

catarojas catalinarojias





Catalina Rojas has redefined the concept of art. By intervening in urban places, the artist questions and puts pressure on the classic supports in search of a new place for expression. From her beginnings, Catalina has been continuously exploring new forms of expression, with the hopes of changing the traditional support of pictorial work from the canvas to large natural and urban places.

Through the “mural of light”, a term she herself coined, she proposes a new form of creating art, going beyond the easel painting in a magical act that transports the viewer to another dimension. The mural of light allows viewers to witness large artistic creations, projected in different public places that give them a distinct and spiritual plastic worth, as if the city and contemporary surroundings were the caves of yesterday.



Chile in Santiago. Between 2001 and 2004 she studied for her visual arts degree with a mention in painting at the Universidad Finis Terrae in Santiago, where she studied under Bororo at the drawing faculty. In 2006 she became a tutorial professor at the drawing chair imparted by Valentina Cruz at the Universidad Finis Terrae in Santiago.

Between 2008 and 2009 she lived in Michigan, Detroit, U.S.A., where she presented her works at the Expressiones Cultural Center in New London as well as at the I-Park artist enclave, where she was invited to hold a residence in order for her to develop a project for the intervention of the landscape —lakes and forests— with her paintings and drawings. She also executed an installation at the Tres Onas forest, on a ninety-meter tall araucaria tree extended on the bottom of a hill. All these works were prepared for the 2009 Environmental Arts Biennale.

In early 2011 Catalina Rojas inaugurated the Art of Light Museum, consisting of a nocturnal open-air gallery on the shore of the Mapocho river, thus turning it in the only river illuminated with paintings and drawings in the world. Over ten millions people have visited it.



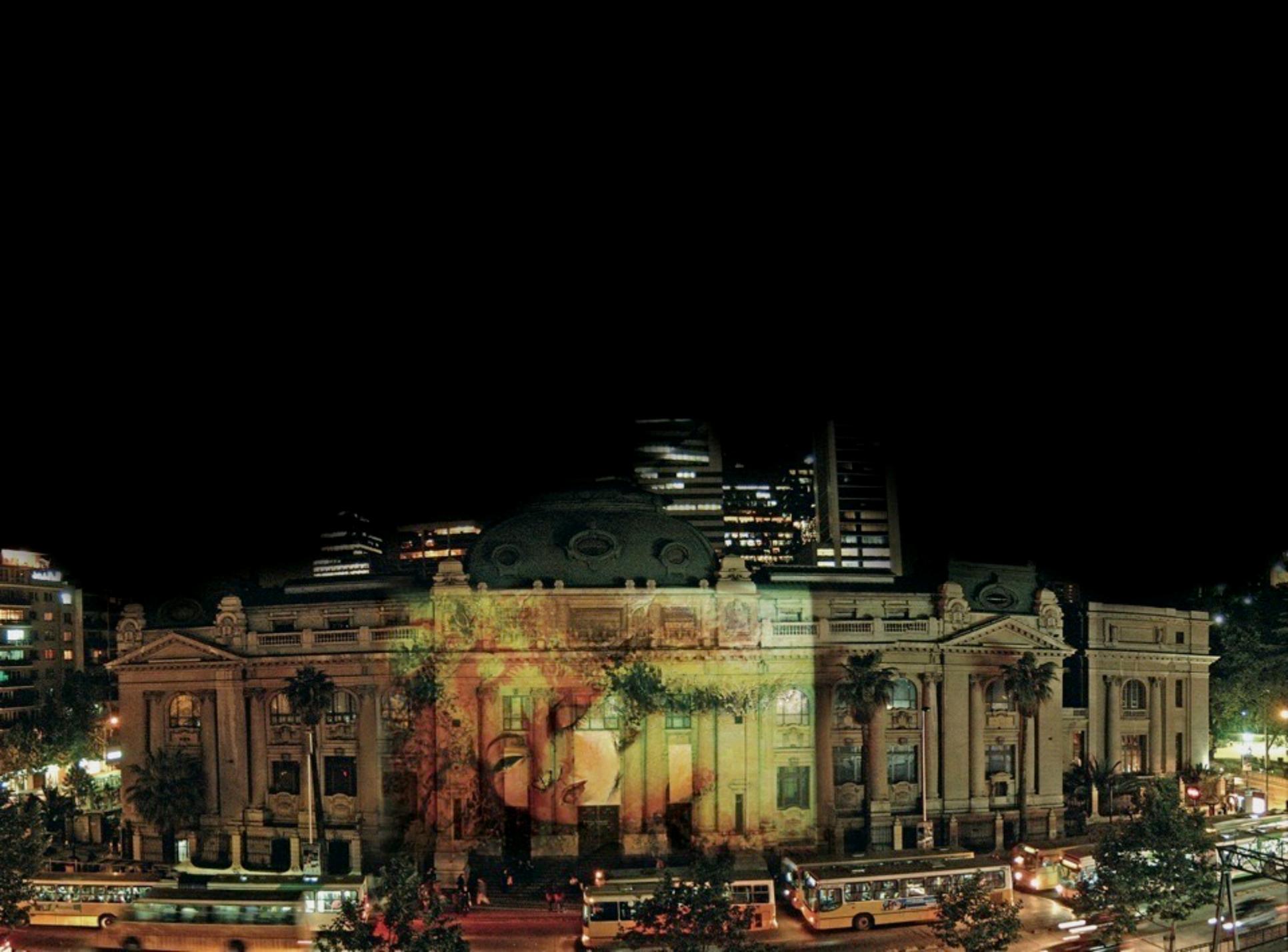
“Chile a la luz” for the celebration of the Bicentennial of the Republic, in addition his search based on experimenting with full freedom your inner world playing to discover different supports, it goes through different means of expression, going from spontaneous drawing, to vivacious paintings of small and large formats, until you reach particular sculptures. As Mario Toral states, “his vision flies beyond the easel box”. Catalina has participated in various exhibitions both in Chile and abroad, United States Environmental Arts Biennale 2009, North Korea Plas 2017, Arab Emirates: Art Dubai 2019, Francia: Carruzel du Louvre Paris 2018, España: Centro Cultural Ateneo Madrid 2017, Argentina: Buenos Aires Biennial 2018 and Inglaterra: Londres Herrick Gallery 2019. He has made a series of sculptures, among them the creation of the Pulsar Prize sculpture (prize for Chilean music), previously known as the Altazor awards. He has made a series of sculptures, among them the creation of the Pulsar Prize sculpture (prize for Chilean music), previously known as the Altazor awards.



This muralism of light turns into a symbolic gesture through the projection of paintings and drawings on walls, city buildings and natural supports, the interaction of sounds and music. The supports, in this case, walls, seen so often, go on to become something new when receiving the projections, which due to its shapes and textures create at times an aesthetic of its own. All of these elements give shape to an intervention of high emotiveness, conformed by spectators, the work, the support, architecture and location.

muralism of light



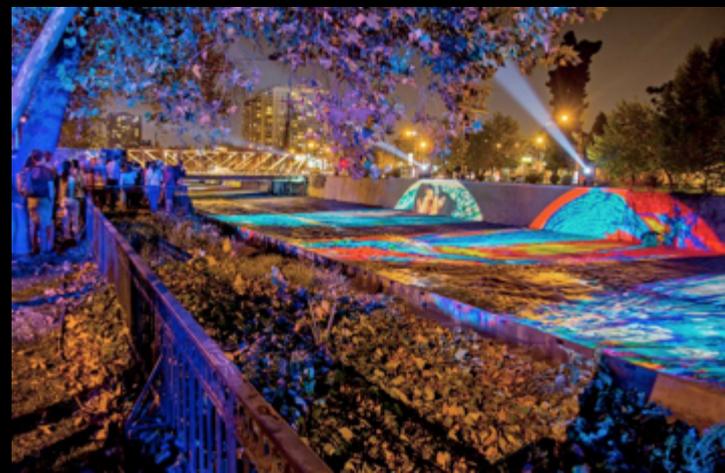
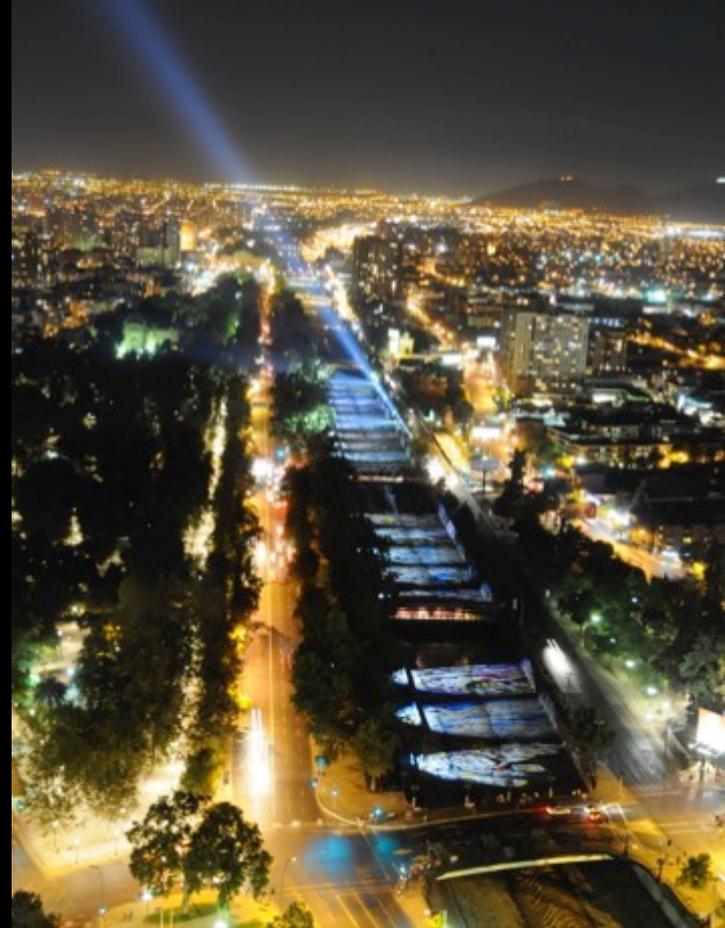


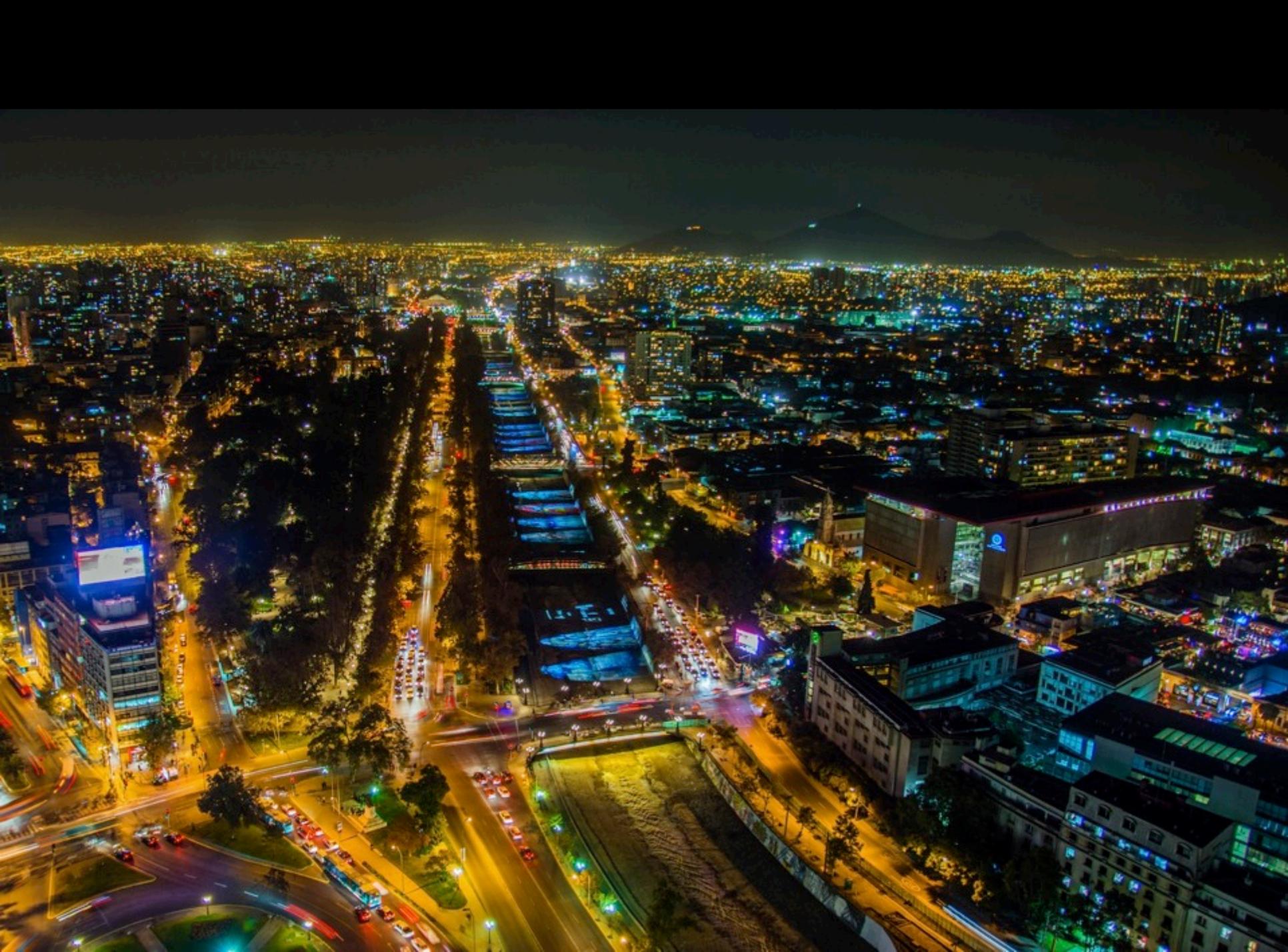


Art of Light Museum

With the presence of president of Chile, Sebastian Piñera and over seven thousand attendees, the Art of Light Museum was inaugurated.

Art of Light Museum



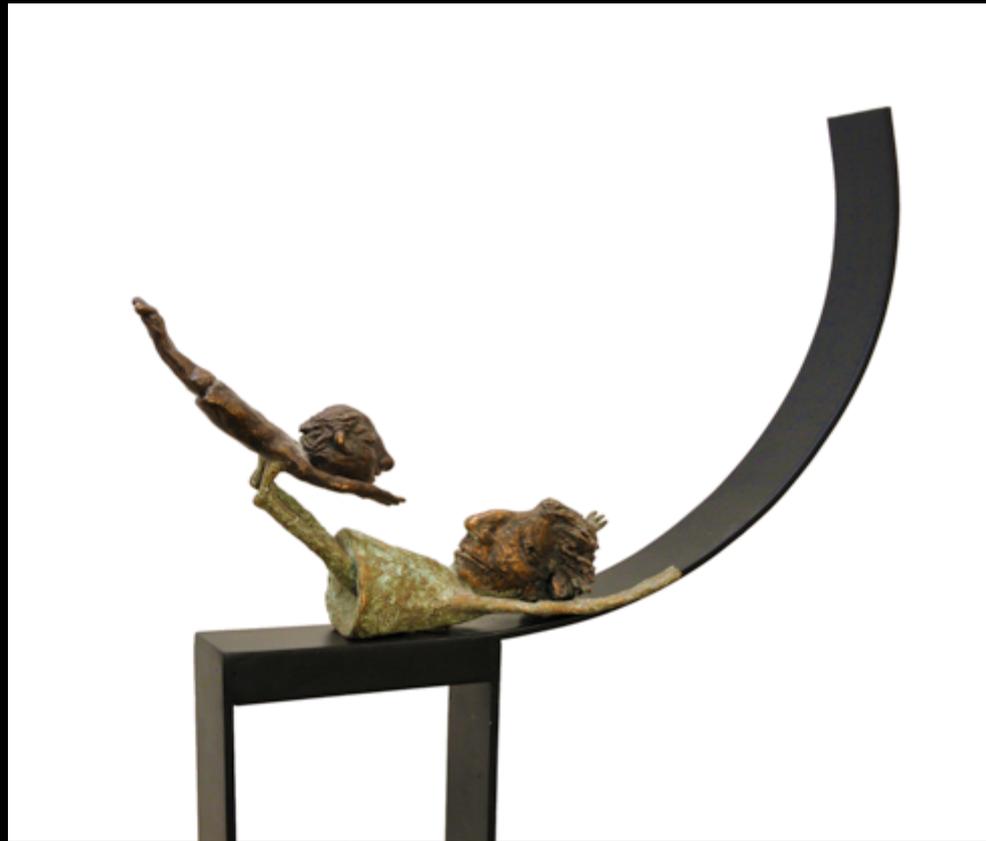




The sculpture created for the Pulsar prize to the Music, was designed under the concept of the applause and the energy shock



sculptures







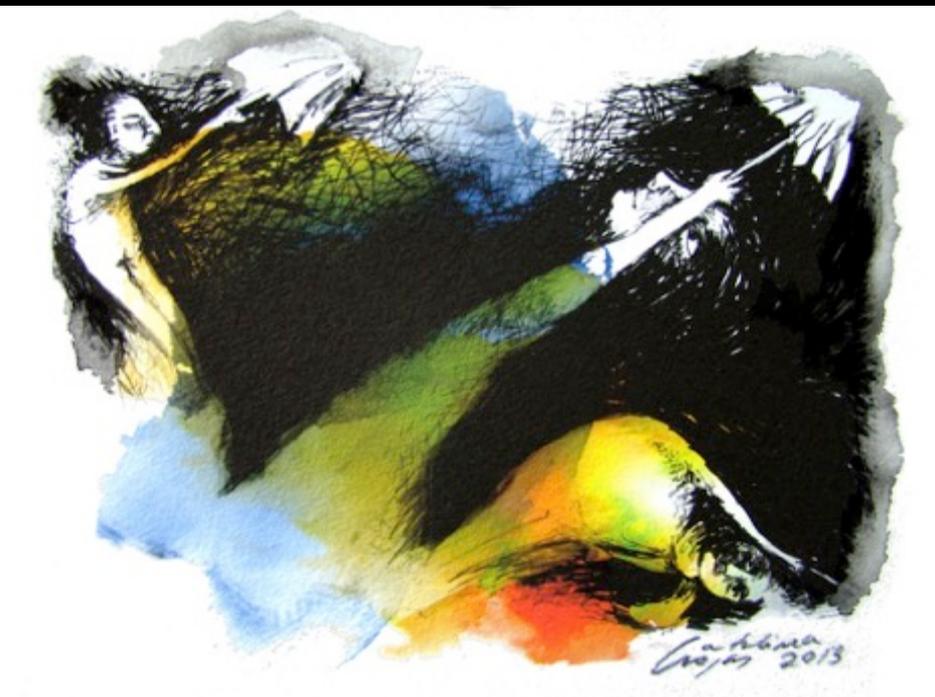


drawings

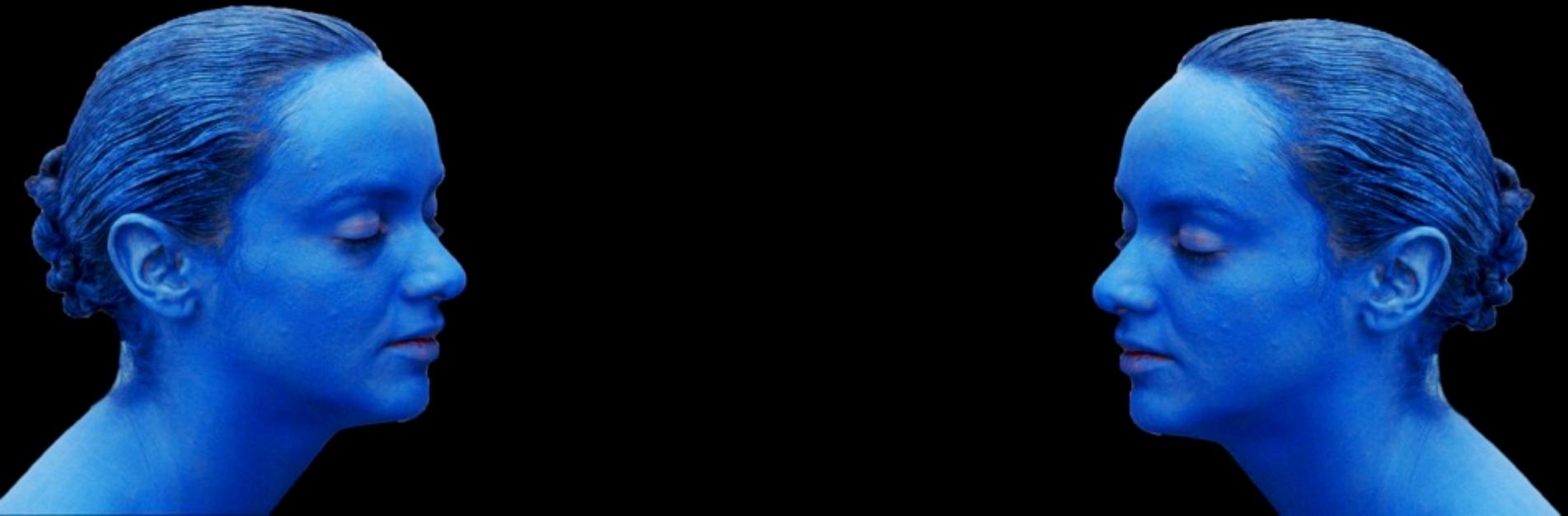




watercolor

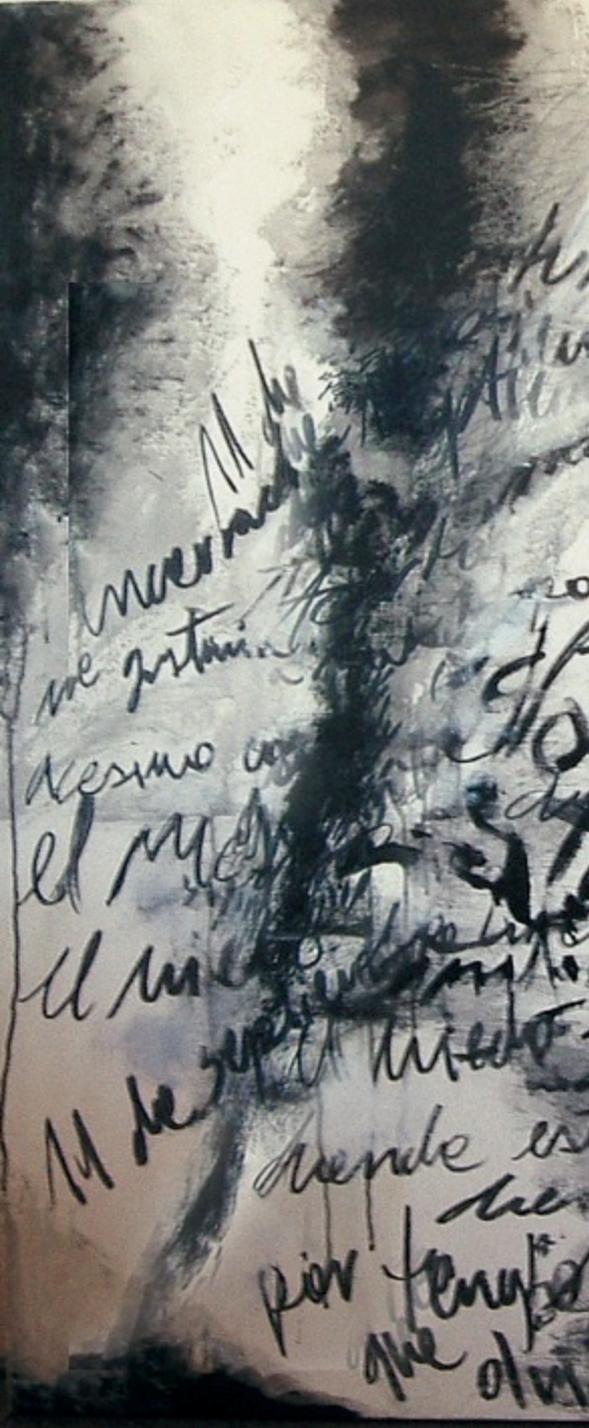


Painted bodies









paintings









Stalins
20/07



me muerdan
me pistan

Resumo
el me
U me

M de

una
estimo
pero que
los pajaros cobram
el tiempo
como un
sección

de donde estoy
de donde
por siempre

M. repentinamente
medo

huido
le vit



"FISHERMAN OF DREAMS"
Acrylic on canvas
100x100 cms.



UMBRELLAS
Acrylic on canvas
100x100 cms.



OFFICE WORKER
Acrylic on canvas
100x100 cms.

PLAS2017
Plastic And
Contemporary
Art Show
Hyo Gallery

Seúl

International Art Latin
America and Spain The
Athenaeum Madrid Spain
2017



Madrid

Art
Dubái
2018



Dubái

Art
Shopping
Le Carrousel
du Louvre
2017



París

IV Biennial International Of
Art Contemporary From
Argentina BuenosAires,
SALON CHILE 2018



Argentina

Jemer Art Toy Jet
125 artistas nacionales
e internacionales
México Puebla
2018



México

First Festival International of light

350,000 people enjoyed Filusa 2018, it moved and moved, it was 3 nights of art and culture for our country.



FILUSA Chile



The English Channel

DEL 11 AL 17 DE FEBRERO DE 2019



EXPOSICIÓN COLECTIVA DE
ARTE CONTEMPORÁNEO EN
HERRICK GALLERY. LONDRES

LONDRES MADRID

2009

“Her proposal at I-Park consists of realizing the various interactions with the natural medium and the artistic community. The objective is to invade the space in a positive way during her stay at this special and singular location”.
Environmental Art Biennale, I-Park, East Haddam, Connecticut, U.S.A., 2009



I - Park INTERACTIONS WITH NATURE



Murals of Light
I-Park Forest

United States



September 2009, "Environmental Art Biennale" at the I-Park artist enclave where she was invited to hold a residency in order to develop a project for intervening the local landscape through muralism of light: lakes and forests, with her paintings and drawings; besides the life size installation at the Tres Onas forest and a ninety meter tall araucaria extended on the bottom of a hill, East Haddam, Connecticut, U.S.A. Land Art



September 2009, "Cinta transpostadora (Conveyor belt)", Expressiones Cultural Center, New London, Connecticut, U.S.A.





Publications of the artistic work of Catalina Rojas

“As she worked on various projects, Rojas had conceptualized an innovative idea: a Chile in Light. Rojas had been searching for a way of ‘making a connection’, a sense of belonging among the inhabitants and the city, creating a unique point of attraction for residents and tourists, which also would give the people of Santiago and its authorities a sense of pride.” Gibran Haq, NY Arts Magazine, 2011

“Her work, besides its plastic value, is a spiritual delivery, an illustrated poem, gigantic, that passive, and positively invades a society altered by many things”. Bororo, painter, Santiago, Chile, 2004



“The luminous universe of Catalina Rojas. She is short of returning to Chile after a year living in the U.S, to where she managed to take her renown light murals, which impacted the local audience with the magic of the Chilean landscape”. Mireya Díaz Soto, journalist, Vivienda y Decoración magazine, September 2009

“Through a project that is unique on a worldwide level, the artist plans to illuminate the Mapocho river, restating the use of public spaces and refreshing out forgotten relationship with the nature of the capital city”. Leone Schilling, journalist, Arte Al Límite magazine, December 2009



“When the day of the event arrived I was surprised by the attendance. At a guess, there were some one thousand people waiting to enter the exhibition. Before inaugurating an exhibition of muralism of light executed by Catalina Rojas, being the ideal preamble in order to get everyone in the setting... It was a reunion of spectators of an unusual magnitude”. Aniria Mariella Nava Ponce, Tampico Cultural, Mexico

“Her proposal at I-Park consists of realizing the various interactions with the natural medium and the artistic community. The objective is to invade the space in a positive way during her stay at this special and singular location”. Environmental Art Biennale, I-Park, East Haddam, Connecticut, U.S.A., 2009



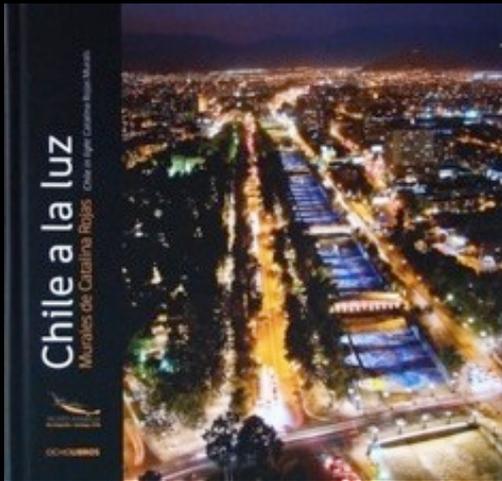
“Chile in Light is an ideal space to revitalize a connection **with** its inhabitants, but a connection, from my perspective, more spiritual and that only art can provide. The river covers many communes, rich and poor. It connects the city through true cement built channels”. D+A magazine, No 20, 2011

“(Catalina Rojas) has developed a career around art and her imprint has been to replace the canvas for urban spaces. Today it was the turn for the Mapocho river to be its support. She is the sole current creator that has dared to play with the Mapocho”. Ignacia Parra Salazar, journalist, BC magazine, March 2011

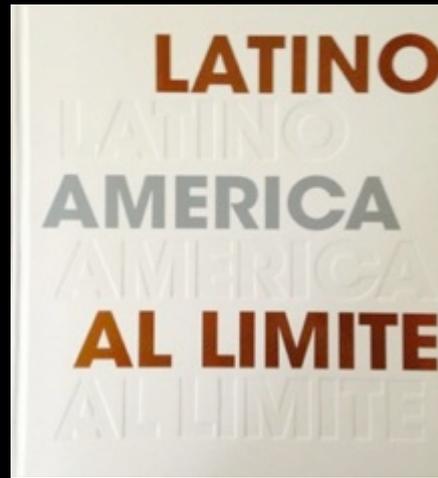


“Before introducing the work of Catalina Rojas, it is necessary to say that her work linked to lighting is unprecedented in our country. Perhaps a few lucky ones had the opportunity to watch how a new work based on the issue of global warming was presented in Santiago as part of the fourteenth national science and technology week, performing a circuit of projections of muralism of light. The lights went out on the Alameda Bernardo O’Higgins avenue, and on the main building of the Universidad de Chile, The Bancoestado bank next to the Palacio de La Moneda government palace, and the Plaza de Armas square, on the façade of the municipality and the National Historical Museum were used as support of her work”. Sofía de la Barra, D+A magazine, issue No. 10, 2008

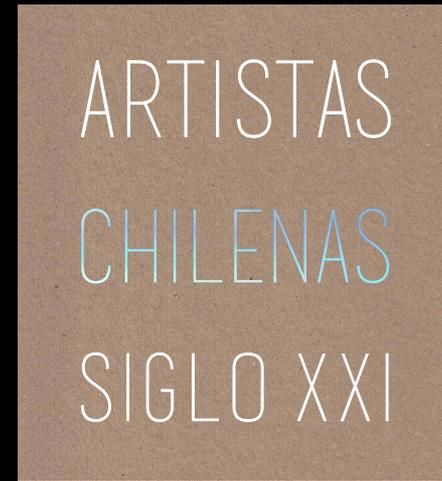
“Catalina Rojas has been invited to exhibit her most recent works, Chile in Light and Conveyor belt during her stay in the U.S. These works illustrate keen observations and impressions on particular moments of her nation. The works will be presented at the Expressiones Cultural Center in New London, the Lyman Allyn Art Museum and I-Park, an enclave for prestigious artists in East Haddam, Connecticut, where she has been invited to undertake an artist’s residence. Expressions Cultural Center, New London, U.S.A.



“Chile in Light” by Catalina Rojas (2011). Published and distributed by Editorial Ocho Libros.



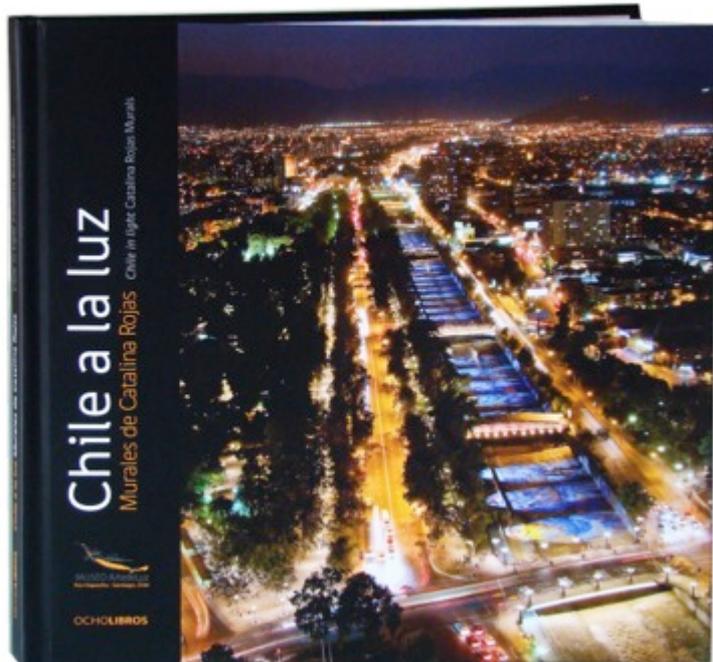
Reference to Art of Light Museum and the work of Catalina Rojas in “Latino América Al Limite” (2016). Published and distributed by Editorial Arte Al Límite.



Reference to Art of Light Museum and the work of Catalina Rojas in “Artistas Chilenas Siglo XXI” (2016). Published and distributed by Editorial Arte Al Límite.



Editorial





NY Arts Magazine: an article about the Art of Light Museum in Santiago de Chile.

CATALINA ROJAS, CHILE IN LIGHT

Gibran Haq, Paulina Tala

Chile a la Luz (Chile in Light) is the project that has brought worldwide attention to multifaceted Chilean artist, Catalina Rojas. Well known in her native Chile, Rojas is most famous for her prolific representation of Chilean cultural heritage and landscapes through different artistic channels and techniques. Her art is a part of the day-to-day of Santiago, Chile's capital. Some

of her pieces decorate subway stations or even the Plaza de Armas de Santiago—the center from which the city was founded in 1540.

But while working on several projects, Rojas had been conceptualizing a groundbreaking idea: *Chile a la Luz*. Rojas had been searching for a way to, “cause a connection, a sense of belonging between the residents and the city, creating a unique new point of attraction for residents and tourists which would also give a sense of pride to the people of Santiago and its authorities.”

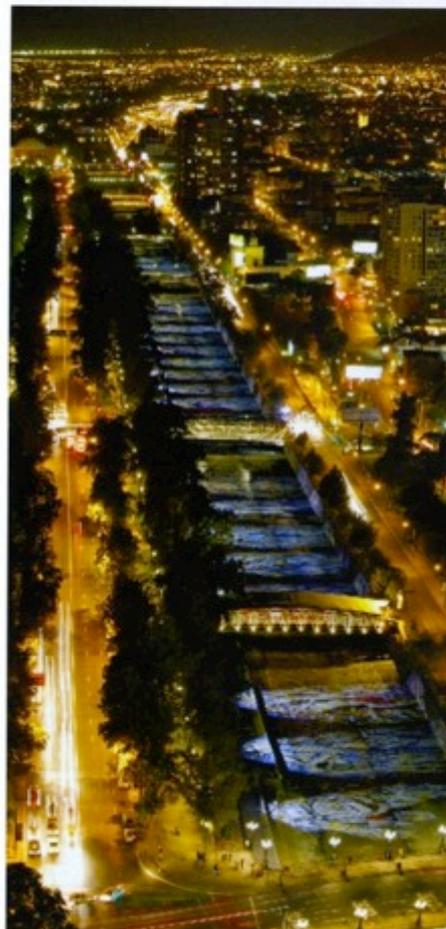
The stream of the Mapocho River—which crosses Santiago—became the host for Rojas’ idea. The river is now illuminated at nighttime with a huge palette of colors being projected on the river’s stream between the Pio Nono and Patronato bridges in one of the most iconic and beautiful places in Santiago. The visual spectacle consists of 26 spotlights located on the south bank of the river projecting 106 drawings, all of them designed by the Chilean artist. The spectacle aims to summarize the most important moments in the history of Chile, while rescuing the country’s richness and beauties among other ideas.

“It seeks to create a playful relationship between the mural and the public, allowing people to watch and observe their cultural history and discover a neglected urban landscape,” says Rojas.

“The spectacle aims to summarize the most important moments in the history of Chile, while rescuing the country’s richness and beauties among other ideas.”

Among the projected images, some highlight the silhouette of helmeted miners on a pipeline. The first part of the sequence is the one Rojas devoted to Chilean landscapes such as the flowered desert (*desierto florido*) and the statues of Easter Island. Other highlights are images of the silhouette of poet Pablo Neruda and a Spanish conquistador icon next to an Indian. There are also several references to the national folklore, reflected in instruments like guitars, and a shot of the Naval Battle of Iquique.

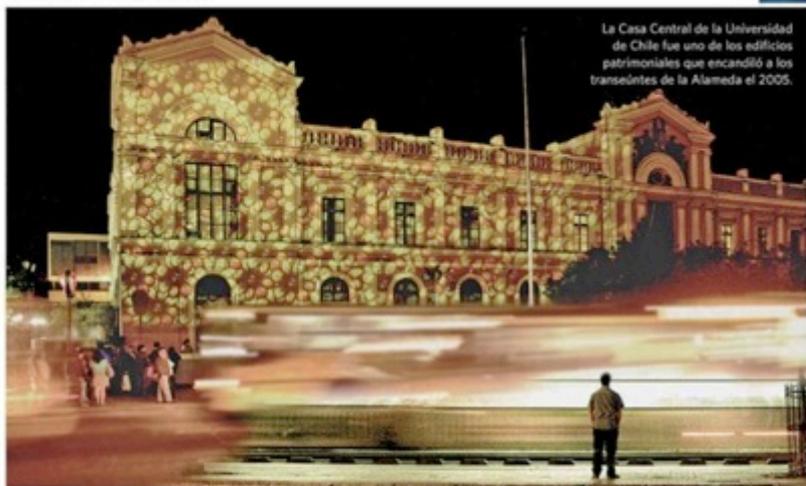
The project *Chile a la Luz* has transformed the Mapocho River into the first river in the world to be illuminated with art. It is an initiative of the Municipality of Santiago, supported by Enersisg and the Chilean Bicentennial Commission. Its maintenance will cost about 500 million Chilean pesos; and the idea is that after six months other artists will be able to join the *Chile a la Luz* with their own projections. □



Catalina Rojas, *Chile a la Luz*, 2011. Installation with projections, spotlights. Courtesy of the artist.

Wikén from El Mercurio: a complete review of the body of work from Catalina Rojas.

VD ENTREVISTA



La Casa Central de la Universidad de Chile fue uno de los edificios patrimoniales que encendió a los transeúntes de la Alameda el 2005.

El universo lumínico de Catalina Rojas

Está a punto de volver a Chile tras un año viviendo en Estados Unidos, hasta donde consiguió llevar sus conocidos murales de luz, que estremecieron al público local con la magia del paisaje chileno. Entre sus planes para el regreso, está la gran ambición de convertir al río Mapocho en un escenario de imágenes y luces en movimiento.

TEXTO, MIREYA DÍAZ SOTO | FOTOGRAFÍAS, GENTILEZA CATALINA ROJAS

A los treinta años, Catalina Rojas—publicista UIDP, casada, dos hijas—quiso ser artista y volvió a la universidad para conseguirlo. Entró a licenciatura en Artes Plásticas y un día, mientras se recuperaba de una enfermedad, hizo una serie de dibujos



Una serie de araucarias entregaba un mensaje de defensa de la ecología en toda la fachada de la Estación Mapocho.

influidos por la Guerra de Irak que imaginó proyectados a gran escala en la fachada del edificio de la Finis Terrae, donde estudiaba. Desde el día en que la autorizaron para concretar la idea, y luego desde que la ejecutó y que a la gente en la calle se le pasaba la mano por quedarse mirándola, tuvo la certeza de que, sola o apoyada, con o sin recursos, podía realizar todo lo que se le ocurriera. Desde entonces no para.

Hoy suma a esa primera proyección un buen puñado de murales de luz animados que deslumbraron a los santiaguinos el 2005 en fachadas de edificios patrimoniales como la Casa Central de la Universidad de Chile, la Estación Mapocho o la Biblioteca Nacional. Los mostró



Maqueta de la proyección del mural de luz sobre el Lyman Allyn Art Museum de New London, Connecticut.



Catalina Rojas junto al mural que acaba de estrenar en Connecticut. En él están impresas sus experiencias al llegar a vivir a la ciudad de Troy, Michigan.

luego en México, y el 2007, en plena crisis del Transantiago, creó "El Bosque Encantado" en la estación Baquedano del Metro, donde 45 mil personas tuvieron la ilusión de sentirse por un momento—a través de videos, y efectos lumínicos en suelo y muros—entre un sinfín de árboles nativos, en un subterráneo de la ciudad. También participó en una versión de cuerpos pintados, presentó exposiciones de pinturas y grabados, y lanzó el libro "Huellas del pasado, huella presente", con el registro fotográfico de los primeros murales. Estos adquirieron nuevos formatos, temáticas y tecnología que les dio

movimiento, música y sonidos, siempre con el objetivo de conectar al público con el arte, y sensibilizarlo—a través de los sentidos—en asuntos como la protección de la naturaleza o el calentamiento global. Y ahora, viviendo desde el año pasado en la ciudad de Troy, cerca de Detroit, en Michigan, EE.UU., por el trabajo de su marido, tiene todavía más novedades. Per teléfono cuenta que cuando llegaron armó su taller de pinturas y esculturas en el subterráneo de la casa donde vive, mientras aprendía a hablar inglés en tiempo récord y se topaba en las calles con las desastrosas consecuencias de

la crisis económica. "Me enfrenté a este cambio cultural que involucraba muchas cosas, desde cómo son los gringos, cómo se alimentan, cómo son como amigos, la comida rápida, hasta ver todos los días casas abandonadas en el barrio y a gente que vivía bien, alojarse en hoteles". Decantó toda esta información y la convirtió en una gran pintura hecha sobre una cinta de papel de 30 m de largo por 1.40 de ancho, que por estos días exhibe en el Expressiones Cultural Center y en el Lyman Allyn Art Museum de New London, Connecticut.

¿De qué manera influyó ese cambio en esta obra?

—Visualmente el trabajo se ha limpiado. Al principio era una pintura más contentida, y después empecé a sentir más el simbolismo, el color, hasta llegar a algo más suelto y libre. Prioricé la abstracción y quité lo que sobra dejando lo realmente importante. Yo creo que también tiene que ver con un crecimiento visual por enfrentarse a una realidad y experiencia nuevas.

En esa misma ciudad fue seleccionada para realizar una residencia de dos semanas en el enclave artístico I-Park, junto a unos veintitantos autores de diferentes edades y nacionalidades—ella y un brasileño, los únicos latinos. El lugar es una suerte de santuario de la naturaleza con un lago, animales y una foresta llena de esculturas e instalaciones que quedan después de la bienal donde los participantes muestran sus trabajos. Como una vitrina natural visitada, además, por la elite artística neoyorquina.

Ideal trabajar así.

—Estoy feliz acá porque es como un pequeño

VIDA SOCIAL

A 28

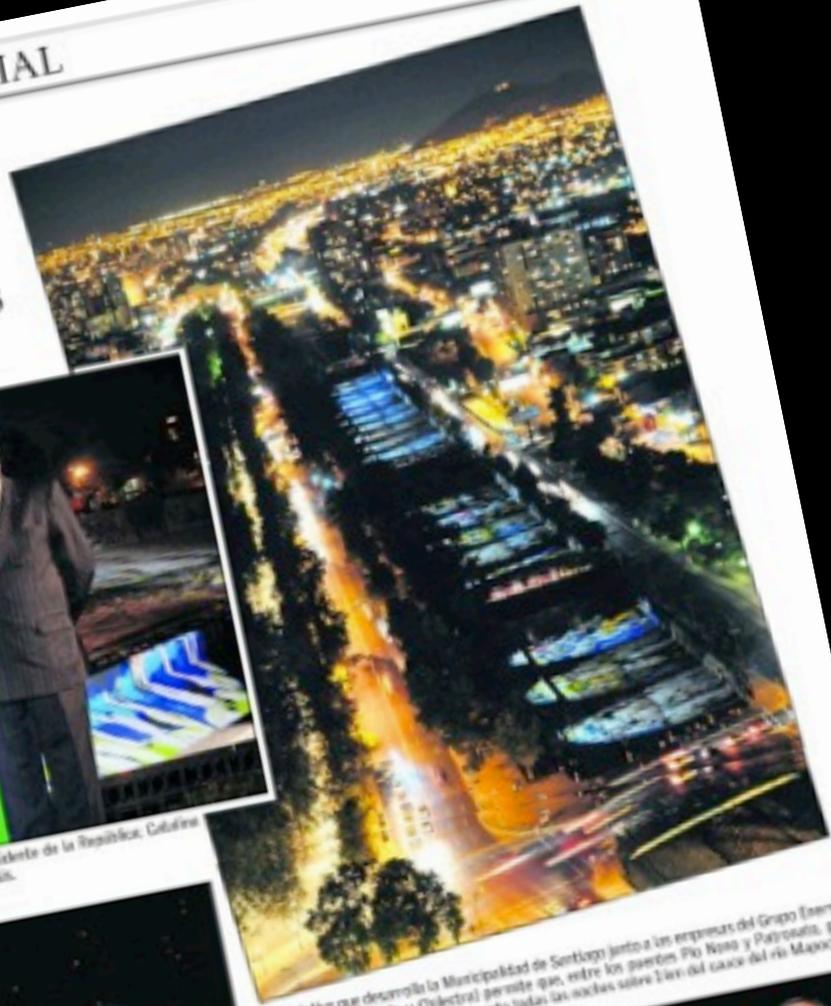
Grupo Enersis y Municipalidad de Santiago iluminan con un kilómetro de obras de arte el río Mapocho

Con una fiesta de las artes y música y la asistencia del Presidente de la República, Sebastián Piñera, la Municipalidad de Santiago y las empresas del Grupo Enersis (Enersis, Endesa Chile y Colbretal) inauguraron el pasado 19 de enero, el insólito proyecto Museo ArteLuz, insólito proyecto artística y cultural una plataforma artística y perscrutem-entierística, gratuita y perscrutem-entierística, que convirtió al río Mapocho en el primer río iluminado en ser iluminado con obras de arte.

Más de 6.500 personas replicaron la ribera del afluenta entre los puentes Pío Nono y Patrocinio, donde 26 proyectores exhibieron 304 imágenes, entre ellas y pinta-ros de la obra "Chile a la Luz" de la artista Catalina Rojas, las que se pueden apreciar durante todas las noches sobre el cauce de esta co-lernea vertebral de la ciudad.



Pablo Zalamea, alcalde de Santiago; Sebastián Piñera, Presidente de la República; Catalina Rojas, artista visual; y Pablo Yvarriávil, presidente de Enersis.



La iniciativa que desarrolla la Municipalidad de Santiago junto a las empresas del Grupo Enersis (Enersis, Endesa Chile y Colbretal) permite que, entre los puentes Pío Nono y Patrocinio, por primera vez se proyecte obras de arte todas las noches sobre el cauce del río Mapocho.

Ignacio Artola, director general Latinoamericana de Colbretal.



El Mercurio: Art of Light Museum
on the front page of the newspaper.

EL MERCURIO

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VIERNES DE ESPECTÁCULOS



Las cifras,
exigencias y
excentricidades
de los artistas
de Viña 2011. **c 28**



Ricardo
Darín
confiesa sus
10 crímenes.
WIKÉN

Cómo es el show
sinfónico que
Sting trae
a Chile.
c 19



Diana Bolocco
debuta en el
horario estelar con
nueva versión de
"Millonario". **c 21**



Emol.com | EmolTV: La gente elige lo mejor y lo peor de 2010

Mercado accionario chileno:
**Falabella desplaza
a Copec como la
empresa de mayor
valor en la Bolsa**

Capitalización bursátil de la
multitienda llegó a US\$ 26.423
millones tras subir ayer 3,59%.

RAZONES DEL ALZA ANUAL DE 87% | **B 6**



El río Mapocho será iluminado con obras de arte



Un kilómetro del río Mapocho, entre los puentes Pío Nono y Patronato, será el telón de fondo para el Museo Arte de Luz, donde todas las noches, durante cuatro horas, se proyectarán obras de arte que animarán el sector. Luego de siete pruebas, ya está todo listo para la inauguración del próximo 19 de enero. **c 1**



El animador de Mega supo del robo con transferencias bancarias mientras grababa en Las Vegas, Estados Unidos.

**Luis Jara pierde
\$37 millones a
manos de ladrones
informáticos**

c 22

**Multan a cuarta
corredora de bolsa
en tres años por uso
de acciones en**



Catalina Rojas

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www.museoartedeluz.com

DOCUMENTAL DEL MUSEO 13 CABLE

<https://vimeo.com/user3965481>

<http://vimeo.com/43980699>