



PRESS RELEASE

ISABEL CROXATTO GALERÍA PRESENTS BLANCO UNIVERSAL, SOLO SHOW BY AWARD-WINNING ARTIST CAROLINA MUÑOZ

Isabel Croxatto Galería, contemporary art gallery based in Santiago, presents *Blanco Universal [Universal White]*, solo show by Chilean award-winning artist **Carolina Muñoz** (Santiago, 1985). The exhibition gathers a series of works in oil on canvas, wood, and paper, features curatorial text by artist and academic **César Gabler**, and will open next Wednesday 21 August, running through 25 September.

After a successful participation at **Art Central Hong Kong** with Isabel Croxatto Galería last March, Carolina Muñoz presents *Blanco Universal*, her new series of paintings in which she explores the concepts of “appearing and disappearing” inside the architecture of exhibition spaces –such as an art gallery or a museum– as scenery of a pictorial, performative and surrealistic language, something the artist began in her previous series *Bosque Muerto [Dead Forest]* in 2018.

“The idea of disappearing stems from my own dreams in which I saw myself disappear,” Carolina Muñoz says. “It was a strange sensation because I knew I was looked for and, as a spectator of these dreams, I was looking for myself, too. I like the mystery dreams evoke, where you can’t guess about death or rapture, but rather enter into the undetermined and illogical,” she adds.

Inspired by the essays *Inside the White Cube* by Brian O’Doherty and *The Poetics of Space* by Gaston Bachelard, the artist takes snow as an element that makes the external disappear, confuses roads, drowns noises and covers colour from its “universal whiteness” in an exhibition space which, at the same time, turns out to be immaculate and almost sacred: the “white cube.”

Ms. Muñoz’s paintings propose an exhibition within an exhibition in which the artist not only paints, but also appropriates different languages, such as sculpture, installation, and performance through her characters, who transit between starring and spectator roles.

ISABEL CROXATTO

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About the artist's oeuvre, César Gabler comments in his curatorial text: "Isidore Ducasse (the Comte de Lautréamont in almost every circumstance) gave us one of the most often cited remarks in art history: 'beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella.' Carolina Muñoz's paintings could correspond to this definition that was so dear to past and present surrealists. Perhaps, it would only be necessary a change in the meeting place. Lautréamont's table, with its evident allusion to necrophilia, would leave the morgue for a more luminous place, but maybe just as sinister: the art gallery."

"As she has already shown in her latest works, this young artist has a particular interest in the artistic world and its exhibition spaces, as if there, in the midst of white in all its variations, she could find the best possible scenario for her cultured pop theatre: the chance meeting of Jan Van Eyck and John Krickfalusi in an art gallery," Gabler says.

Human clumsiness is another important factor in *Blanco Universal*, in which the characters' body postures and facial expressions are in a constant confusion state, trying to disappear into the snow and all the variations of white within the universe created by the artist, where all the pieces that compose the exhibition –both in real life and in the fiction of her work– take place.

"When I met Carolina Muñoz's work, I was captivated by the skills of this young artist and the peculiarity of her proposal," gallerist **Isabel Croxatto** says. "There's a strangeness in her work we cannot classify. The complexity of the pictorial languages Carolina uses to create layers and collages on the absurd show a virtuosity that, with a brilliant subtleness, raises questions about certain behaviours and scenarios in the present of contemporary art," Ms Croxatto adds.

Blanco Universal, first solo show by Carolina Muñoz at Isabel Croxatto Galería, gathers 16 large, medium and small format artworks, including pieces in oil on canvas as well as wood and paper. The exhibition is her second individual show after *Fugas. Imaginación no es Fantasía [Fugue. Imagination is not Fantasy]*, presented at Centro Cultural de Las Condes (Santiago) in 2016.

In parallel, Ms Muñoz has taken part in different group shows and art fairs in Chile. Her work has been recognised with the Second Prize at the MAVI/Minera Escondida Young Contemporary Art Award in 2018 after being a finalist six times; and the Second Prize at the Artespacio BBVA Young Artists Award in 2017.



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BLANCO UNIVERSAL | CAROLINA MUÑOZ

Curatorial Text | César Gabler

21 August | 25 September

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Isabel Croxatto Galería, international contemporary art gallery based in Santiago, Chile, opens in 2012 as a space focused on emerging and established artists with national and international recognition.

Its labour is centred in presenting and promoting contemporary art from the south of the world, boosting the work of artists in Chile and abroad, encouraging new ways of art collecting and opening new markets for contemporary art through collaborations with artists, curators, collectors, public and private spaces and platforms. Located in the ground floor of a French-style heritage building at El Golf district, Isabel Croxatto Galería develops an approach for audience creation and the advance of new art collecting based on the concept of “Living with Art”, generating a close space that invites to relate to the works at a personal level.

Besides its annual program of solo exhibitions, Isabel Croxatto Galería organises a series of group shows called *Festín de Arte [Art Feast]*, in which conversation and dialogue occasions between artists, the oeuvre, curators and audience are periodically created. In addition, the gallery constantly takes part in well-known international contemporary art fairs, such as Art Central (Hong Kong), Contemporary Istanbul (Turkey), and Ch.ACO (Chile), among others.

Awarded with the Best Exhibition Prize | Gallery Weekend Santiago 2018

Isabel Croxatto Galería is a member of AGAC, Contemporary Art Galleries Association of Chile, and has the support of SÍSMICA, sector brand for Chilean visual arts, and ProChile.

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Born in Santiago in 1985. Bachelor of Visual Arts by the Pontificia Universidad Católica de Chile, with a diploma in Aesthetics of Photography from the same institution. She has developed her career both in photography and in painting. Carolina has collaborated with editorial projects such as *Sub30* (2014), book that compiled the works of 60 Chilean young artists, and *Ojo Andino Chile* (2015), publication by Luciano Benetton that gathered over 170 art pieces by Chilean artists.



She has participated in national and international competitions, having an outstanding performance in the MAVI/Minera Escondida Young Artists Prize in Santiago, being part of the final selection six times (2012, 2013, 2015, 2016, 2017 and 2018), and earning the Second Prize in 2018. She has been part of the final selection in the 2016 Focus-Abengoa International Painting Prize in Seville, and earned the 2nd place award at the Artespacio Joven BBVA Prize in 2017, in Santiago. Carolina has taken part at the art fairs ArtStgo (2018), Ch.ACO (2018), and FAXXI (2015, 2016, 2017), where she won the GDF Suez Art Contest in 2015; in addition to Ch.ACO (2018) in Santiago, and Art Central Hong Kong (2019) with Isabel Croxatto Galería.

In 2016, Ms Muñoz presented her first solo show, *Fugas. Imaginación no es Fantasía*, at the Centro Cultural Las Condes, in Santiago. She has taken part in group exhibits, including shows at spaces such as the Museo de Arte Moderno in Chiloé, Galería XS and Galería Madhaus in Santiago. *Blanco Universal* is her first solo show with Isabel Croxatto Galería.

Ms Muñoz currently lives and works in Santiago, Chile.

CÉSAR GABLER | BIO

Born in Santiago, Chile, in 1970. Bachelor of Visual Arts by the Pontificia Universidad Católica de Chile with a Major in Painting, and holds a Master's Degree in Visual Arts from the Universidad de Chile.



As an artist, Mr Gabler has exhibited regularly in Chile and abroad since 1999. *La Catedral del Mañana [The Cathedral of Tomorrow]* (Espacio H, 2013), *La Última Ópera Rock [The Last Rock Opera]* (Sala Gasco, 2015), and *Bilis Negra [Black Bile]* (Sala de Arte UC, 2016) stand out among his latest solo shows. In 2018 Mr Gabler was awarded with the first Fundación Actual/MAVI Fellowship, as part of which the artist currently prepares an individual exhibition to be presented at the Museum of Visual Arts of Santiago in 2020.

Since 2011 he has been a columnist for art magazine *La Panera* (Santiago), writing art critique and articles about visuality. In 2015 Mr Gabler published the artist's book *La Catedral del Mañana [The Cathedral of Tomorrow]* (Ferores Editores, Santiago), and conducted the TV programme *¿Los artistas no saben hablar? [Don't Artists Know How to Speak?]* in the art television network ARTV (Santiago).

César Gabler currently is a professor at the Arts Faculty of Universidad Finis Terrae in Santiago.