



Creating Future ■



La Biennale di Venezia

60. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

Pavilion of Chile
60th International Art Exhibition
La Biennale di Venezia

COSMONACIÓN

Artist: **Valeria Montti Colque**

Curator: **Andrea Pacheco González**

Producer: **Carola Chacón Zuloaga**

Commissioner: **Florencia Loewenthal, Ministry of Culture, Arts and Heritage - Ministry of Foreign Affairs, Government of Chile**

With the **co-production** of **Bonniers Konsthall, Sweden**

Venue: Magazzino n. 42, Marina Militare, Arsenale di Venezia, Fondamenta Case Nuove 2738/C (near Campo della Celestia)

April 20 – November 24, 2024

Pre-opening Days: April 17–18–19, 2024

Opening Ceremony: April 19, 6.30pm

“Valeria Montti Colque’s artistic proposal brings simultaneously together a ritual and political space, allowing us to connect to the immensity of a forest or a mountain through the strength of a foreign community, right in the middle of a city.”

- **Andrea Pacheco González** (Curator)

Cosmonación is an invitation to reflect upon concepts of **nationhood, exile, migration** and diaspora. Valeria Montti Colque's project connects the audience with the contemporary debates around the tension between questions of “Who I am” and “Where I am”, in the intricate process of "territorializing life" (Kusikidi, 2020) within a diverse plethora of cultural identities. The term “Cosmonation” is borrowed from the anthropologist Michel S. Laguerre, who affirms that **diasporic communities do not sever relations with their places of origin but remain attached to their ancestral lands through different actions, materials, and spiritual practices**. In this way, they inhabit an extended understanding of self within a "multisite nation", a cosmonation that unifies geographically distant territories.

Cosmonación interrupts the notion of singular national representation at an event such as that of the **Venice Biennale 2024—Montti Colque is the first Chilean artist, who was not born in Chile**, to participate in its pavilion—and proposes to enter a cosmonational space where the visitor will find "a set of interrelated sites" (Laguerre, 2015). These diverse places and identities are connected through *Mamita Montaña* (Mother Mountain), the centerpiece of the pavilion. An **installation of accumulative nature, measuring more than five meters high, is made up of carpets printed with various media including collages, watercolors, drawings on paper, printed textiles, small ceramic pieces, and photographs**. The installation is crowned by a ceramic head. *Mamita Montaña* suggests a **symbolic shelter for the exiled and post-exile people**, refugees, and inhabitants of this other "imagined community" (Anderson, 1983) which is the nation outside the nation where each member of the diaspora lives. Orbiting around the colossal sculptural installation, the Chilean Pavilion *Cosmonación* will further present new works by Montti Colque—

a procession of five ceramic figures representing the likes of deities, or mythological beings. Furthermore, an additional **textile piece** and a **two-channel video projection** will immerse the visitors into a landscape that symbolizes a border where cultures confront, dissolve, fuse, survive, and grow up with more power despite being out of the ancestral home.

Valeria Montti Colque was born in Stockholm, Sweden, in 1978, two years **after her parents fled the Chilean military dictatorship** and settled in the city as part of the Swedish institutional commitment to the overthrown government of Salvador Allende. In her works, she invites us to approach a territory where **visual, symbolic, and material elements of all the nations she inhabits are interrelated.** We are not only talking about Chile and Sweden, but her work also invokes other communities, such as the Aymara, through her familiar links with the Andean cosmivision, or the African ancestry of her descendants. Her actions, drawings, murals, sculptures or installations, abound in non-identifiable beings, collage-bodies, mestizo subjectivities carrying out animated objects, crossing coloring landscapes, in constant transit, always going somewhere. Collaboration as a primary method is fundamental to Valeria's practice as other artists, family, and friends are an essential part of the creation of her artistic world.

VALERIA MONTTI COLQUE, ARTIST

Valeria Montti Colque is a Chilean-Swedish artist who works in a variety of expressions and media. She graduated from the Royal Art Institute in Stockholm and has exhibited extensively in Sweden, Chile, Norway, Spain, Bolivia, and Germany. In 2022, the Stockholm region commissioned her to create two artworks for public transport stations in the city, further expanding her practice for public spaces. One of her installations, *Apu Mama Höjden*, was acquired by the Stockholm Museum of Modern Art, becoming part of their collection. She took part in the 3^o edition of El Cairo Biennale, *Something Else, Off*, organised by cultural activist Moataz Nasr and curator Simon Njami. In 2020 she presented a solo exhibition at the Salvador Allende Solidarity Museum in Santiago, Chile. In 2016, she collaborated with art historian and writer Macarena Dusant to produce an artist monograph titled *La Jardinera* (Dokument Press). In June 2024, Valeria Montti Colque will present a new installation and performance project in a public space, commissioned by the Public Art Agency Sweden for the OpenArt Biennial in Örebro.

ANDREA PACHECO GONZÁLEZ, CURATOR

Andrea Pacheco González is a Chilean researcher and curator, she has been residing in Madrid for over two decades. She has a degree in Social Communication, a Master's in Curatorial Studies, and a PhD candidate in Fine Arts from the Universidad Complutense of Madrid. Her curatorial research has focused on and engaged with issues such as human displacement, memory, historical narratives, and decolonial perspectives. She was Head of Exhibitions at MAC Quinta Normal, Contemporary Art Museum in Santiago, Chile, and guest curator at Matadero Madrid Center of Artistic Residencies. As an independent curator, she has curated solo shows with prominent Latin American artists such as Teresa Margolles. *La carne muerta nunca se abriga* (Salvador Allende Solidarity Museum, Chile), Los Carpinteros. *La cosa está candela* (Miguel Urrutia, Museum, Colombia), Dagoberto Rodríguez. Guerra Interior (CAAM, Gran Canaria, España), among others solo and collective exhibitions. Currently, she is curating *Déjà Vécu*, Asunción Molinos Gordo solo show at the CA2M museum in Madrid and co-curating *Decentralized gaze. Art and colonialism in the Thyssen collections* at the Thyssen-Bornemisza Museum.

CAROLA CHACÓN ZULOAGA, PRODUCTION MANAGER

Carola Chacón Zuloaga has a degree in Art History and has studied Theatre Design, at the University of Chile. She has over eighteen years of professional experience in cultural production and theatre design fields. Since 2016 she has been exhibition manager at the Museum of Contemporary Art, MAC Quinta Normal in Santiago, Chile. She has worked in national and international exhibitions. Since 2008 she has been a regular creative collaborator of the Chilean theatre company Geografía Teatral, designing costumes and sets, art directing, and managing content.

BONNIERS KONSTHALL

Bonniers Konsthall is one of the leading institutions for contemporary art in Sweden. For the Chilean pavilion at the 60th International Art Exhibition of La Biennale di Venezia, Bonniers Konsthall will co-produce and support Valeria Montti Colque's production. A version of the exhibition will be presented at Bonniers Konsthall in the spring of 2025, curated by Joanna Nordin, Artistic Director Bonniers Konsthall, and co-curated by Andrea Pacheco González. www.bonnierskonsthall.se

BONNIERS KONSTHALL

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