

Marta Chilindron

Marta Chilindron was born in Buenos Aires, Argentina in 1951, grew up in Montevideo, Uruguay, and has lived in New York since 1969. She received a BFA from the State University of New York in 1980 and studied at the Valdotavo Studio Camnitzer-Porter for two summers in 1977 & 1978.

Her first series of works were paintings that realistically depicted familiar settings: food cooking on her kitchen stove, the stairs of her apartment building, but painted from her own perspective, which for the viewer appears as a drastic foreshortening. Although she didn't paint her face, Chilindron called these works "self-portraits" because they did include whatever body part was integral to the scene, as the tip of her foot and knee going down stairs, and her hands on the steering wheel in another.



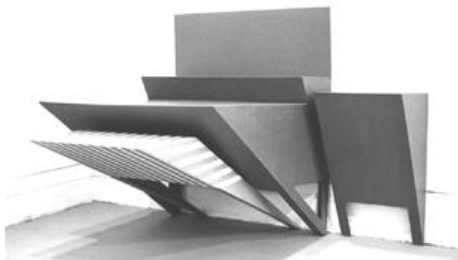
Untitled N°1, 1980, Painted wood chair & table, 37 x 22 x 22 in.



The Door, 1978, Acrylic on canvas 30 x 36 in.

In 1980, continuing with the issues of perspective laid out in her early paintings of self-portraits, Chilindron began to alter and intervene in the shape of basic furniture. To reflect the artist's point of view when sitting at a table she changed the length and angle of the table and chair. Chilindron was applying perspective to real space. In this example, *Untitled Perspective N° 1*, the vanishing point is below ground, centered under the chair, and the furniture legs altered in order to convene at that point. These sculptures not only relate to daily life, interior and intimate, but also to the centrality of the human body and its relation to the surrounding domestic environment.

1983-85 Artist Residency PS1, Long Island City; where she again worked with furniture and perspective in real space. Viewed from the side all the lines in this group of works convene on the line where the wall and the floor meet. Transforming the plane of the floor into a line that implies a sweep of motion, Chilindron squeezed the legs of the furniture against the wall creating a virtual hinge from where the piece shoots out.



Untitled, 1984, Painted wood, 44 x 57 x 48 in.



Untitled, 1985, Mahogany

The artist and writer Ana Tiscornia wrote of them: *Chilindron works in three dimensions in order to construct her “objects-situation,” which in turn, using their physicality allude to the frontiers between two dimensional flatness and three dimensional spatiality. In this border zone it is not known if the objects are growing out of the plane and building themselves up, or if, to the contrary, they move toward the plane folding themselves and disappearing. This ambiguity, while suggesting narrative metaphors, underscores the discursive emphasis placed on the processes.*

Tiscornia also wrote about Chilindron's *feminine universe and of a domestic environment that is again “culturally understood as feminine” and which appears smuggled behind a cold, distanced appearance that is usually the hallowed ground of masculine work.* (Ana Tiscornia. *Regina Silveira, Marta Chilindron and Teresa Serrano: Perverting the “Specific Object,”* Atlántica Revista de las Artes, Las Palmas, 1996, p.164)

Receiving the Pollock-Krasner Foundation grant in 1986 allowed Chilindron to make large wood pieces, *Opus I*, 1987, for the campus of Queensborough College in Bayside, N.Y. (now destroyed), was made with 14 foot lengths of wood 2x4s and plywood sheets.

1986 Commissioned by New York State to build a site specific sculpture for the new CUNY campus at York College, Jamaica, N.Y.



Ria Roerdink & Chilindron at *Opus I* site



Opus I, 1987, Wood, 14 x 15 x 15 feet



Opus II, 1987, Wood

Attended Julio Alpuy's drawing classes in his Soho, New York studio.

In the 1990s Chilindron worked in collaboration with the Argentine conceptual artist Eduardo Costa. In 1992, their project “Touched by Light,” received considerable attention. They projected the image of a hand onto the façades of Manhattan buildings from a moving truck, and as they drove through the streets the engaged public saluted the giant hand as it changed colors.

In her review for Art Nexus magazine, Berta Sichel recalled that while the riots in Los Angeles were raging, New York residents were surprised to see the gigantic hand, and that it was interpreted as a symbolic message about the human need for care. “*Touched by Light*” was an event in the tradition of the street works which flourished in New York in the 1970s, and in which Chilindron and Costa played a major role. But in this era of advanced technology, the artists this time used the new media, projecting a “slide” measuring 10m x 7m onto the buildings, thus reaching a massive audience... (Berta Sichel, *Touched by Light*, Art Nexus magazine, 1992.)

Chilindron and Costa were invited to participate in The Art Mall exhibition at the New Museum, New York City.

In 1993 she showed at Fairfield University Gallery in Connecticut.

1994 Traveled to Rio de Janeiro with Costa to present two multimedia exhibitions titled “Talking Paintings” and “Dreams,” at the IBEU (Brazil-United States Institute). “Talking Paintings” was a series of assemblages of glossy fashion magazine pages laminated onto a grid, each equipped with a soundtrack that spoke to the viewer, or dialogued with an adjoining piece. One of the panels, “I love to look at myself,” had a mirror of the same size, reflecting it. The installation for the exhibition titled “Dreams,” consisted of several beds each with a different painting hanging above it. These images culled from magazines, demonstrated how the media is programmed to reach our subconscious and our dreams. The public was invited to lie down on the beds to view the works suspended overhead.



I love to look at myself, 1994, IBEU, Rio de Janeiro, installation



Dreams, 1994, IBEU, Rio de Janeiro, sketch for installation

Chilindron and Costa traveled to Chile to participate in *Cuerpos Pintados* (Painted Bodies), a project of the Chilean photographer Roberto Edwards. He invited artists from Latin America and other parts of the world to paint nude bodies. The resulting art works were photographed by Edwards. Instead of painting the model's body, Chilindron and Costa decided to clothe her with garments made of acrylic paint. The photos of models wearing the “paint garments” were included in “Sinopsis II”, a book published by the *Cuerpos Pintados* Workshop in 2003.



Cuerpos pintados, 1994, Acrylic painted garments



Apple-Banana, 1994
Photograph



Pear-Banana, 1994
Photograph

In a series of photographs done in 1994, Chilindron documented her research to find out whether different shapes could fuse into the other's space. She worked with real fruit, combining for example a banana and an apple, to create new kinds of fruit. These images confound our perception of known things.

In 1995 Chilindron was invited to participate in *65 Years of Constructivist Wood, 1930-1995*, a group exhibition at Cecilia de Torres Ltd. where she installed a grouping of forms representative of objects found in a room in any home. But this *furniture* was stripped of embellishment, painted a stark matte grey, and elongated and foreshortened. The pieces were shown flat on the gallery floor.



Untitled, N°10, 1985 - 1995, Installation at Cecilia de Torres, Ltd. exhibition: 65 years of Constructivist Wood.

For *Dimensions* in 1997, a solo exhibition at Cecilia de Torres, Ltd. Chilindron further explored the treatment of domestic environments, compressing the depth of a large cluster of stylized shapes of a table, a chair, sideboard, and leaving the other dimensions, height and width, untouched. Mónica Amor in her review of the show for the magazine *Art Nexus*, (Nº 25, July-September 1997), described Chilindron as a “spatial trickster, she undermines the certainty of the three dimensionality of objects upon which architecture and furniture are predicated and aims to experiment beyond the functional requirement. .. Hers is a project located at the border between imagination and “reality,” between perception and conception. So these pieces remind us in a certain way, of a “poetics of space.”



Dimensions, 1997 exhibition at Cecilia de Torres, Ltd., New York



Untitled N° 114, 1998
Four Artists: Constructivist Roots
exhibition, 1998 at Cecilia de Torres, Ltd., New York.

In 1998, Chilindron began making collapsible sculpture, № 114, shown in *Four Artists: Constructivist Roots*, at Cecilia de Torres Ltd, consists of a table and chair cut out of white Gator-board. As it is opened, the table and chair materialize in three dimensions; when closed flat, it becomes a large square abstract composition. This was her first use of hinges to allow movement, and that enabled the viewer to see its consecutive shapes in various stages as the piece unfolded. In a review of the exhibition, Robert C. Morgan wrote of № 114: *It is a purist work, that is, a highly refined form of constructivism. It carries the lightness of a De Stijl painting, but without all the sturm und drang... Chilindron serves us a more stark version of reality, a Neo-Platonic exegesis that circumscribes the everyday world, yet is firmly entrenched within it. Her work distills the everyday hard edge, domestic environment into a vision of simplicity and ecstatic delight.* Robert C. Morgan, Review magazine, June 15, 1998

1999 Made a large site specific installation titled *Cinema Kinesis* (after the Greek word for motion), for the Museo del Barrio in New York, for their program *Contemporánea 1999*. Three rows of movie theatre seats and an 11x16 foot screen were built of aluminum girders and covered in grey PVC. Linked together and motor powered, the rows of chairs and the screen lowered into a flat plane and then rose again as one, to the vertical position of 90°, only to reverse and in continuous motion slowly recede to the floor.

Robert C. Morgan wrote: *Cinema Kinesis explores the relationship of Minimal art to the projection of a narrative and in a wider sense, Chilindron's work relates to how we see cinema, an art form that may or may not be narrative and is rarely predictable. By being pulled into the clutches of cinematic illusion, as it is being represented on the screen one may easily loose contact with the reality that is outside the frame. In an era where we as viewers are so completely inundated by images, it would seem that Chilindron's Cinema Kinesis is, in actuality, making us aware of what happens when we no longer want to see what is occurring in the tactile physical world.* Robert C. Morgan, Review magazine, June 15, 1999.

In 2000 starts working with transparent and then colored acrylics. For Chilindron adding transparency as a new element, allowed her to get closer to her original idea of a piece, as each shape can be seen through. These new works were first seen in a solo show at Dot Galerie in Geneva, Switzerland in 2001. La Ville de Genève (Geneva's Municipality), purchased "Table and Chair," from the exhibition. Several pieces then traveled to Holland for a show at Kapel Central, Nijmegen, Netherlands. Was awarded a Joan Mitchell Foundation grant.



Dot Galerie 2001 exhibition, Geneva, Switzerland

2001 Received Anonymous Was A Woman Award.

2002 Participated in “Reactions” a group exhibition organized by Exit Art in New York. As a memorial to 9/11, Chilindron etched the downtown New York skyline onto a clear vinyl sheet but cut out the void of the disappeared Twin Towers.

2003 Chilindron was awarded a Civitella Ranieri Artist Residency in Umbria, Italy. There from her observations of nature she began a series of self-standing hinged acrylic sculptures.

In 2004 Chilindron was invited by curator José Roca to participate in “Up and Coming,” with Eduardo Costa, a project titled “Psychogeometries” for ARCO, the Madrid art fair. Walter Robinson writing for Art Net reported: *As a whole, the two artist [Chilindron and Costa] booth was an exemplum of Latin American geometric abstraction.*

An exhibition of *New Work* at Cecilia de Torres, Ltd. featured transparent color works and maquettes of a new series of forms. The Blanton Museum of Art acquired *Fibonacci Triangle*, 2004.



Recent Works, 2004, exhibition at Cecilia de Torres, Ltd., New York



Psychogeometries
installation, 2004, at Arco, Madrid Spain

2006 Traveled to Doha, invited to show her work at the Virginia Commonwealth University School of the Arts in Qatar. The exhibit featured work that dealt with real and mental space and the way in which our minds process experience.

Sites of Latin American Abstraction, CIFO (Ella Fontanals-Cisneros Collection), Miami, Florida; curated by Juan Ledezma, an exhibition of 70 collected works by modern Latin American masters (Cruz-Diez, Ferrari, Gego, Oiticica, Otero, Paternosto, Soto, etc.), that has since travelled internationally. CIFO acquired *Black Triangle*, 2005.

In a two-artist exhibition *Sculpture in Four Dimensions*, Amelie A. Wallace Gallery at SUNY, Old Westbury, New York, Chilindron showed three large pieces, *Pyramid 48-Green*, *Cube 48-Blue*, both made of twin-wall polycarbonate, and *Yellow Circle*, 2004.

Jonathan Goodman wrote: “*Cube 48-Blue*, 2006, is composed of 76 48 x 48 inch panels, which expand to a length of 304 feet if displayed sequentially in a line; if folded down, the panels create a cube 48 in. in all dimensions. Inevitably the piece turns on itself because gallery spaces cannot contain it. In this show, the blue synthetic squares, translucent and capturing light, were folded in some places like an accordion to conform to the dimensions of the space.



Pyramid, 2006, Sculpture in Four Dimensions, exhibition at SUNY, Old Westbury, New York



Blue Cube, 2006, Sculpture in Four Dimensions, exhibition at SUNY, Old Westbury, New York

Pyramid 48-Green consists of 17 sets of three equilateral triangles, ranging in size from 12 to 48 inches. The triangles close into a pyramid, structured so that they can be configured into tighter and tighter versions of the same form. The work can also function as a leveled polyhedron, with all the triangles lying flat. *Pyramid 48-Green*, structurally the most complicated of Chilindron's three pieces demonstrates her unusual ingenuity and stylistic flair. The sea green material is inviting as is the work's susceptibility to change." (Sculpture magazine, June 2007, Vol. 26, № 5)

2007 Traveled to Athens, Greece to collaborate in *Shoot* a project by the Swiss artist & photographer Anne Laure Oberson.

Awarded the Excellency in Art Award by the Alumni Association of the State University of New York.

2008 traveled to Rio de Janeiro for a solo exhibition at the Laura Marsiaj Arte Contemporânea Gallery.

Invited by the Point of Contact Gallery in Syracuse, New York to create a work for an Homage exhibition to Jorge Luis Borges' poem *El Golem*, Chilindron made a black acrylic figure that spread its arms and lifted its head as it rose from a bent position to its full 6-foot height.

2010 Solo exhibition at Alejandra von Hartz Gallery in Miami.



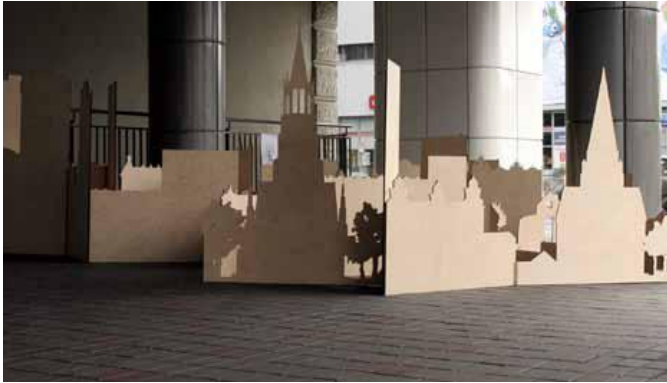
Golem at Point of Contact Gallery, 2008, Borges Homage exhibition, Syracuse, New York



2010 Installation at Alejandra von Hartz Gallery, Miami, Florida

Chilindron was invited to present a project at the Fokus Lodz Biennale organized by the Museum of the City of Lodz, in Poland, entitled "From Liberty Square to Independence Square." The works created in situ by the invited artists were exhibited along Piotrkowska Street, the town's historic main thoroughfare.

Chilindron's described her project for Focus Lodz 2010, *I decided to take Piotrkowska Street, the stage of the biennale, as my subject and make it portable. I used the Lodz skyline as a focal point, in order to reveal through its exquisite architecture, its extraordinary mixed heritage, and cultural diversity. I arrived at this idea because of my continuous interest in the contrast between perception and actual experience. I folded Piotrkowska Street block by block allowing for an endless re-arrangement of its geography and history.*



Piotrkowska Street, 2010, Installation, at Focus Lodz Biennale, Poland



Marta Chilindron in her studio, working on Piotrkowska street project for Focus Lodz Biennale

2011 Chilindron spoke at El Museo del Barrio with curator Deborah Cullen and artist Vargas-Suarez, on the intersection of math, science, and the visual arts.

Chilindron's "Nature Geometries" *Fire* and *Water* are realized in floor-scale size for her exhibition at Cecilia de Torres, Ltd.



2011 Installation at Cecilia de Torres, Ltd., New York

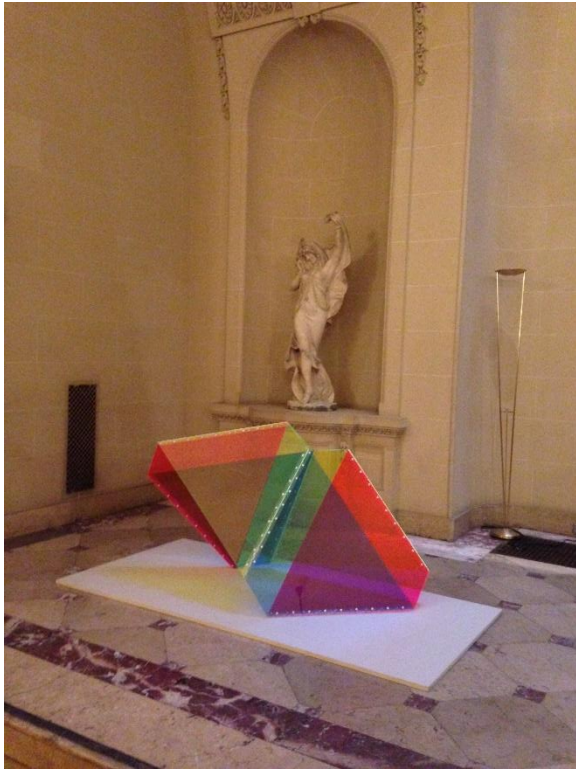


Installation view of *Cube 48 Orange* at the Encounters sector, Art Basel Hong Kong, 2014.

2014 Selected to show *Cube 48 Orange* at the Encounters sector during Art Basel Hong Kong. Spanning 60 square meters of exhibition space, the sculpture hinges together like an accordion that when folded and closed forms a perfect cube. Visitors can unfold the cube, transforming the piece from its original, stable geometric form into a labyrinthine space.

She has a solo exhibition at The Institute of Fine Arts, New York University, The Great Hall Exhibition, entitled EXPAND//FOLD//COLLAPSE//, *Sculptures by Marta Chilindron*. Co-curated by Susanna V. Temkin and Katharine J. Wright, this exhibition played upon the contrasting

aesthetic styles of the artist's minimal work and the decorated interior to draw forth dialogues on their shared considerations: construction, proportionality and visitor interaction.



Installation views of *Mobius*, 2013 and *Green Pyramid*, 2006 at The Institute of Fine Arts, The Great Hall, New York University.

2015 She is invited to participate at Henrique Faria Gallery in New York for the group exhibition entitled *Folding: Line, Space & Body, Latin American Women Artists Working Around Abstraction*, where she showcases *27 Triangles*.



Installation view of *27 Triangles* at Henrique Faria Gallery, New York, 2015



Installation view of *Sliding Painting* (2015) at Alejandra von Hartz Gallery, Miami, 2015.

Her December 2015 Solo exhibition at Alejandra von Hartz Gallery, during Art Basel Miami Beach, featured new works, including her never seen *Sliding Painting*. She continues to create new work in her Uptown, New York, studio.