

opposition to the regime. Expressing those critical views without attracting the ire of the authorities (which often would have meant their physical disappearance) required great imagination. The members of that generation turned to performance and installation as their key instruments, which allowed them to be forcefully provocative while avoiding reprisals. In that way, Duclos entered the roster of that era's artistic avant-garde, alongside a significant number of other salient figures in today's Chilean art. His work evolved towards the direction of everyday and humanity's conceptual relationship with the world, taking on subjects to which he is exposed in his daily life.

The exhibition under review is an anthology of Duclos' oeuvre, covering the period from 1983 through 2025. It features over seventy artworks—including paintings, installations, videos, and objects—and is organized in five "visual essays," with a chromatic arrangement intended to articulate themes such as death, politics, love, sexuality, and beliefs.

The artist uses symbols, masonic emblems, ancient beliefs, archival systems, and parodies of social media culture to generate a network of correspondences and meanings. His ambition of having the symbolic, the political, the personal, the ritualistic, and the contemporary converge is powerful and laudable. Yet, it also opens the work to tensions and challenges worth noting.

Duclos' exhibition is loaded with cross-references and multiple layers of interpretation. Such symbolic proliferation—diagrams, maps, signs, texts—enriches the experience of anyone willing to stop and decipher it.

Covering Duclos' evolution over several decades, this show sheds light on the continuities, ruptures, and thematic shifts in his work that would not be possible with a more circumscribed selection. Also, its arrangement into visual essays with a chromatic logic helps give a structure to the diversity of artworks. Offering viewers such visual guidance was undoubtedly a good decision.

Duclos's work is not bound by hermeticism; it brings forth a sense of political urgency and of social critique—for example, against the advances of the extreme right—as well as of the personal, the emotional, and the ritual. This tension is one of the show's strongest appeals.

An art exhibition with this level of symbolic density runs the risk of having many of the works appear as "black boxes" to the general public. Those unfamiliar with certain occult, masonic, or ancient codes may find deciphering them exceedingly difficult. In other words, the interpretive demands are high, and the curatorial support doesn't always help overcome this barrier. Ranging over such a vast array of topics—death, politics, sexuality, beliefs, social media, alchemy—can

at times dilute the cohesiveness of the exhibition. Plus, some rooms in the show feel more cohesive than others, resulting in sudden jumps in tone or emphasis.

Many of the works function best when the viewer has some knowledge of art history, occult symbolism, contemporary visual culture, and so on. In that sense, the potency of certain passages is perhaps lost for someone lacking the required background. While the immersive chromatic arrangement is indeed powerful, there may be moments when the physical space clashes with the density of the content. A visually overloaded exhibition space risks saturating the gaze or scattering the viewer's attention.

Such tension is certainly inherent to ambitious exhibitions of this nature, intended to present an artist's evolution over an entire period. In large-scale anthologies, it is common for minor works to feel like padding or like less powerful interludes. Here, some sections feel less potent than others, which can produce abrupt shifts of perceptual intensity for the visitor. While there are curatorial texts, integrating audiences into the meaning of a show of this symbolic abundance and making them one of its constitutive elements demanded additional mediations. Not much public information is available regarding the consistent delivery of such support.

Arturo Duclos is an undoubtedly important figure in the Chilean scene, with a sustained presence in exhibitions in recent years. Some of the latter have been politically polemic in the country, meaning they achieved their goal of publicly confronting opposing thoughts on social facts through the arts.

In conclusion, the show under review is one of the most relevant in Chile this year, precisely because of its ambition and density. It can place centuries of symbolism, traditions, rituals, and contemporary urgencies in dialogue with one another, making visitors think, move, and question.

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ANNEKE MULDER

SÃO PAULO / BRAZIL

Ilê Sartuzi Luisa Strina

In his first solo exhibition at Galeria Luisa Strina, Ilê Sartuzi presented a series of conceptual works, mostly consisting of contract drafts intended for potential buyers to sign. Titled *Contrato* (Contract), the show included the documentation of an agreement between the artist and Luisa Strina, one of Brazil's most respected and long-standing gallerists. The agreement stipulated that Strina was strictly forbidden from entering the exhibition space for the entire duration of the show. Instead, she was permitted to learn only about it indirectly through security cameras that transmitted real-time footage to a monitor installed at her desk, along with photographs, texts, or even rumors and gossip—but never in a direct manner. Like most of the other works included in the exhibition, *Vista/Vista restrita* (View/Restricted View) (2025) employs the format of the contract to prompt a reflection on the power dynamics currently at play within the art system—in this particular case, those that regulate the exchange between artist and gallerist.

In other works by Sartuzi, the focus shifts toward the relationship between artist and collector. Here again, the artist seeks to subvert the established status quo. A striking example in this sense is *Furto* (Theft) (2025), an artwork that consists of an action in which the artist steals something from the collector who purchases the piece. At the moment of

Ilê Sartuzi. A still from *All Fixed, Fast-Frozen*, 2025. Video, 4K, color and sound. 3'13". Courtesy: Ilê Sartuzi



signing, the collector neither knows nor will ever know exactly what the artist will take, or when it will happen, yet remains in a state of anticipation. According to Brazilian legislation, any contract based on a criminal act is considered null and void, and the artist himself acknowledges that –in this instance– the agreement lacks any legal validity. Sartuzi also points out that a contract presupposes, to a great extent, a reciprocal trust between the parties involved, and it is presumably this very pact of trust which serves to crystallize the underlying dynamics of power that interests him the most.

“Conceptual artists are mystics rather than rationalists,” wrote Sol LeWitt in his *Sentences on Conceptual Art* (1968). In the context in which Sartuzi’s work unfolds, while it never fully ventures into the mystical realm, it certainly does not confine itself to a purely rational or detached analysis of the art system, the power dynamics among its various actors, the mechanisms that regulate its functioning, or the processes involved in the valorization of artworks. All of these aspects are addressed in more or less direct ways throughout the exhibition.

Examples include the contracts that foresee the acquisition of a painting which the artist commits to delivering within a period of five years, such as *Aposta (cinco anos)* (Bet [Five Years]) (2025–2030), or only after his death, as in *Aposta (post mortem)* (Bet [Post Mortem]) (2025–?). Yet, in the case of Sartuzi, we can never be entirely certain, to paraphrase Frank Stella, whether “what you see is what you see.” Quite the contrary: it could be said that what truly matters always lies outside the field of vision. The gallerist cannot see the exhibition itself, the collector does not know what will be stolen (or whether it has already been stolen), and the painting being acquired cannot be seen either.

In keeping with this approach, another central interest in Sartuzi’s practice and poetics is the magician’s trick that makes something disappear right before our eyes, even when it is plainly in view. In the video *All Fixed, Fast-Frozen* (2025), for instance, we see the hands of a magician making small spheres of ice vanish and then reappear inside glasses, in a reinterpretation of the classic sleight-of-hand trick. The use of ice, and perhaps even the type of action, which is often performed on the street, evokes the mythical *Bliz-aard Ball Sale* (1983), whereby David Hammons sold snowballs on the streets of New York in the middle of winter. But the most direct reference is probably to another work by Sartuzi himself, not included in this exhibition: *Sleight of Hand* (2024). The piece consisted of the temporary appropriation of a coin belonging to the British Museum, taken by the artist during a guided tour. He left a replica in its place and placed the original in one of the museum’s donation boxes. Some people claim that Sartuzi returned a second replica rather than the original coin. In its correspondence with the artist, the museum itself subtly hints at this doubt. Beyond this, and beyond the broader discussions regarding the legitimacy of an encyclopedic museum with imperial roots such as the British Museum, which formed one of the starting points for the artist’s conception of the action, what seems essential to highlight is how, in Ilê Sartuzi’s work, everything appears to be hidden right in front of our noses. In street magic tricks, often the audience focuses its attention on the movement of the magician’s hands, while someone else slips by unnoticed, stealing wallets, phones, and watches. In much the same way, it is entirely possible that what we are seeing, what the artist induces and seduces us to look at and to question, is, at bottom, nothing more than a trap, a decoy that fulfills the precise function the artist desires: to divert our attention away from what truly matters.

JACOPO CRIVELLI VISCONTI

Antonio Henrique Amaral Casa Triângulo

Walking through the exhibition *Campo de batalha: Antonio Henrique Amaral 90 anos* (Battlefield: Antonio Henrique Amaral 90 Years) at Casa Triângulo, what immediately commanded attention was not a celebratory or retrospective narrative, but a visual field of tensions in a constant state of instability. The selection of over sixty works produced between 1957 and 2021 revolved around a precise axis: the processes of constructing and deconstructing form, sometimes alternating, sometimes simultaneous, that run through the artist’s entire oeuvre. The exhibition revealed how fragmentation, cutting, agglomeration, and shattering are not just formal devices, but structural operations that activate the political, existential, and poetic meanings of the image.

Antonio Henrique Alves Amaral (1935–2021) was a prolific painter, printmaker, and draftsman best known for his series of paintings centered on bananas, created between 1968 and 1975. His diverse oeuvre engaged with contemporary culture, drawing near to Surrealism and Pop Art, but always marked by a singular style shaped largely by strong political and social concerns.

From the earliest sections of the show –dedicated to drawings and prints from the late 1950s and early 1960s– a disturbing visual vocabulary emerged. A bestiary of hybrid figures –part human, part animal, part plant– inhabits the graphic space with twisted, disproportionate bodies subjected to pressure and discomfort. These images do not invoke fantasy as an escape, but establish a persistent unease, as if the very form were suffering. Above all, it is a political tone. Even when apparently static, these figures suggest suppressed movement, torsion, and imminent collapse, signaling an unstable condition that would become a recurring motif in Amaral’s work.

This principle of instability intensifies in the works of the 1960s included in the exhibition, where bodily fragmentation becomes central. Mouths, teeth, tongues, hands, and feet appear severed, multiplied, lined up in rows, or arranged in circles and diagonals. In some pieces,

Antonio Henrique Amaral, *Desenho com corda* (Draw with Rope), 1972. Oil on canvas, 59 x 59 x 150 x 150 cm. Photograph: Everton Salazar. Courtesy: Casa Triângulo.

