

works done by Cristóbal Lehyt



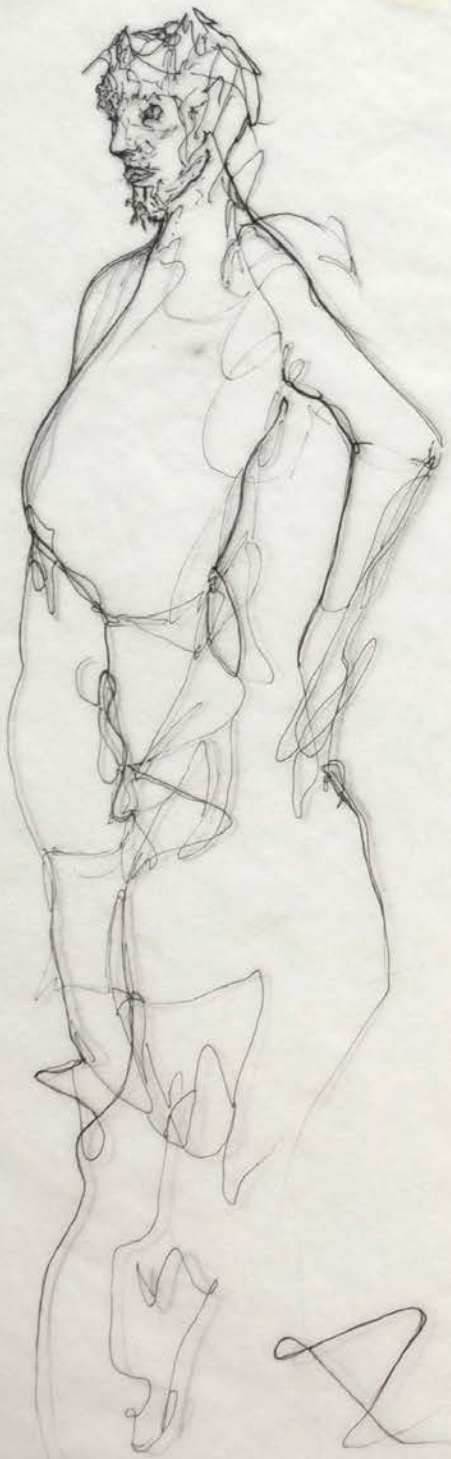
the basis of most work done the last 10 years has been drawing and works done for specific places.

the drawings are called Drama Projections and are done in a state of semi-trance, drawing for hours and days thinking of other people while trying to draw like somebody else, different than myself. it is a strange practice since it connects to modernist traditions of accessing the unconscious, which is not something i actually believe is possible, but something is brought to some kind of visibility. the drawings have been printed, drawn directly on wall or painted on canvas, existing in different mediums trying to find some space for them to materialize. the first few images are of the original drawings.

the sculptural work is mostly about responding to a situation and environment, to see what can be interesting to encounter by the audience that lives in each place.









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Iris Sheets 2013 solo show at Americas Society, NY

Untitled 2013

Chilean Merlot soaked tree trunks

This worked traversed the gallery space guillotined by a wall. It's initial referent is a previous piece done by Juan Downey in that space, it that was censored in 1975 because of it connecting the Rockefeller's with the coup in Chile.

Iris Sheets 2013

Fluorescent paint on wall

Designed to clash with Untitled, it is a wall painting that references surreal images, modernist and childlike. It functions as a party decoration-rave-, like child nightlights, crayon etching, for example. It shines due to the black light seeming to promise some definite meaning but it resists due to its proliferation of referents. It is composed by Drama Projection drawings, painted into a semi-telluric landscape, hopefully playful.

Fishtanks, 2013

Glass, sand, wine and sulfur

Two glass containers that create 2D images on all their sides. Volumes of wine and sand that seemingly make a desert landscape.

Violeta, 2003-2013

Image of Violeta Parra and her lyrics translated to be slightly more confrontational. Installed on 68<sup>th</sup> st between Park Avenue and Madison Avenue.

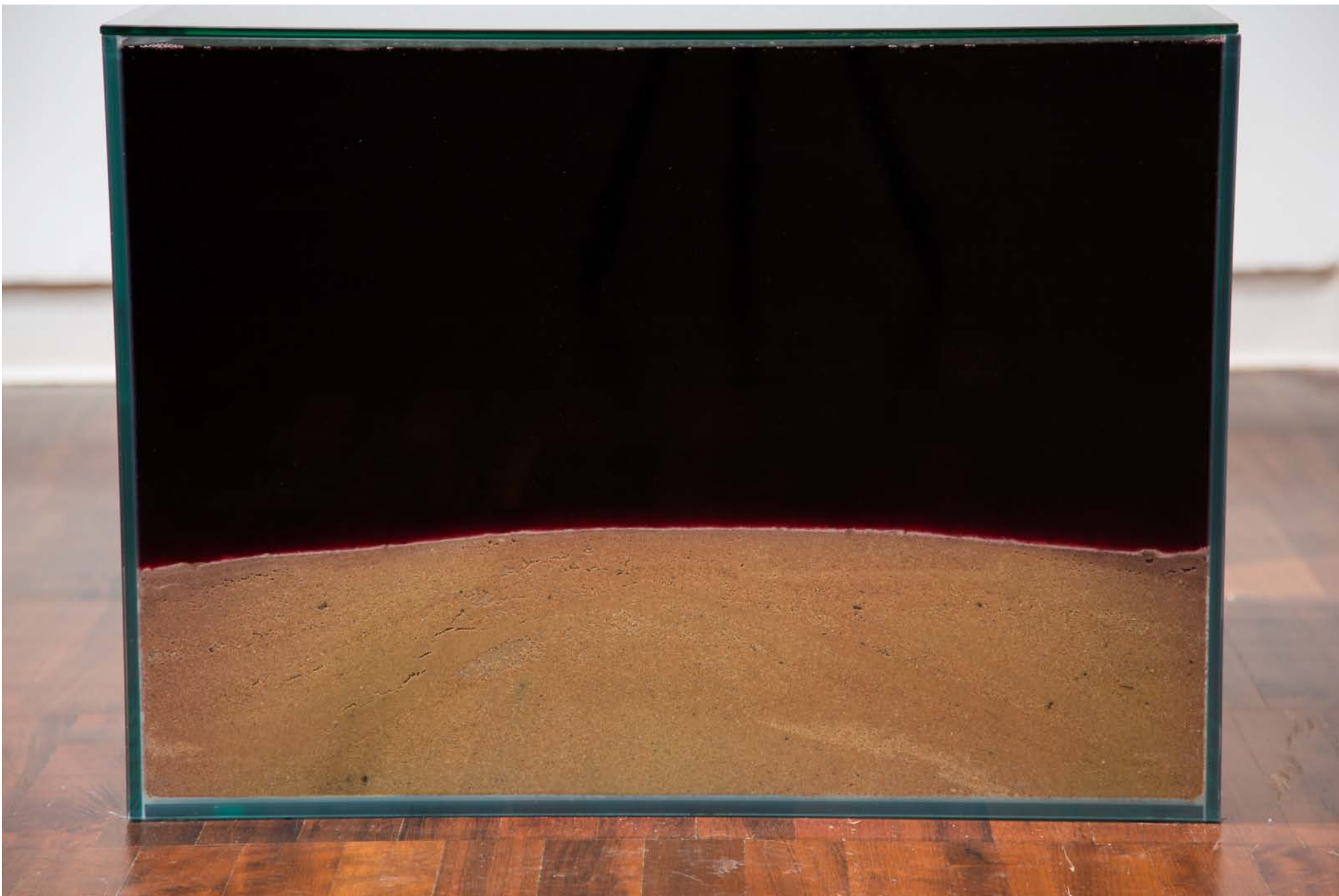
















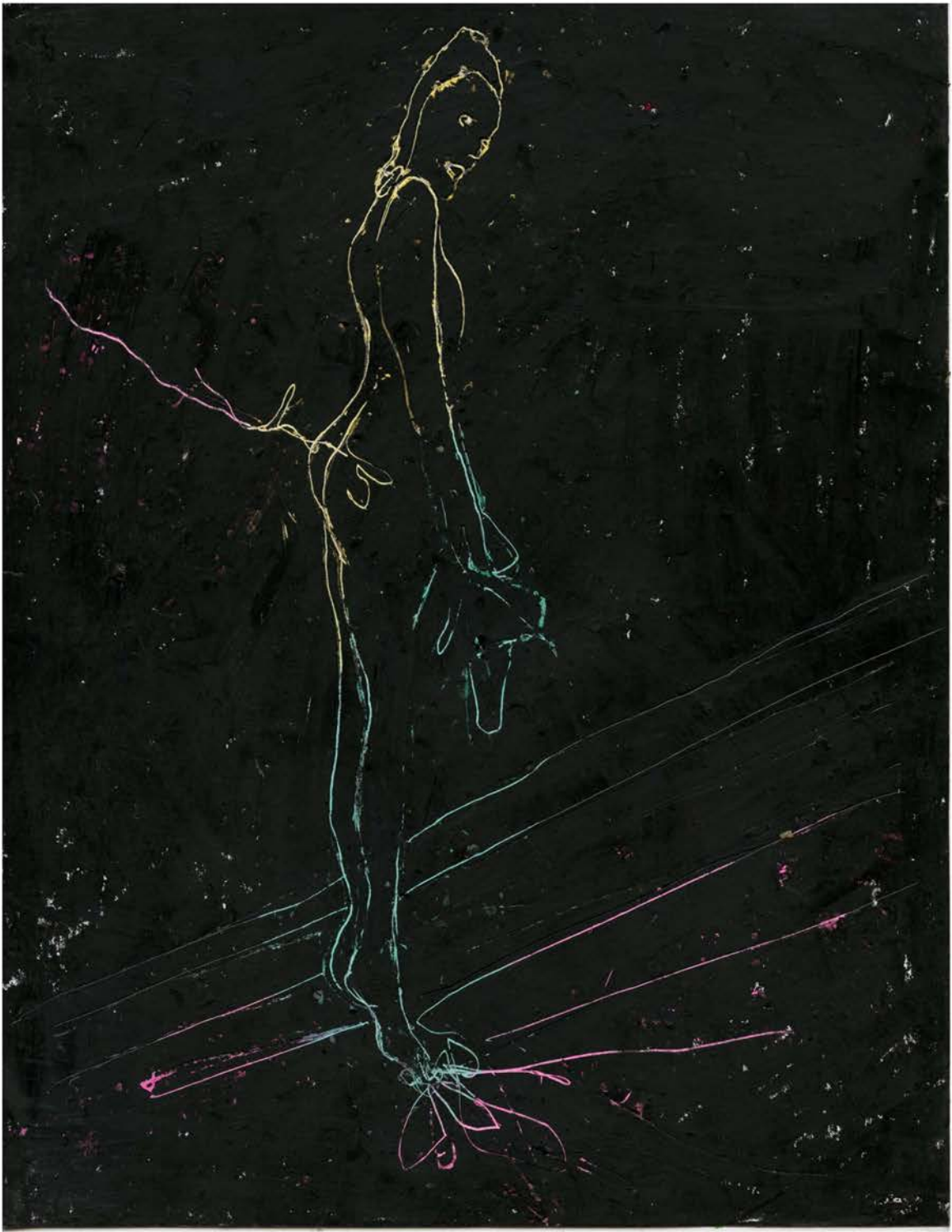
Thank you  
Life

For giving me  
so much





Crayon etching  
8.5 x11 inches, crayon on paper



Crayon etching  
8.5 x11 inches, crayon on paper



Crayon etching  
8.5 x11 inches, crayon on paper





Drama Projection (NY) One, 2011

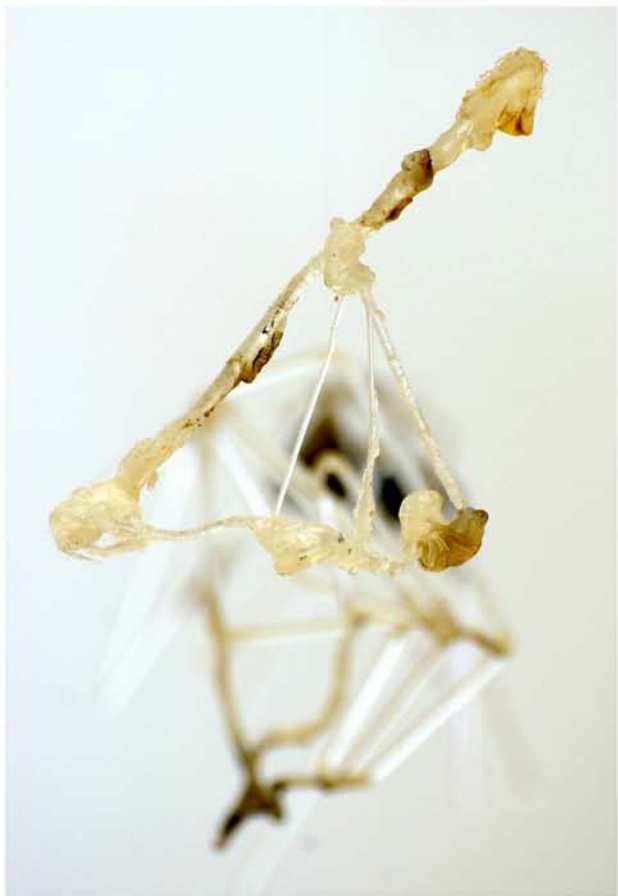
Drama Projection (NY) Two People, 2011

each 96 x 72 inches, 32 inkjet prints on paper

Drawings done as if I was somebody else, an undefined person different from myself, making different choices during day long sessions of uninterrupted drawing. Then the drawing is photocopied photographed and finally enlarged into 32 individual papers that form a photomural.



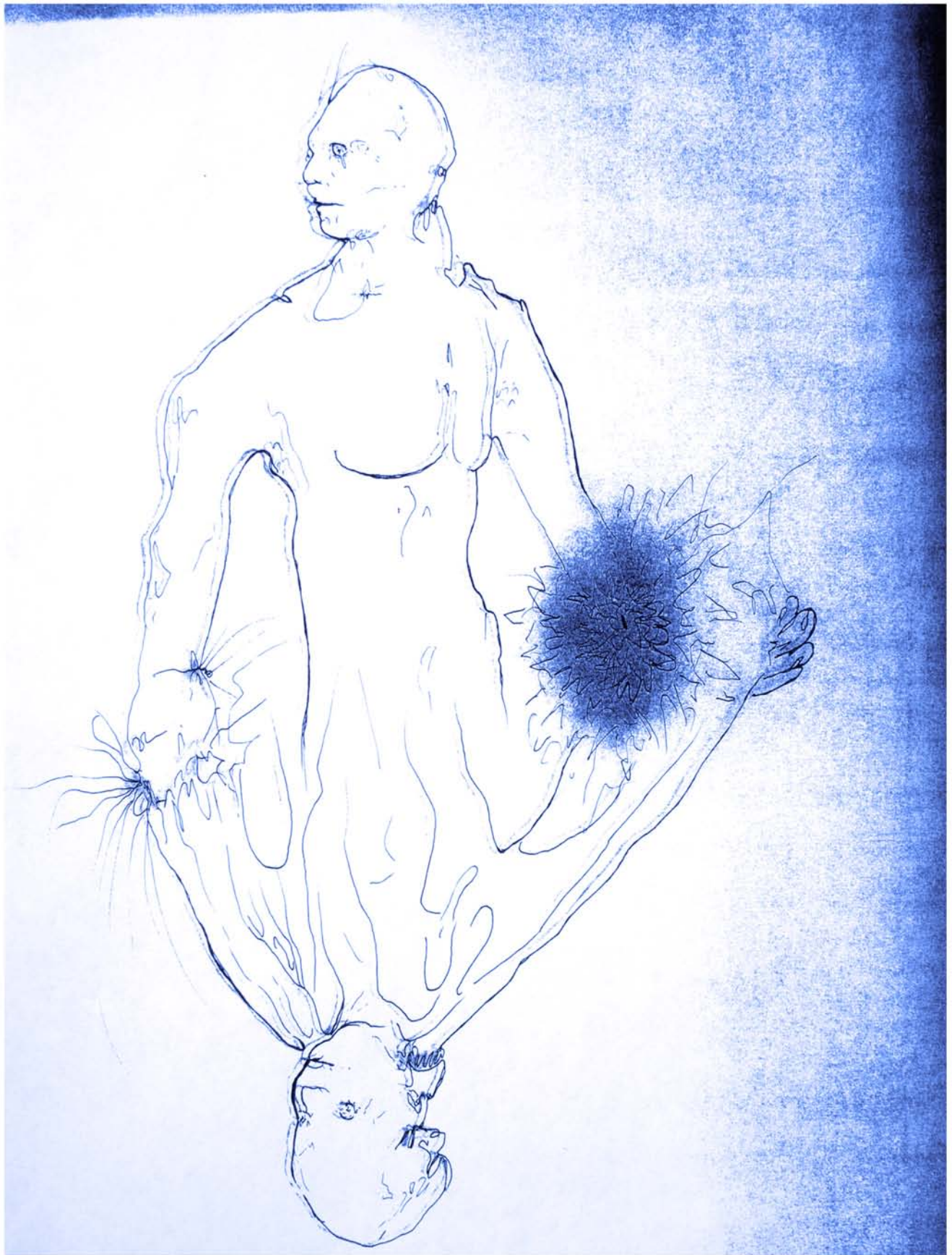
Drawings, 2012, charcoal on wall. Tracings of drawings done by art students in Santiago, based on their ideal installation placement and material(charcoal).  
Sculptures 2009, mixed media on cardboard on floor.



Solo show at Galería Patricia Ready, Santiago, Chile 2010  
Installation views of 32 hanging sculptures made with acrylics, resins and Brazilian semi-precious stones.  
They are all hanging at eye level, suspended and semi-transparent.  
The framed Drama Projections are of the people of the neighborhood where the gallery is located, Vitacura.



Solo show at Galería Patricia Ready, Santiago, Chile 2010  
Installation views of 32 hanging sculptures made with acrylics, resins and Brazilian semi-precious stones.  
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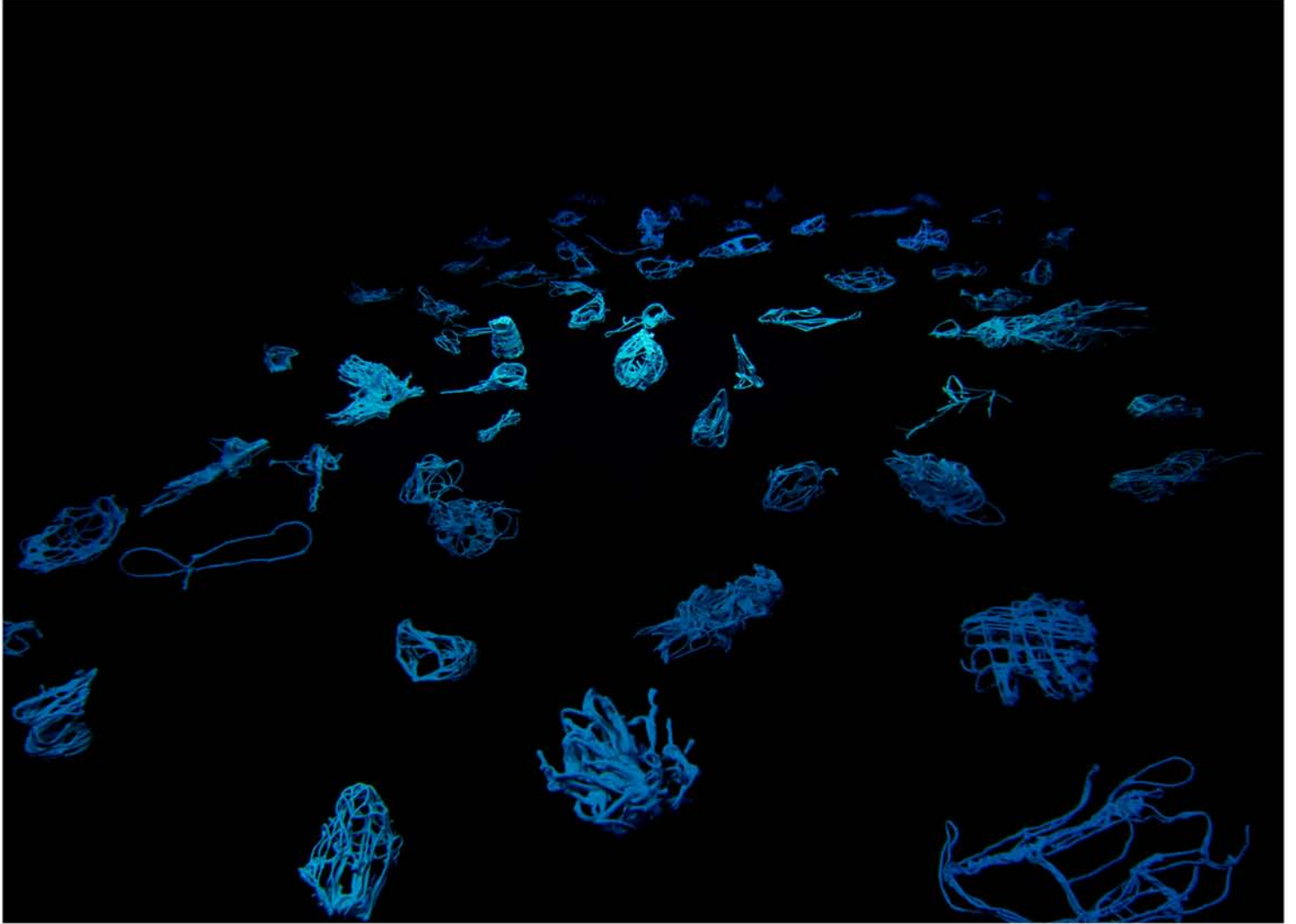
Proyección Dramática (Vitacura) 1, 2010  
Inkjet on 32 papers tiled to an overall dimension of 202 cm 152 cm (80" x 60")



Proyección Dramática (Vitacura) 5 , 2010  
Inkjet on 32 papers tiled to an overall dimension of 202 cm 152 cm (80" x 60")



If Organizing is the Answer, What's the Question? 2010 installation views Carpenter Center, Harvard University, Cambridge  
General view and detail of 260 Work Days: 260 paintings, oil and varnishes on paper, dimensions variable each one for each week day in a year, a calendar of work in a year.  
The wooden box (20 feet x 10 feet x 53 inches) houses 53 sculptures made of string, plaster and wood glue. They are visible through a small window and are lighted with blacklight.



If Organizing is the Answer, What's the Question? 2010 Carpenter Center, Harvard University, Cambridge  
View through window. The wooden box (20 feet x 10 feet x 53 inches) houses 53 sculptures which are the result of research on textile workers in Massachusetts and Labor as a whole in the USA, with the help of the Labor and Work-Life Program of Harvard Law. The sculptures as vehicles of affect and frustration.





### Sculptures, 2009

Installation view at Die Ecke, Santiago, Chile

Varios sculptures in various dimensions lying on top of cardboard. All sculptures made with basic materials, string, wood skewers, wood glue and wall compound. They seem to be things one already has seen before, pre-Colombian artifacts, folkies tapestries, degraded stair moldings, yet somehow they seem undetermined and melancholic. The whiteness is a clear reference to past sculpture histories, but also to the saltpeter still found lying around on the surface of the Atacama Desert.



Lagoa, 2009 Installation views at the Mercosul Biennial, Porto Alegre, Brazil  
Wood construction 40ft x 10ft x 13ft with small window. Inside 73 sculptures made with either string and wall compound or Plexiglas. Light in the space changed color every 4 days. The sculptures are reminiscent of pre-Colombian artifacts, mid-century sculpture, Brazilian Neo-concrete objects and natural formations such as coral and bones. Around the box there are 10 Drama Projections done in NY imagining what the people of Porto Alegre would be like before even visiting the city. The title of the piece is lagoon in Portuguese and refers to the nearby water formation that defines the city of Porto Alegre.



Lagoa (Lagoon) 2009, Drama Projection 3 of 10.  
Ink drawing on wall of original done in a trance while thinking about the people of Porto Alegre.



Lagoa (Lagoon) 2009, Drama Projection 2 of 10.  
Ink drawing on wall of original done in a trance while thinking about the people of Porto Alegre.



Lagoa (Lagoon) 2009, installation view, Mercosul Biennial, Porto Alegre, Brazil  
40' x 10' x 13'- outside dimensions-

View through the small window from where you can see many sculptures, most made of string and some of plexiglas. The sculptures look like pre-Colombian artifacts and neo-concrete objects among other things. The lights changes color every 4 days.



Pomaire, 2009, 6,000 clay folk art pieces from the town of Pomaire, Chile. 36 x 1.2 x 1.8 meters (118' x 3' 9" x 5' 11") installation views part of solo show at Fundación Telefónica Chile, entitled "The Penultimate Landscape". Santiago, Chile. The work is concerned with the representation of national motifs, such as earthquakes, the Andes, the shape of the country itself and more base notions such as excrement and mineral refuse as well as the national folk symbol of Pomaire pottery itself. The work is monumental yet not overwhelming, it is at a human scale and hard to view from any one angle, it works by its physical presence making the observer keenly aware of scales, weights and densities.

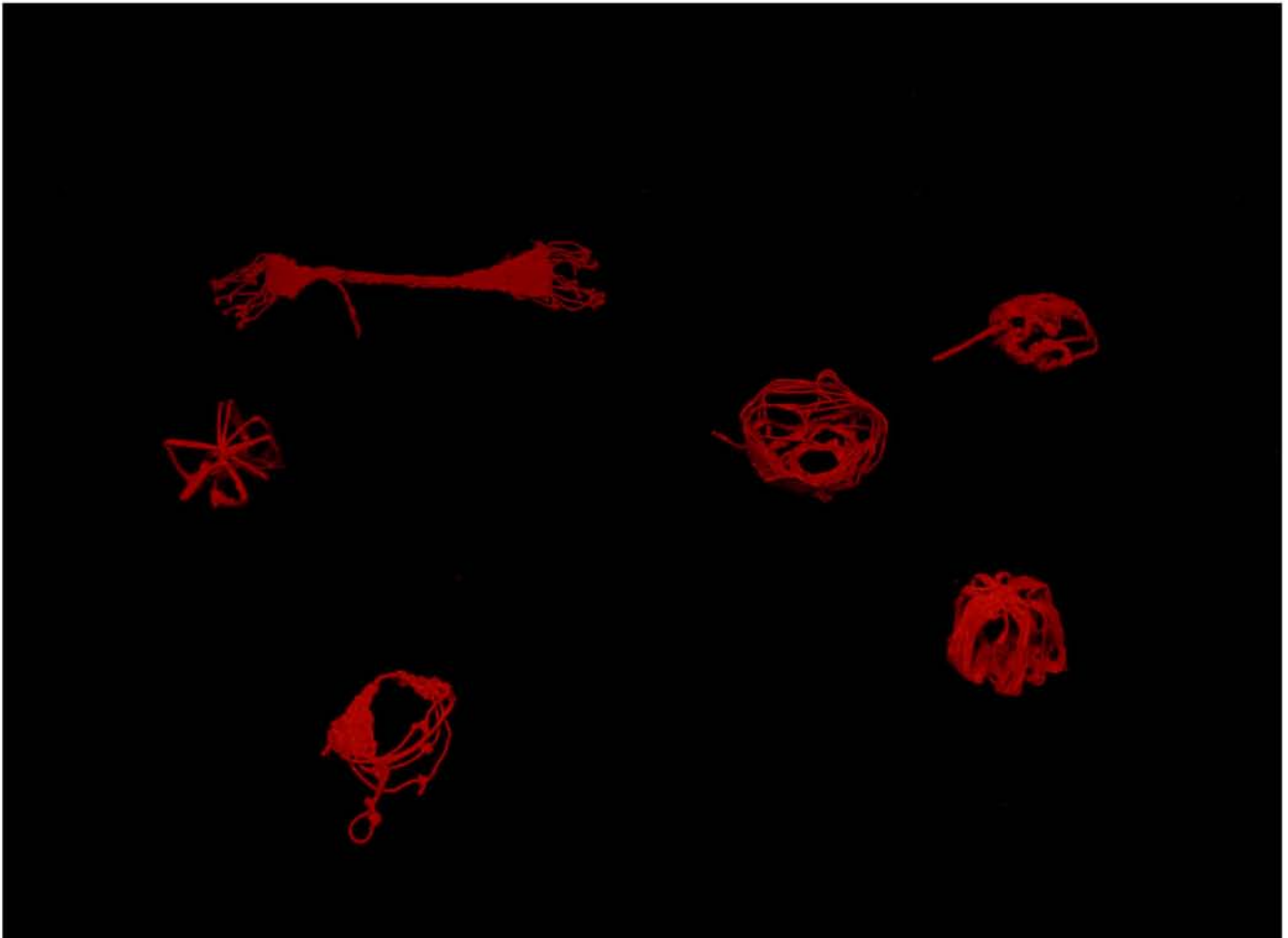


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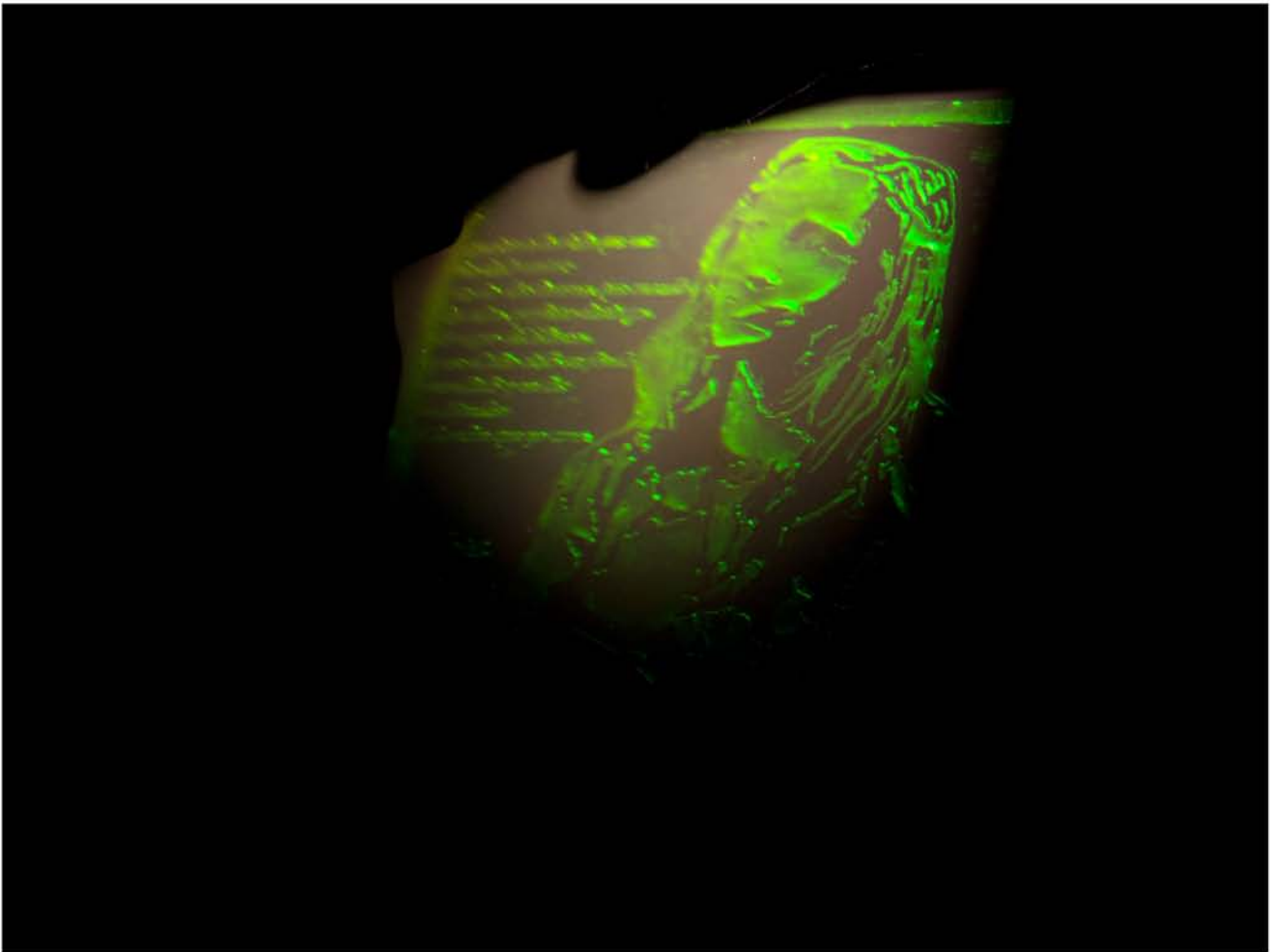


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Antofagasta, 2009, size of a large shipping container. Through a small window the viewer could see 6 objects glowing red, they looked like pre-columbian artifacts on display in a museum, although the red light made them strangely flat and distant. Also part of "The Penultimate Landscape".



Antofagasta, 2009, size of a large shipping container. On the other side of the structure, through another small window the viewer could press a button and light would make visible a hologram of a copper tourist trinket of Violeta Parra with the lyrics to her seminal song "Gracias a la Vida" in relief,



La Costa 2009 HD projection 1:52'  
"The Penultimate Landscape"



La Costa 2009 HD projection 1:52'  
"The Penultimate Landscape"



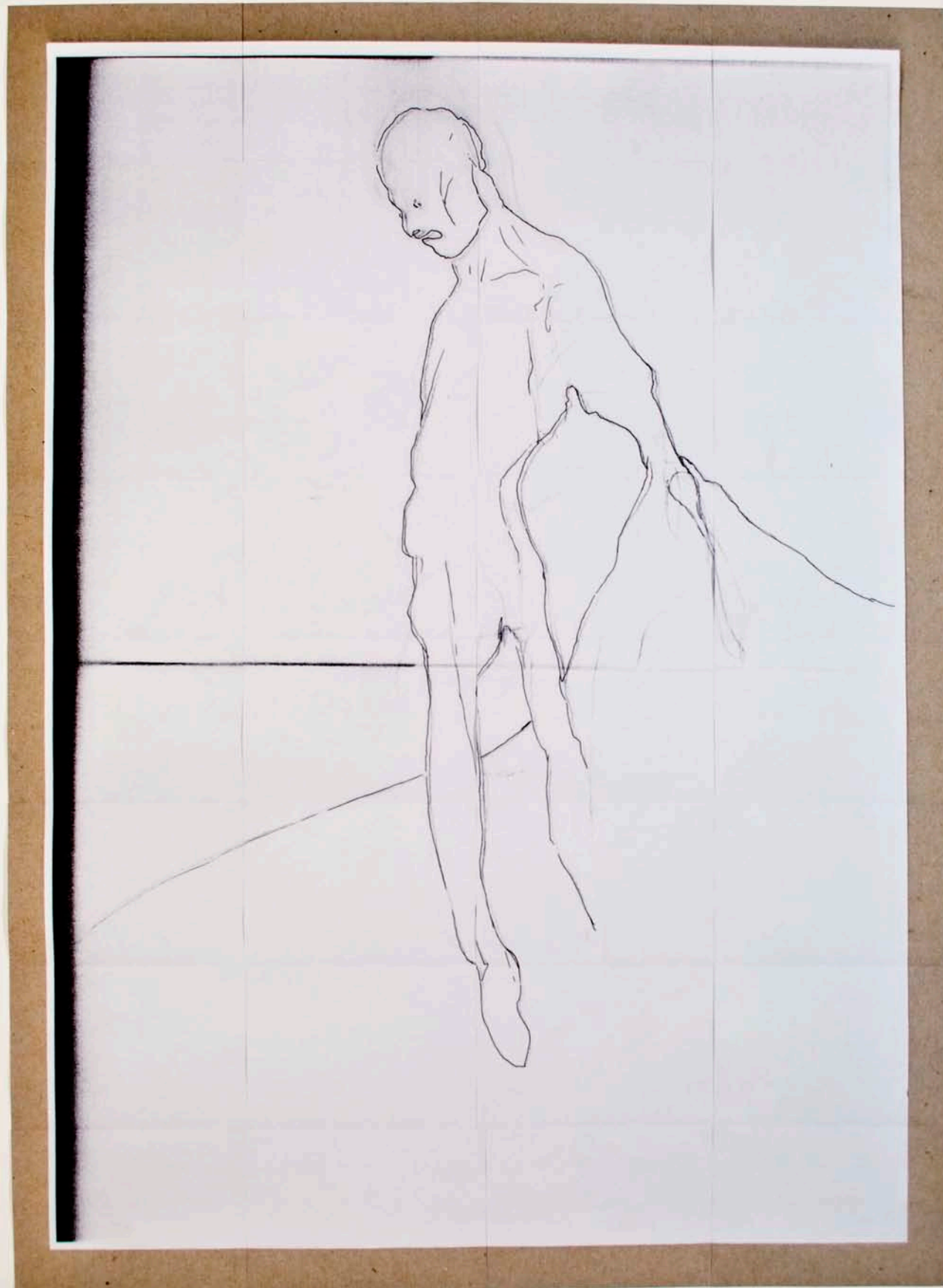
Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

Construction in the middle of the space with a small window from which a model of the city of Stuttgart bathed in red light is visible, done with trash and debris from the city, a projection of the city done while walking around as an outsider. Attached to the walls of the room are 10 Drama Projections, portraits of the citizens of the city. Around leaning against the wall of the Künstlerhaus are the panels of El Norte.



Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

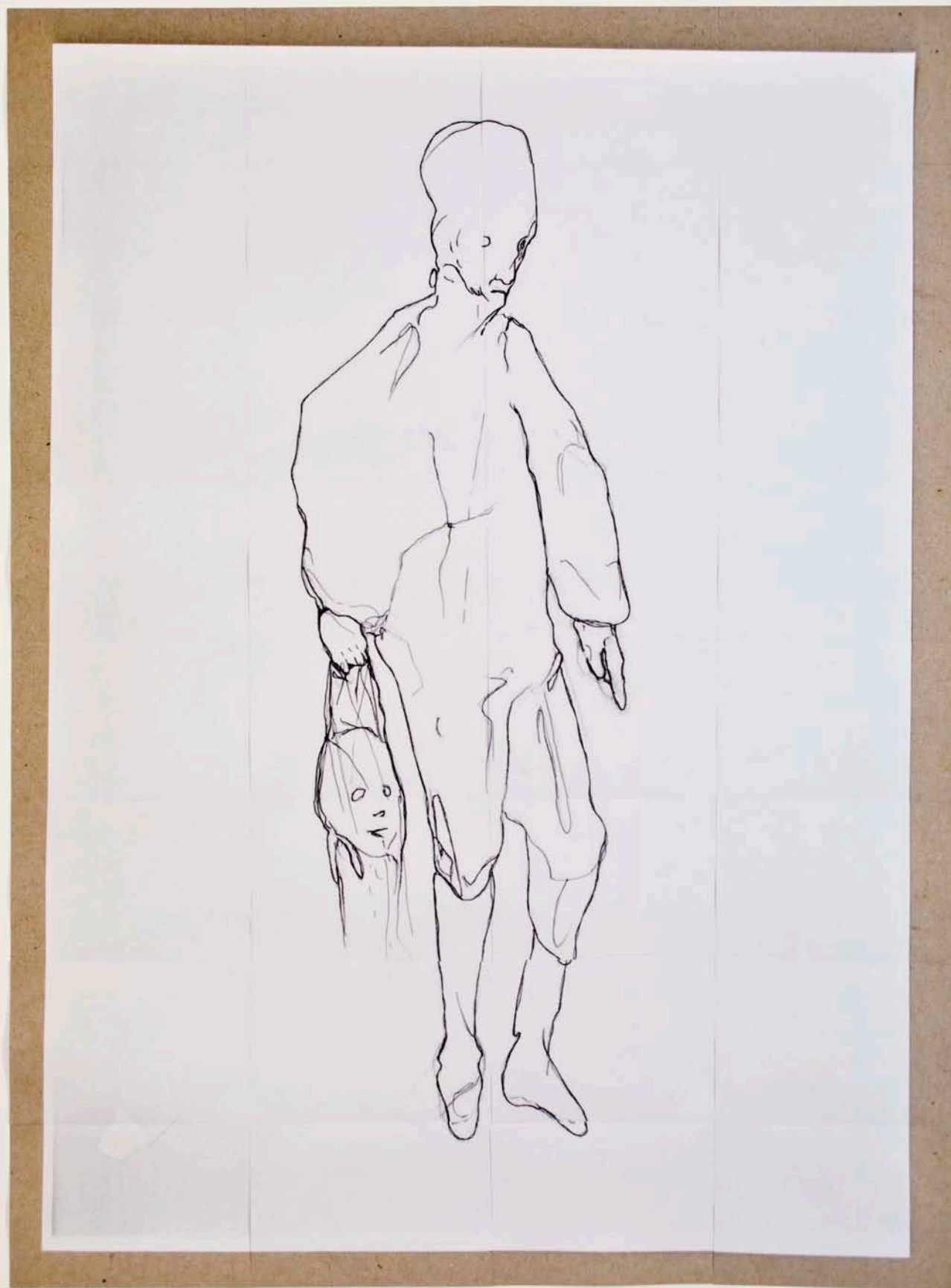
“El Norte” is a series of 100 projected works, photographs, drawings and paintings related to the north of Chile, the driest desert in the world, and its history. Based on the north of Chile: its history, the site itself, a collection of images attempting to describe a place. All the works are of equal size (64 x 42 inches) they are installed vertically propped against a wall and can be installed in various combinations and amounts. The photographs are face-mounted onto plexiglas, the drawings are done with marker on wood and the paintings are oil on wood. Total of works projected: 100



Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

2 of 10 Drama Projection of person from Stuttgart. 220 cm x 167 cm. 32 ink jet prints.

Drama Projections are drawings done as somebody else, different from myself, in a sort of trance, in this case concentrating on the people I had seen in the streets of Stuttgart. The drawing is photocopied, photographed then enlarged and then printed into 32 sections.

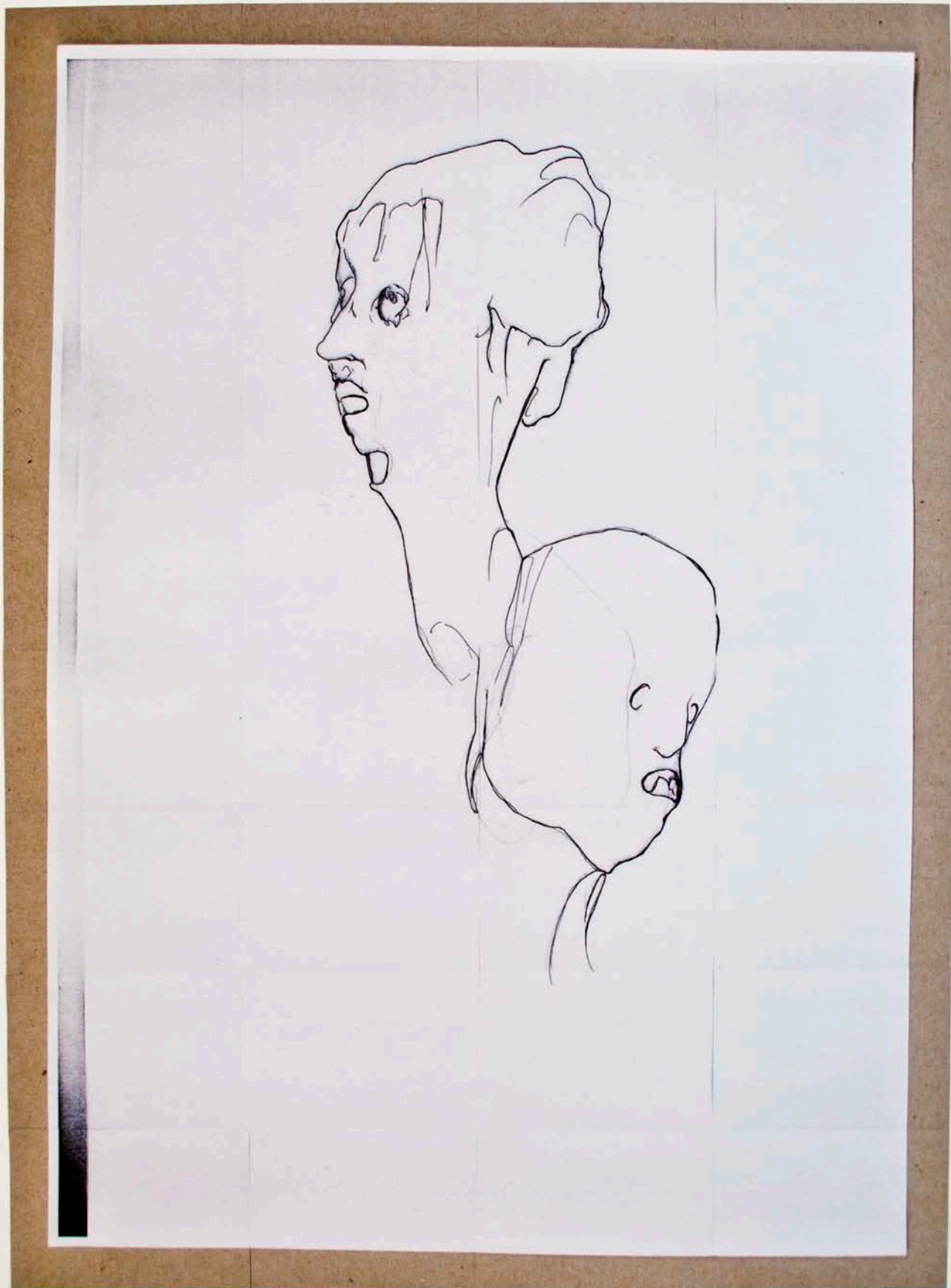


Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

7 of 10 Drama Projection of person from Stuttgart. 220 cm x 167 cm. 32 ink jet prints.

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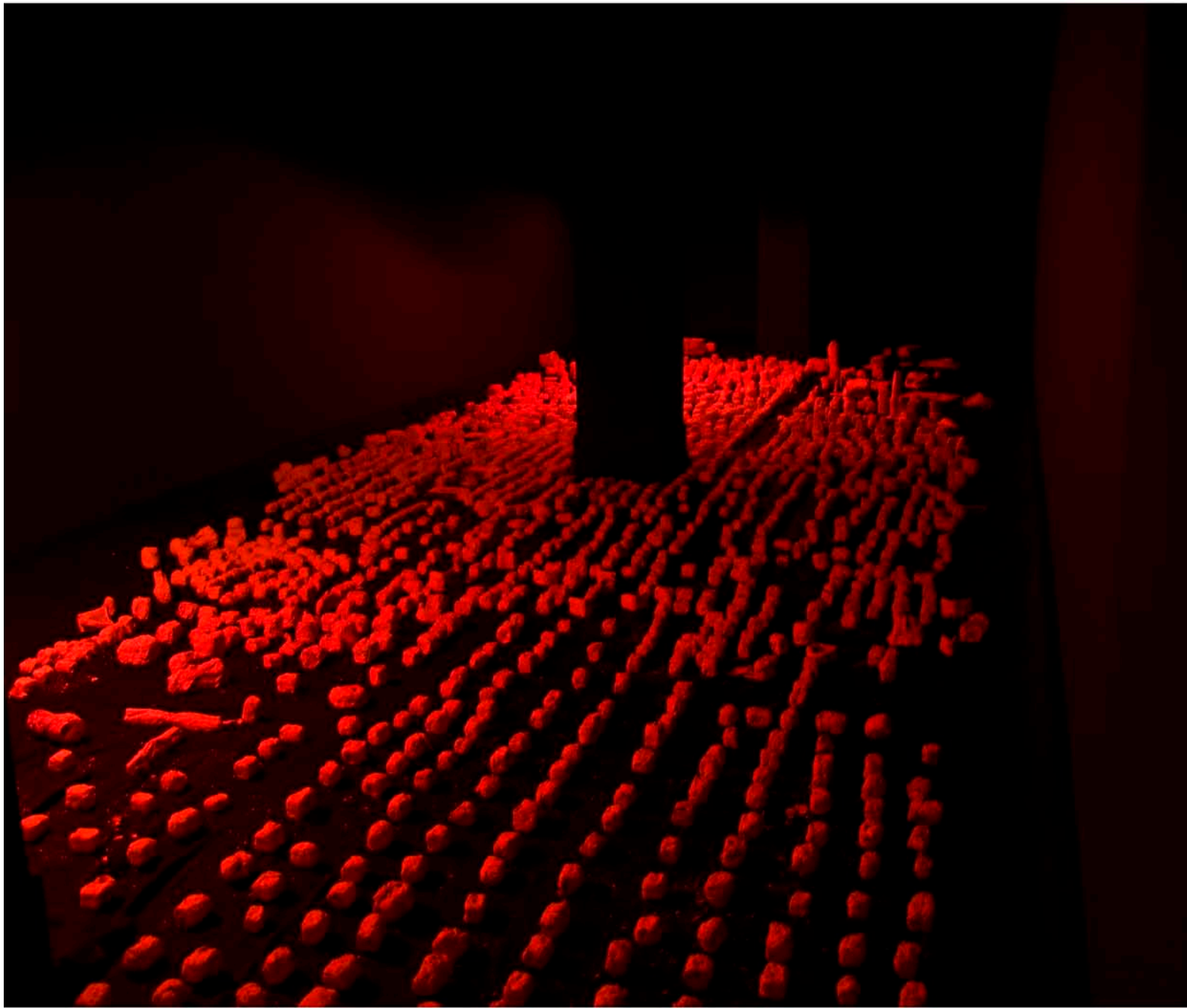


Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

1 of 10 Drama Projection of person from Stuttgart. 220 cm x 167 cm. 32 ink jet prints.

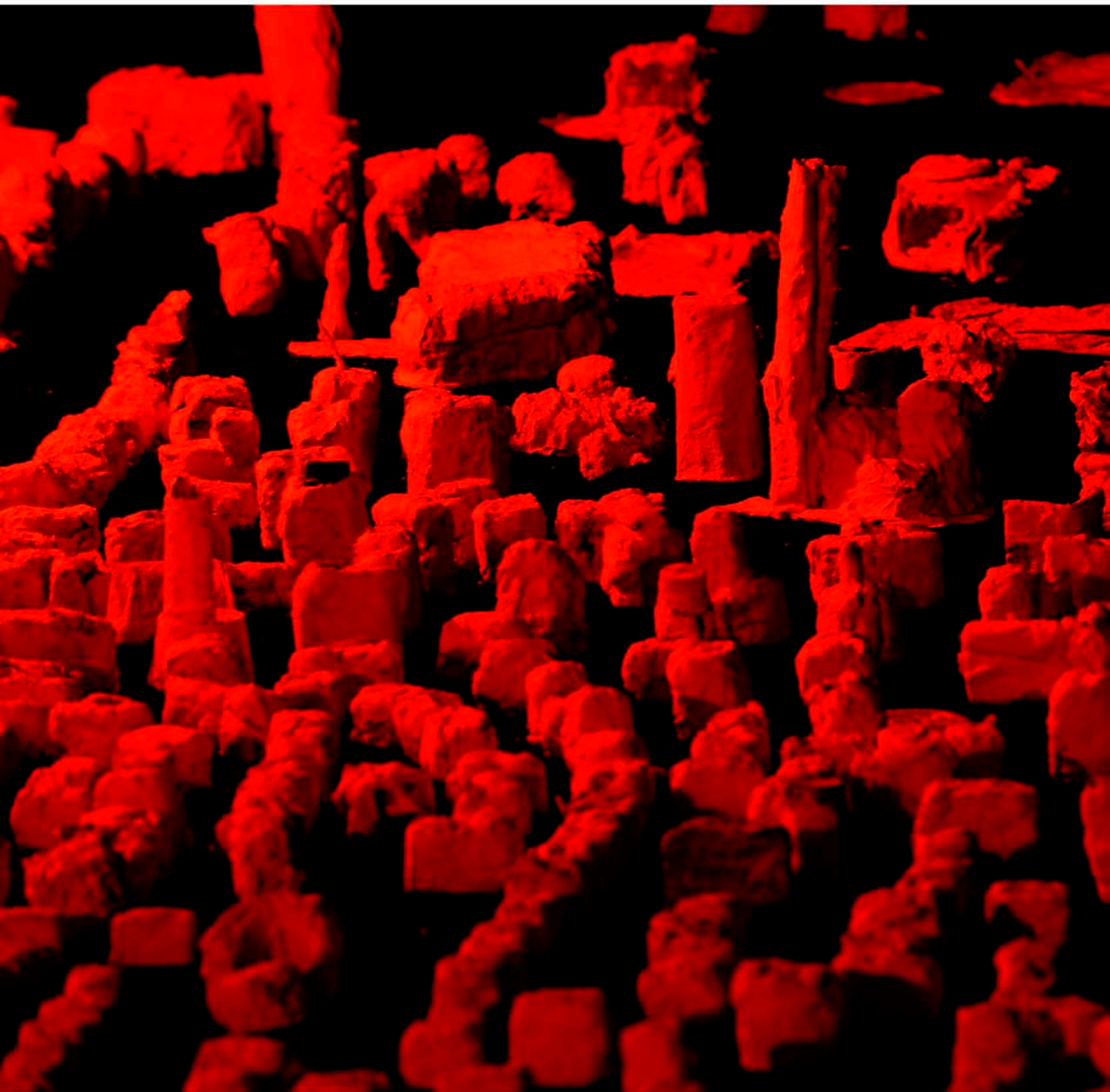
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Dramaprojektion, 2008, installation at Künstlerhaus Stuttgart, Germany.

View of the model city from the small window. Done with debris and trash from the city itself, making a model, a projection into the city as a foreigner. Some streets and buildings are very recognizable some others are vague and others are closer to other kinds of arrangements.



Dramaprojektion, 2008, Künstlerhaus Stuttgart.  
Detail



El Mar de Bolivia (Bolivia's Ocean), 2006, installation views at Die Ecke, Santiago. The works relate to each other as props attempting to describe a place, a cultural and geographical site: "El Norte" (the north of Chile). Playing into nationalistic attitudes towards Bolivia. Tubes embody such notions as: "like a gas pipeline" and "like a line of cocaine". The installation also consists of inkjet prints of a fictitious map of Chile and Drama Projection-Z as well as walls covered with thermal insulating paper.



El Norte (The North)-fragments, 2003-, installation at Artists Space (top) and Rotunda Gallery both NY. Based on the north of Chile: its history, the site itself, a collection of images attempting to describe a place, but failing immediately. All the works are of equal size (64 x 42 inches) they are installed vertically propped against a wall and can be installed in various combinations and amounts. The photographs are face-mounted onto plexiglas, the drawings are done with marker on wood and the paintings are oil on wood. Total of works projected: 100

Cristóbal Lehyt Santiago de Chile, 1973. Lives and works in New York

## **Studies**

Whitney Independent Study Program	1999-2000
Hunter College	1995-1996
Universidad Católica de Chile	1992-1994

## **Solo Exhibitions**

### **2014**

Sol Chileno, Die Ecke, Santiago, Chile

### **2013**

Iris Sheets, Americas Society, NY

Iris Sheets II: This Time it's Personal, Johannes Vogt Gallery, NY

### **2012**

Eat Your Emblem, Vogt Gallery, NY, USA

Cristóbal Lehyt, ARCO Madrid, Spain

### **2010**

If Organizing is the Answer, What's the Question? Carpenter Center, Harvard University, Cambridge, USA

Drama Projection, House of Propellers, London, England

Cristóbal Lehyt, MAVI, Santiago, Chile

Cristóbal Lehyt, Galería Patricia Ready, Santiago, Chile

### **2009**

El Penúltimo Paisaje (The Penultimate Landscape), Fundación Telefónica Chile, Santiago

Ocular Espectacular II, Die Ecke, Santiago, Chile

### **2008**

Dramaprojektion, Künstlerhaus Stuttgart, Germany

### **2007**

Reduced to Insults, Room Gallery, University of California Irvine, USA

### **2006**

El Mar de Bolivia, Die Ecke, Santiago, Chile

### **2003**

El Norte, Galería Metropolitana, Santiago, Chile

### **2002**

Arresto, Espacio La Rebeca, Bogotá, Colombia

**2001**

Untitled, (joint project with Joe Villablanca and Juan Cespedes), Museo de Arte Contemporaneo, Santiago, Chile

**2000**

Marraqueta (with Juan Cespedes), La Panaderia, Mexico City

**1999**

Malvinas, LAC, Caracas, Venezuela

Malvinas, Alianza Francesa, Mérida, Venezuela

**1997**

Supermercado, Galería Chilena, Santiago, Chile

**Selected Group Exhibitions****2014**

Outside, Index-The Swedish Contemporary Art Foundation, curated by Stefanie Hessler, Stockholm, Sweden

**2013**

Thomas Bayrle-addition: Cristóbal Lehyt, The Artist's Institute, NY, USA

Cleaning Up, Johannes Vogt Gallery, NY, USA

The Road, Luis de Jesus Gallery, Los Angeles, USA

Efemérides: "Fragmentos selectos de la historia reciente de Chile", Museo Histórico Nacional, Santiago, Chile

**2012**

ArtRio, Rio de Janeiro, Brazil

Contaminaciones, Museo de Arte Contemporaneo, Santiago, Chile

**2011**

Even in the Quietest Moments, Vogt Gallery, NY, USA

La Oscura Vida Radiante, CeAC, Santiago, Chile

**2010**

Tectonic Shift: Contemporary Art From Chile, Saatchi Gallery and Phillips de Pury and Company, London, England

Epílogo, Museo de Arte de Zapopan, Guadalajara, Mexico

Like a river that stops being a river or like a tree that is burning in the horizon without knowing it is burning... Temporary Gallery, Cologne, Germany

Kritische Komplizenschaft / Critical Complicity, Kunsthalle Exnergasse, Vienna, Austria

Let's Kidnap a Sculpture, Civic Room, London, England

Weaving In and Out, No Longer Empty, NY

Abstract Derive, Ludlow 38, NY



**2009**

7th Mercosul Biennial – Grito e Escuta (Screaming and Hearing), Porto Alegre, Brazil  
This is not America, Center for the Aesthetic Revolution, San Juan, Puerto Rico

**2008**

Ruidos y Relatos, Hoffmann's House, La Capella, Barcelona, Spain  
Sunset from the Empire State Building Observatory, Sezession Wichtelgasse, Vienna, Austria  
Be Marginal Be a Hero, Thrust Projects, NY, USA  
Beauty is in the Street, Bronx River Art Museum, NY, USA

**2007**

Algunas Bestias, Perros Negros, Mexico City  
Kristin Lucas: Before and After, Postmasters, New York, USA  
Arte Argentino Contemporaneo, VK Proyectos, Bogota, Colombia  
Fm Ferry Experiment, Public Project Staten Island Ferry, New York, USA  
Estamos Unidos, Museo MAPI-Harto espacio, Montevideo, Uruguay  
Linea de Hormigas, A Gentil Carioca, Rio de Janeiro, Brazil  
S-Files, El Museo del Barrio, NY, USA  
Daniel Lopez Show, Whitebox and Roebling Hall, NY, USA  
Beauty is in the Street, Mason Gross Gallery, Rutgers University, USA  
Pais de Poetas, Rotunda Gallery, Brooklyn, USA  
Three Artists-Three Curators, Praxis Gallery, NY, USA

**2006**

New Ghost Entertainment Entitled, Kunsthaus, Dresden, Germany  
New Ghost Entertainment Entitled, Or Gallery, Vancouver, Canada  
Contra-Golpe: reenacting a failed operation, Karl Marx Allee 87, Berlin, Germany  
Metaphysics of Youth: Fuori Uso, Pescara, Italy  
When Artists Say We, Artists Space, NY, USA  
Fantasmatic, Museo de Artes Visuales, Santiago, Chile

**2005**

Considering Forgiveness, The Vera List Center for Art and Politics, NY, USA  
Enemy Image, Momenta Art, NY, USA  
Atomica, Lombard-Fried Gallery and Esso Gallery, NY, USA  
Freewaves Latin America:load(and unload), Casa de las Americas, Madrid, Spain  
Fantasmatic, Centro Cultural Borges, Buenos Aires, Argentina

**2004**

Shanghai Biennale, Shanghai, China  
The Freedom Salon, Deitch Projects, NY, USA  
Condoros, Galería Metropolitana, Santiago, Chile  
The Mythological Machine, Mead Gallery, Warwick, England  
external affairs, P.S. 122, NY, USA  
Fantasmatic, Millennium Museum, Beijing, China

**2003**

The American Effect, Whitney Museum of American Art, NY, USA  
Usted esta aqui, Espacio La Rebeca, Bogotá, Colombia  
To be political it has to look nice, (with GALCHI), apexart, NY, USA

L Factor, Exit Art, NY, USA  
Fantasmatic, Jendela Visual Arts Space, Singapore  
Go!, Liquidación Total, Madrid, Spain

## **2002**

Freewaves Latin America: load(and unload), MOCA, Los Angeles, USA  
Social Sectors, Kunsthalle Exnergasse, Vienna, Austria  
637 Running Feet: Black-and-White Wall Drawings by 14 Artists, Queens Museum, NY, USA  
Fantasmatic, Kuala Lumpur National Gallery, Malaysia  
Off-Screen(one day event), apexart, NY, USA  
Todo sobre George, La Rebeca, Bogotá, Colombia

## **2001**

Hopscotch, James Howe Fine Gallery, Kean University, Union City, NJ, USA  
Sudamericanrockers, Cornell University, Ithaca, NY, USA

## **1999**

Doméstico, Museo de Arte Contemporaneo, Valdivia, Chile

## **1998**

Drawings, Archill Gallery, Auckland, New Zealand

## **Grants and Fellowships**

Art Forum Fellowship, DRCLAS, Harvard University, 2008-2010  
DIRAC, Ministry of Foreign Relations, Chile, 2007  
John Simon Guggenheim Memorial Foundation Fellowship, 2005  
Fondart Chile, 2003

## **Artist Books**

*NYPL*, 2006  
*Tarea*, 2003

## **Bibliography**

### **2014**

Sutphin, Eric. Cristóbal Lehyt, Art in America, March  
Lara, Carolina. Alucinando Zombies, La Tercera, March 31  
Silva-Astorga, Daniela. Vuelve Cristóbal Lehyt, El Mercurio, Feb 11

### **2013**

Fuentes, Elvis. Cristóbal Lehyt, Art Nexus #91 Dec-Feb

## 2012

Butter, Tom. "WhiteHot Magazine", March, <http://whitehotmagazine.com/articles/in-conversation-with-cristobal-lehyt/2508>

NationalTheater Munchen , Siegfried-Richard Wagner, Opera Catalogue, Munich, Germany

Buchmann, Sabeth. "Künstler/-innen in Bewegung", Kunst Krise Subversion, transcript Verlag, Bielefeld, Germany

## 2010

Storr, Robert. "One Fine Morning", September: A History Painting by Gerhard Richter, Tate Publishing, Millbank London

Bryan-Wilson, Julia. "Cristóbal Lehyt", Artforum, May

Falconi, Jose. "Shiny Pyrrhic Victories", exhibition brochure, Carpenter Center for the Visual Arts, Harvard University

McQuaid, Cate. "Bought and Sold: To the limit", Boston Globe, March 17

Spitzer, Elysa. "Proletariat: Theater and visual art on campus problematize our perspective on the American laborer", The Harvard Crimson, April 6

Navarro, Mario. "Cristóbal Lehyt", exhibition catalogue, 7<sup>th</sup> Mercosul Biennial, Porto Alegre

## 2009

Brunson, Cecilia. "Cristóbal Lehyt", Artforum, September

Bryan-Wilson, Julia. "562 (Where California Meets Chile)", exhibition catalogue, El Penúltimo Paisaje, Fundación Telefónica Chile

Hayes, Sharon. "Conversation between Sharon Hayes and Cristóbal Lehyt", exhibition catalogue, El Penúltimo Paisaje, Fundación Telefónica Chile

Cárdenas, Elisa. "Cristóbal Lehyt y sus interrogantes sobre 'el Nuevo Chile'", Artes y Letras-El Mercurio, March 22, Santiago

Castillo, Rodrigo. "Artista destruye Pomaire para crear gigantesca instalación", Las Últimas Noticias, April 1, Santiago

Miranda, Rodrigo. "Artista chileno se inspira en la ciencia ficción de Philip K. Dick", La Tercera, March 30, Santiago

Ibacace, Javier. "Escultura de GRAN ESCALA incluye nueva exposición de Fundación Telefónica", La Segunda, March 17, Santiago

Urdinola, Lily. "Cristóbal Lehyt Rendic", Revista Caras, April 3, Santiago

## 2008

"Sunset from the Empire State Building Observatory", fanzine, Sezession Wichtelgasse, Vienna

Heissenbüttel, Dietrich. "Das Äussere nach innen gekehrt", Stuttgarter Zeitung, Sept. 8

Rush, Michael. "Kristin Lucas at Postmasters", Art in America, New York, April

## 2007

Carson, Juli. "Cristóbal Lehyt's Reduced to Insults", exhibition brochure Reduced to Insults, UC Irvine, USA

Hernández, Edgar. "Cuestionan cliché latinoamericano", Diario Excelsior, November 5, Mexico City

Velasco, Suzana. "O Rio como ateliê para os estrangeiros", O Globo, July 29, Brazil

Rangel, Gabriel. "Cristóbal Lehyt", exhibition catalogue, Three Artists-Three Curators, Praxis Gallery, NY

Fonseca, Mario. "Síntesis Mezquina", Revista: El Sabado: El Mercurio, Jan. 13

## 2006

Mosquera, Gerardo. Copiar el Edén: Copying Eden, Ediciones Puro Chile, Santiago

Saavedra, Julio. "Artista chileno entrega mar a Bolivia", La Nacion, Dec. 26

Elisa Cárdenas, "Desde Nueva York artista chileno trae mar a Bolivia", El Mercurio, Dec. 19, Santiago, Chile

Zucca Alessandrelli, Irina and Fassi, Luigi. Metaphysics of Youth, exhibition catalogue, Italy

Fonseca, Mario. "Corolario", El Mercurio, March 4

## 2005

Zucca Alessandrelli, Irina. "Il nemico é tra noi", Flash art Italia, Oct-Nov

Cotter, Holland. "Enemy Image", The New York Times, Oct 7

## 2004

Alarcon, Luis + Saavedra Ana Maria. "El Norte", Galeria Metropolitana: 1998-2004, Ocho libros editores, Santiago, Chile

Rosenberg, Karen. "Blackmail", Art Monthly, Feb.

Smith, Roberta. "Caution: Angry Artists at Work", The New York Times, Aug. 27

Beltran, Erick, "The Mythological Machine", exhibition catalogue, Warwick Arts Center, England

## 2003

Rinder, Lawrence. The Americian Effect, exhibition catalogue, Whitney Museum of American Art, New York

Schjedahl, Peter. "Target America", The New Yorker, Aug. 3

Rosenberg, Karen. "The American Effect", Art Monthly, Oct.

Lehyt, Cristobal. "9/11 1973/2001", Art Monthly, Dec-Jan.

Castillo, Rodrigo. "Joven artista se pierde en el norte de Chile por puro gusto", Las Ultimas Noticias, Dec. 18.

Staaup, Katherine. "Estados Unidos visto desde afuera", Granma Internacional, Aug. 28

## 2002

Cardenas, Elisa, "Instalan galería con materiales de bodega", El Mercurio, Actividad Cultural, Enero 2.

El Tiempo. "Los Iconos del 11 de Septiembre", August 6.

Williamson, Luz Maria. "Fantasmatic", exhibition catalogue, Chile

## 2001

Godoy, Javier. "Trio dinamico se apodera del MAC", Las Ultimas Noticias, Tiempo Libre, Dic.31.

## 2000

Hernandez, Carmen. "Desplazamientos en Superficie y Profundidad", once\_11 no.2 primavera .

Lopez, María Luisa. "Arte chileno emergente: Más allá de la resistencia," Milenio, Cultura, Julio

## 1999

Lebon, Manuel. "Horror Bélico grabado en Plexiglas", El Universal, Cultura y Espectaculos, March 4.

Navarro, Mario. "lo necesario" exhibtion catalogue, Valdivia, Chile

Alfonzo-Sierra, Edgar. "Las Malvinas en Plexiglas" El Nacional, Cultura, Feb. 20, pag.10.