempo (the weight of time), 2017
Greased log, wood and acrylic, 52 x 120 x 80 cm
EAC (Contemporary Art Space), Montevideo

Mirar por la ventana, 2017
Ink on paper. 50 x 35 cm (each piece)
El ancho de una circunferencia 1, 2, 3 & 4, 2016
Ink on paper
45 x 32,5 cm (each piece)
Atrapar el tiempo 1, 2016
Wood, 27 x 33 x 33 cm
Atrapar el tiempo 2, 2016
Wood, 93 x 46 x 49 cm
Three colors tree, 2015
Stainless steel and polyurethane enamel, 230 x 150 x 180 cm
Lujan House, Ocean View, Delaware, USA
S/T, 2016
Aluminum, iron, steel, wire rope 400 x 800 x 520 cm
Fundadores Building Lobby. Santiago, Chile
Portal, 2014
Site specific sculpture at Bass Collection, Antigua Guatemala
lacquered wood and acrylic on wall
140 x 86 x 40 cm
Heart of darkness (object series), 2013-2014
Wood and cardboard
12 x 12 x 16 cm (each)

Clarity and Confusion
Emma Thomas Gallery
Sao Paulo, 2014
Clarity and Confusion
Solo show at Emma Thomas Gallery
Sao Paulo, 2014
Heart of darkness 05, 2014
Watercolour on paper
140 x 110 cm

Heart of Darkness 10, 2015
Watercolour on paper, 140 x 100 cm
Heart of Darkness 02, 2013
Watercolour on paper
100 x 70 cm

Heart of darkness 04, 2013
Watercolour on paper
100 x 70 cm
Heart of Darkness 01, 2013
Watercolour on paper
100 x 70 cm

Heart of Darkness 03, 2013
Watercolour on paper
100 x 70 cm
Cabos vacíos (Empty Ends) 07+04, 2013
Handmade papercut and acrylic dust on paper
35 x 54 cm
Cabos vacíos (Empty Ends) 09, 2014
Handmade papercut and acrylic on paper
50 x 70 cm
Cabos vacíos (Empty Ends) 05 & 06, 2013
Handmade papercut
70 x 50 cm (each piece)
Cabos sueltos (Loose Ends), 2013
Wall installation | Foam board sticks, hot melt glue, indian ink | variable dimensions
Galería Patricia Ready, Santiago.
**Cabos sueltos, 2012**

Wall installation | PVC foam, hot melt glue, indian ink | variable dimensions

EAC, Montevideo
Rueda de la fortuna (Ferris wheel), 2013
Indian ink on linen
140 x 100 cm
Empty, 2011
Watercolour on paper
130 x 90 cm
Acumulación innecesaria, 2011
Indian ink on paper
130 x 90 cm
Río blanco (White River), 2011/2012
Site specific wall installation | 4 x 4 cm paper pieces and hotmelt glue. 300 x 800 x 4 cm
CE-SUbte, Montevideo 2011 and Galería Patricia Ready, Santiago 2012
Desecho (Waste) 5, 2013
Indian ink on paper
100 x 70 cm

Desecho (Waste) 4, 2013
Indian ink on paper
100 x 70 cm
Competencia ciega 8, 2013
Watercolour on paper
120 x 100 cm

Competencia ciega 7, 2013
Watercolour on paper
120 x 100 cm
Blue skies 01, 2010-2011
Indian ink on paper
165 x 150 cm
Construcción precaria 1, 2011
Watercolour on paper
100 x 140 cm

Construcción precaria 2, 2011
Watercolour and indian ink on paper
100 x 140 cm
Montón de piedras, 2009
watercolour on paper
100 x 140 cm

Volcán, 2010
Watercolour on paper
100 x 140 cm
Affaire botánico 4, 2010
Watercolour on paper
150 x 210 cm

Árbol cerebro, 2011
Watercolour on paper
210 x 225 cm
Río blanco (White River)
Ups Art Gallery
Buenos Aires, 2011
La sangre en los pies
Solo show at E-Subte, Montevideo, 2011
Acumulación innecesaria
Galería Patricía Ready
Santiago, 2011
Ventana 10, 2005
Watercolour on paper
210 x 300 cm
Serie ventana 1, 2005
Watercolour on paper. 100 x 140 cm

Serie ventana 4, 2005
Watercolour on paper. 100 x 140 cm

Public object Series, 2005
Watercolour on paper. 100 x 140 cm

Public object series, 2005
Watercolour on paper. 100 x 140 cm

Ventana 13, 2007
Watercolour on paper. 140 x 200 cm
Laguna mental 2, 2007
Watercolour on paper
210 x 750 cm

Laguna mental 1, 2007
Watercolour on paper
150 x 420 cm

Laguna mental 3, 2009
Watercolour on paper
100 x 180 cm
Lagunas mentales
Galería Animal
Santiago, Chile. 2008
Objeto Público Santiago, 2005
Inkjet color print
150 x 110 cm (each piece)

Public object Series, 2004
Watercolour on paper
40 x 60 cm

Public object Series, 2003
Watercolour on paper
70 x 50 cm.
**Public Object Map**, 2003
watercolour and collage on paper
80 x 180 cm.

**Prototipo**, 2003/04
Watercolour on paper
100 x 140 cm.
Public Object Series, 2007
Watercolour on paper
100 x 70 cm (each piece)

Public Object Series, 2004/05
Acrylic on paper
150 x 110 cm. (each piece)
**Prototipo I, 2005**
Cardboard, steel and enamel
160 x 50 x 60 cm.

**Prototipo II, 2005**
Cardboard, steel and enamel
160 x 50 x 60 cm.

**Prototipo público, 2004/05**
Cardboard PVC tubes and enamel, 300 x 35 x 38 cm.
Galería H10, Valparaíso, junio 2005
Imágenes Reconstituidas,
Solo show at MAC (Musum of Contemporary Art). Santiago, 2005
A Postcard from Santiago, 2007
Cardboard and enamel
47 x 30 x 15 cm

The Kiosk at The Physics Room, Christchurch,
New Zealand, 2007

Objeto público México DF, 2007
Cardboard and enamel
105 x 30 x 25 cm

Casa Vecina Espacio Cultural,
México City, 2007

Objeto público México DF (ductos de ventilación del Metro), 2007
Site specific installation | Cardboard and enamel

Casa Vecina Centro de Arte
Ciudad de México, 2007
(from left to right):

**Torre chileno-argentina**, 2007
Cardboard and enamel
63 x 17.5 x 17.5 cm

**Postal desde Valparaíso**, 2007
Cardboard and enamel
42 x 38 x 10 cm

**A42 C34/18**, 2007
Cardboard and enamel
43 x 23 x 10.5 cm

**Juramento**, 2007
Cardboard and enamel
43 x 21 x 9 cm

**S/T**, 2007
Cardboard and enamel
46 x 12 x 12 cm

**Serie objeto público (cartón) 1-8**, 2007
Decollage on cardboard
55 x 37 cm cada pieza
Obra completa en 247 volúmenes, 2007
Photograph installation
247 inkjet color oprints in CD plastic boxes
160 x 237 x 2 cm

Casa Vecina Centro de Arte
México DF, 2007

Camuflaje 2, 2008
Wall installation, cardboard, PVC tubes and enamel
variable dimensions
Essays about Rodrigo Zamora’s work.

Counter-Memories: Ways to Keep Memory in the Now
Soledad García Saavedra
Curator and art historian
(Curatorial text for solo exhibition Formas para mantener un recuerdo presente’s catalogue at Patricia Ready Gallery)

Rodrigo Zamora’s exhibition, Ways to Keep Memory in the Now arises from a common, well-pondered problem related to our experiences of perception as we explore the streets, their surroundings and the things within them. How do we remember unnoticed and sometimes insignificant objects and places? What means do we use to remember them? How do we permanently recognize and carry them within our retinas so as not to forget them; to remain hypnotized in the “here” and “now”, making them memorable images or representations? These are some of the questions to be found behind the experiences of this heterogeneous and disparate collection of pieces. A collection that, albeit able to provide a handful of answers, performs instead as our memory does: by forming a new terrain of divergent maps, of confusing annotations, of imagined landscapes.

This new exhibition by Rodrigo Zamora, known for his paintings of unusual and fascinating hidden corners, offers insight into discarded and undesirable found objects and places that undergo an expressive transformation via a broad application of genres encompassing graphic art, drawing, collage, sculpture and, of course, painting.

Within each of these pieces and its variants, lays an expressive transformation which suggests that these objects, though vague and insignificant as they are, have more than one life. They harbor an intense power of attraction within their anatomicies that can activate other enigmatic, exceptional and unclassifiable morphologies, through the extension of planes as well as in the concentration of volume. In this sense, even when a pile of objects wrapped up in a trash bag is remainder of a place and likewise destined to disappear, Zamora not only grants vitality to that inert material, but he creates different positive associations out of their negative presence. To the shadiest environments, he invents a different, brilliant memory.

This transformation of objects and places, dramatic and subtle in their pictorial effects, relies on a telescopic observation of exterior street space by the artist. Especially of those objects which seem to have such an infamously familiar image in the urban landscape such as weeds, garbage, monuments and the current of a murky river which crosses the city of Santiago, as does the Mapocho River. This process is accompanied by a series of explorations carried out by Zamora in the roles of pedestrian, photographer, collector and maker, with the intention of drawing us to the microscopic, silent accidents of objects, and magnifying their anomalous, unperceived character. This magnification of the dimensions of a small photographic record of an unimportant object offers a liberated, similar or different imitation of the referential image —never an exact one. A photograph helps us to remember, but it also extinguishes the present.
To confront this, among the resources the artist turns to for aid can be found his own memory. It involves a process in which he voluntarily executes the meticulous transfer of memories of the time and space of an image, and all its infamous details, to a small, square canvas. To perform this labor is to visually and manually apprehend the pores, shapes, colors, wrinkles and frozen time of an object or place in a continuous state. It’s an arduous task whose memorable restitution involves the organization of each piece as if it were a large puzzle. In the joining together and contemplation of all the pieces, their misalignments, lack of focus and imperfections are aligned on a single plane, the ultimate goal being the retention of those landscapes and things which are constantly evaporating.

If we stand back and observe each one of these paintings, especially the series Micropaisaje (2015-2017), Trofeo (2016-2017), Desecho (2016) or Heart of Darkness (2015), we find ourselves before a concentration of numerous memories: a surface with a slight sense of texture, sections of washed out color or cloudy layers reminiscent of frosted glass that simultaneously play games of focus and blur with our vision.

In order to fix a memory to the present, these forms also awaken a creative confine within the memory consisting, on the one hand, of their own strata, and on the other, the imagination. The first can be extended to those irregular, repetitive, superimposed shapes of words written in ink by the artist on black and white paper, and that give name to the exhibition. As part of the exploratory work, Zamora keeps a diary of notes and comments in which he records the things observed day to day. Like photography, the diary of notes is a memory aid; however it doesn’t enable a constant remembering. The interesting thing about these deformed and illegible letters is their creation of a poetics about the dynamics of memory and its palimpsests: streams, currents, entanglements and phantom zones where the camouflaged and apparent memories of a moment are stored.

Entangled with these impressions of light and shadow but from another vantage point, the End of Daylight series (2015-2016) illuminates from a sublime and sparkling atmosphere the traces of what was a recording of Mapocho’s muddy river course. The transformation of this landscape has been a theme of the artist’s work for years, varying from effects of brightness and trails of light, to alterations of the watery currents in Precipicios de agua (2011). This new version orbits among nocturnal airs and emissions of light that eclipse in an imagined, empty, black geography. In that strange similarity to a topographical map, Zamora converts those jumbled associations of a river into a dazzling, lofty relic; a new mysterious universe where memories -those that were and those that will be- expand and sparkle.
Personal Circuits

Josefina de la Maza
BA Theory and Art History. Universidad de Chile
PhD Art History and Criticism. Department of Art, Suny at Stony Brook. USA
(Presentation text for solo exhibition *Acumulación Innecesaria*’s catalogue at Patricia Ready Gallery)

During a conversation held years ago with Rodrigo Zamora and Ignacio Gumucio in relation to a joint exhibition of their works (Lagunas mentales, 2008, Galería Animal, Santiago), both artists were commenting that memory lapses were one of the most recurrent ideas in their works. To them, they did not solely refer to recovering lost memories or to an involuntary oversight of past experiences but rather aimed at mnemonic and pictorial possibilities of certain materials, concepts, and images, which became the perfect excuse for a research about and from painting.

We could say that such idea is still present in the set of works developed by Rodrigo Zamora over these last years. However, it would not be wrong suggesting that over this period Zamora has been subtly widening and transforming this notion in order to focus on what he has defined as “personal circuits”. These circuits, which first referred to his tours by various urban spaces in which walking was assumed as a major work tool, are now material, formal, and conceptual circuits that invariably and constantly cross, giving rise to nodes that structure and define his work production. The organization of these personal circuits is based on different rhythms and timings dating back to early 2002, the year in which the artist began – according to his own words– his practice as an “homo collector”, compiling and storing videos and photographs, images that have become his work supplies for over ten years.

Although Zamora’s working process begins capturing pictures often by photographic means, his production is characterized by his insistence on both conceptual and material possibilities of figurative painting, photography, and graphics. Series, such as, Public Object and Window, to name only two of his best known, have thus been articulated based on snippets of personal histories and memories, urban tours by Europe and Latin-America, and particularly on thorough observation of urban furniture, ruins, and waste lands that exist unseen across the city. Echoing the multiple shapes in which his visual references are being transformed, erased, and sometimes recovered within urban space, the different series developed over these last years by Zamora have been drawing a palimpsest which, layer by layer, fragments and de-structures real landscapes and cities, building imaginary ones. In other words, urban space is the major subject that defines this artist’s work. However, the anonymous and fragmented city is not conceived from big avenues, highlighted places, and panoramic views. But rather, as already mentioned, from what goes unnoticed or is annoying or upsetting within the urban space.

When interpreting Rodrigo Zamora’s work, one of the most attractive characteristics of his art production is the wide range of his visual references
—comprising from debris, garbage bags, trash cans, and high voltage cables to gardens, skies, trees, and foliage—and the visual economy used to approach them. No matter the subject of the series—of these nodes that articulate his personal circuits—Zamora develops parallel investigations ranging from division and squared transposition of the photographic space into a pictorial one (maybe the most recognizable of his visual operations) to the use of various chromatic ranges that have been deriving into a progressive color release over his last works. The above mentioned characteristics are shared, among others, by his series of trees (Botanic Affaire), foliages (Blue Skies), and wastes (Precarious Construction), all of them from the period 2010-11.

However, in spite of Zamora's work heterogeneity—referering to the various themes he works with and multiple materials and procedures used to approach them—it is possible to identify two main work lines in his career, traced in a spiral-shaped journey. The first is his pictorial work, specially characterized through his paintings depicting found objects and landscapes created on a grid. Without any doubt, the origin of these works refer to Alberti’s Window and dates back to the years when the artist lived in London and recorded the swaying trees he saw in the distance through his window using a low-resolution video camera. Some time later, stills of these videos were squared and transferred, square by square, into foldable and unfoldable paintings that recomposed the melancholic scene observed every day by Zamora from his window. On the other hand, the second one is connected to his graphic works and to a progressive transition from figuration to abstraction. Passing from acrylic and oil paintings to Indian ink, watercolor, and hand-cutted paperwork, the artist abstracts from his photographic images lines and shapes that lose all commitment to their model while maintaining a certain degree of figuration. The range of Zamora's bet is in this case wide, ranging from still recognizable high voltage cables from the Blue Sky series (2011, Indian ink on paper) and Noise (2010, hand-cutted paperwork), to space interventions such as White River, and both silent and monochrome works such as Empty and Unnecessary Accumulation (2011).

Last works by Zamora have gradually travelled to silence, to quietness. Maybe this stealth, this almost self-absorption, characterized by absolute material and visual economy, is the announcement of the gestation of new personal circuits, new ways to live and to keep thinking the urban space visually.
A place of confluence

Jorge Opazo
Visual artist and cartoonist
Lives and work in Buenos Aires
(Introductory text for Río blanco solo exhibition at Ups! Art Gallery, Buenos Aires. Subsequently used as an introduction for La sangre en los pies solo exhibition at CE/SUBTE, Montevideo).

In Rodrigo Zamora’s work may aspects of a particular visuality converge which a certain trained eye. It is not difficult to find in his work a graceful merging between painting and drawing—issues of form, colour, value, tone and intensity crossing paths with photographic language—framing, field, focus, plane and capture. Indeed, his work always—or almost always—spins-off from photography. Once it has been divided into a grid and an array of smaller pictures then it becomes illustration. Each module, randomly and separately painted, requires a fair and even concentration of resources. A state of copy. In this sense each part contains the whole in a sort of a composite landscape made up of many mini landscapes. A cityscape—or a studio one—formulated through a previous deconstructive exercise (an astute grid inversion as a replication tool). Therefore Zamora’s work not only speak to us about the figurative power of image but also about it’s own limitations. Each fragment, although being carried out with the rogour of the copy technic, owes helplessly the original. The pieces of the puzzle never end up matching (they are at the verge of doing so... but they don’t). The subtle mismatching effects of this operation, rigorously executed although never as the original model, produces as much uneasiness as it seduces.

The work that entitled this exhibition—Río blanco—results from a commendable attempt to achieve the materialisation of light and in some way summarises Rodrigo’s artistic agenda. That is, artwork as a confluence of fragmented visual memory. Río blanco (White River) is the Mapocho River, a (“not so white”) wide canal that flows across Santiago de Chile.

In this work—the artist says—the intention is to embody the brilliance of the water through the use of small paper pieces. At a certain time of the day the sun dazzles you and the river is transformed into a trail of light. In order to obtain a drawing of this I incremented the contrast of a photo shot however when putting it back together into the wall in white paper over white the contrast seemed to vanished. Eventually the contrast appeared thanks to the projection of shadows of the paper pieces cast between each other and onto the background.

But then, isn’t this a happy confluence that the hazy river shine, embodied into paper, is now casting its shadow not only onto the wall but also through the gallery’s front window.
Like a private investigator pursuing a long lost case, the artist Rodrigo Zamora develops his pictorial research system discarding no means in his naturalistic curiosity and devotion for urban landscapes. Parks and pedestrian routes are more than just privileged settings for his fieldworks, simultaneously operating as material theorems on the reality of roaming the city.

Armed with a camera, the artist recollects materia prima for his pictoric experiments that will later be submitted to meticulous scrutiny in his studio. With the rigour of a laboratory expert he surveys diverse processing technologies (graphic, hand made and digital) for the samples obtained. He analyses how the elements that constitute urban landscapes behave in different situations, temporalities and circumstances. This by subjecting them to multiple and complex experiments that only a mature practitioner of pedestrianism can fully comprehend.

Through exercises of real and imaginary dissection and reconstruction, Zamora methodically examines the insignificant pieces that compose the most innocuous corners of the city. Worthy of an infrarealistic cabinet of curiosities, the outcome charms both, the admirers of mimetic achievements and the devotees of the bizarre. The first amazed by the graceful compositions and the jewellery like accuracy of the objects and the second, taking a closer look, detect the discordance between the squares that make up the landscapes and the strange ensembles of the scale model objects.

The subtle eloquence of the artists work is most present in the tension linking the diverse pieces of his oeuvre. Zamora is adamant in his pictoric reflection on the space between the objects around us, recognizing in the infinite potentialities of those small illegitimate gaps the power of painting.

It seems it all began with the kidnapping of a run over tree. As Zamora states, a large tree fell over after being run over by a transnational soft-drink company truck. The painter could not resist the tempting opportunity and summoned the necessary help to move the rests of the ill-treated specimen to his studio. For months he produced analytical drawings and oil portraits of what was left of the tree, until he could reproduce by heart any angle of the already dried out trunk. After some attempts to pursue in his findings through two-dimensional experiments—cut out canvases and paper-works rearranged in collages—he once again set out to the streets in search of new clues. The research that has kept the painter busy over the last few years may not have begun exactly with this intense coexistence with a tree, but this experience triggered a rigorous
exploratory activity that the artist has developed since. His only guideline being the arbitrary circumstances of city life.

Sometime after the tree incident in a smaller studio/room in London –it is not clear if due to nostalgic impulse or a scientific reminiscence of an unfinished research– he began to portray the treetop window views of his flat in large scale watercolours. The problem of the drastic reduction of his working space was resolved efficiently with a slight methodological adjustment: he began to work with modules, painting little squares that assembled created the final images. The outcome was a series of laconic skyscapes, where London’s trees peered out the bottom edges. Although the artist could not continue collecting physical specimens, his pictorical studies greatly benefited from the admirable economy of production provided by his system, also simplifying significantly issues like transport and safekeeping. His method proved most efficient, delivering unlimited size possibilities: from the table in his tiny room, Zamora produced images of potentially infinite vastness.

Nevertheless, the artist did not content himself with sitting around his room working on its view of overcast skies. Following the tracks left by the postman, his roaming collector impulse was easily aroused and allowed him to continue satisfying his curiosity for urban leftovers. On his fieldtrips his disposition broadened and he continued taking pictures of the urban flora, but also included the unanimated objects of the pedestrian landscape. In the tracking of new clues and their photographic recordings, the artist began what would later turn into a collection of anecdotal objects, made up of diverse specimens of street furniture: litter bins, electric power distribution boxes, lighting poles, plus other objects no longer in use whose function is still a mystery. Each model was submitted to a meticulous observation procedure, including intense studio-photo sessions. Although Zamora had actually begun this exercise in Santiago after his botanic affaire. In a premonitory gesture of memorabilia, he had begun to archive objects that functionally marked the pedestrian territory. This system would later become a method of appropriating and inhabiting foreign cities. His knowledge of such objects exceeds that of an urban expert or a municipal employee, showing a surprising talent to identify any city based only on, for example, the shape, colour and/or size of its litter bins.

This is how the archive of street furniture objects turned into a series of unlimited mnemonic functions indicating the roaming pilgrimage of Zamora. The resulting images are proficient in inciting resourceful –when not outright fake– memories in neophyte spectators, whose unclear recollections contrast with the internal exactness of Zamora’s classifications. We all recognize those objects that look so terribly alike, we swear we have seen them before someplace we are rarely able to pinpoint. The objects portrayed and modelled by the artist evoke the same blurry familiarity as his landscapes, where one city’s street trees are easily mixed up with the trees in the park of another. This mnemonic game is persistently provoked by Zamora in his diverse experimental works. With the objects he used the same system of graphical reduction developed for his big scale landscapes. Although, the insignificant objects are usually portrayed frontally, with highly defined, graphic, detective-like outlines, as if they were
proof of an unknown crime. These objects, whose function mainly involves their ability of disappearing into the urban backdrop, appear in the paintings levitating in the centre of the plane, like saints in popular religious representations, or in the way electronic devices are displayed in shopping catalogues. The portrayed specimens seem disturbed –sitting on their imaginary pedestals– proud and at the same time ashamed, as if they suspected the inadequacy of their privileged position.

Almost in recompense –but also as a provocation– Zamora produces small models of the objects accentuating their diminutive function and the humbleness of their public service. The delicate replicas are placed on real pedestals and arranged as if they were precious pieces of valuable jewellery. The modesty of the material (painted cardboard), the method of production (hand made) and the ordinary subject matter, almost trick us into forgetting that we are observing the partial outcome of a serious long term research. Every detail is a calculated decision: hundreds of pieces of all kind have been classified for further analysis, high-tech graphic operations that contrast strikingly with the fragile aspect of the dainty hand made models.

Each object created by the artist seems shaken by the XVIII century revelation on the qualities of small things: the promise of becoming something else. The tiny fragile materiality of the object savours the potential of infinity. The clear-cut and concise pictorical ideograms, suddenly turn into the unidentifiable image of a blurry memory. We are unable to distinguish if the miniature model’s original was an electric distribution box or a monumental Italian fascist building. At the same time, if we take a closer look at the landscapes we notice the perfect composition is actually full of discordances: one square seems to have been painted very late at night while another hiding in the corner could perfectly have been made by someone else. It is at this point when the strange entity hanging beside the artists’ computer in his studio, doesn’t seem so out of place anymore. This Dantesque-Pop character, dressed in blue jeans and trainers, is made up only of lower limbs. The half-monstrous but also charming being has four legs, two standing normally and the other identical two pointing upwards. The artist explains, apologetically, that actually it is a real image produced by the distortion of a slightly convex glass in a metropolis subway.

When the beautiful objects produced by the stubbornly obsessive practice of this painter find themselves spread out in one space, a strange atmosphere of urban insectarium takes over. As if at any moment they could plot to change places: paintings and graphic works could flip upside down, while objects could slightly shift aside making us trip over them. Zamora uses his precise knowledge of the elements that constitute the depths of the urban to agitate our imagination. Leaving us with the vague sensation of having missed something, his work stirs our curiosity and fascination.
Rodigo Zamora F.
Santiago de Chile, 1970
Fine Arts BA Universidad de Chile

Grants
2017 Residency Program, EAC (Contemporary Art Space), Montevideo
2011 FONDART, National Art and Culture Council
2008 FONDART, National Art and Culture Council
2007 FONDART, National Art and Culture Council
2006 Exchange Residence Program, National Art and Culture Council, Chile and Mexico

Residencies
2019. Tao Hua Tan 5th International Artist Residency, China.
2017. EAC (Contemporary Art Space), Montevideo
2007. Centro de Arte Casa Vecina, México D.F.

Solo Shows
2018 O curso do rio, Na fresta gallery, São Paulo, Brazil.
2017 Formas para mantener un recuerdo presente. Patricia Ready Gallery, Santiago, Chile.
End of Daylight, The Mission Gallery, Chicago, USA.
2014 Clarity & Confusion, Emma Thomas Gallery, Sao Paulo, Brazil.
2012 Acumulación Innesecaria, Patricia Ready Gallery, Santiago, Chile.
2011 Diálogo sordo, Casa Cuadrada Gallery, Bogotá, Colombia.
La sangre en los pies, CE-SUBTE, Montevideo, Uruguay.
Río blanco, Ups! Art Gallery, Buenos Aires, Argentina.
Golpe de gracia, Florencia Loewenthal Gallery, Santiago, Chile.
2008 A42 C34/18, Florencia Loewenthal Gallery, Santiago, Chile.
A Postcard from Santiago, The Kiosk, The Physics Room, Christchurch, New Zealand
Obra completa en 247 volúmenes, Casa Vecina Art Centre, México City, Mexico.
2005 Imágenes reconstituidas, Museum of Contemporary Art, Santiago, Chile.
Prototipo público, H10 Gallery, Valparaíso, Chile.
2004 Objeto público, Goethe Institut, Santiago, Chile.
2000 Árbol, Cal y Canto Gallery, Santiago, Chile.
1999 Fisura, BECH Gallery, Santiago, Chile.
1996 Herida del ojo, Posada del Corregidor Gallery, Santiago, Chile.

Two Person Shows
Museo del Normalismo, Saltillo, Monterrey, México.
2008 Lagunas Mentales, Animal Gallery, Santiago. Con Ignacio Gumucio (Chi)
Collective Exhibitions and Art Fairs

2019  Hefei-Kerume Art Gallery, Hefei, China.
2018  La Deriva del Gesto y la Forma, Parque Cultural de Valparaiso, Chile.  
       Transforma transmuta, Cordas Plataforma de Projetos Culturais, São Paulo, Brazil.
2017  Ch.Aco, Santiago Art Fair, Patricia Ready Gallery, Chile. 
       EAC (Contemporary Art Space), Montevideo, Uruguay.
2016  A Casa Amável, Emma Thomas Gallery, São Paulo, Brazil.  
       ExpoChicago, Chicago Art Fair, The Mission Gallery, USA.
2015  ZonaMACO, Mexico City Art Fair, Patricia Ready Gallery, Mexico.  
       ExpoChicago, Chicago Art Fair, The Mission Gallery, USA.
2014  Arte 12, Sol del Río Gallery, Ciudad de Guatemala, Guatemala. 
       Arquipélagos, ArtRio, Rio de Janeiro Art Fair, Emma Thomas Gallery, Brazil. 
       SPArte, São Paulo Art Fair, Emma Thomas Gallery, Brazil. 
       Select, Casa Cuadrada Gallery, Bogotá, Colombia. 
       Geografías, Sala de Arte CCU, Santiago, Chile.
2013  Mientras tanto, Hangar Nekoe, Santiago, Chile.  
       Intervenciones, Patricia Ready Gallery, Santiago, Chile. 
       Art Lima, Lima Art Fair. Patricia Ready Gallery, Peru.
2012  Suporte Leilão de paredes, Pivó, São Paulo, Brazil.  
       EAC (Contemporary Art Space), Montevideo, Uruguay. 
       EGO, Federico Towphya Gallery, C.C.Recoleta Art Fair, Buenos Aires, Argentina. 
       Art International Bogotá, Casa Cuadrada Gallery, Bogotá, Colombia. 
       Ars Lucis, Sala Plaza Vespucio del MNBA, Santiago, Chile. 
       Vantage Point, The Mission Gallery, Chicago, USA.
2011  Ch.Aco, Santiago Art Fair, Galería Pabellón 4, Chile. 
       Odeon, Bogotá Art Fair, Casa Cuadrada Gallery, Colombia. 
       Cocina Estampa, Bisagra Gallery, Buenos Aires, Argentina.
2010  ArteBa, Buenos Aires Art Fair, Florencia Loewenthal Gallery, Argentina. 
2009  ArteBa, Buenos Aires Art Fair, Florencia Loewenthal Gallery, Argentina. 
       ArtBo, Bogotá Art Fair, Florencia Loewenthal Gallery, Colombia. 
       Sala de Arte CCU, Santiago, Chile.
2006  Multiplication. MAC Museum of Contemporary Art, Santiago, Chile.
2005  SIART Biennial, La Paz, Bolivia. 