



BIOGRAPHICAL SUMMARY

Carlos Fernández Chicote – Chicote CFC
Alcorcón, Madrid, España, 20 de diciembre de 1963.

CAREER PATH AND PRODUCTIVE ACTIVITY

The creative activity of Chicote CFC begins practically at the same time as his conscious relationship with the world. From a very young age, he finds in drawing a natural way of observing and understanding everything that surrounds him. Those first exercises, carried out in an essentially self-taught manner, progressively gave way to painting and the learning of different techniques, while he began to familiarize himself with the materials and procedures specific to the visual arts. During adolescence, he creates his first oil paintings, drawings, ink works, and sculptures, participates in competitions, and also begins to develop graphic and mural works. In 1984, he enters the Centro de Estudios Académicos de Arte – Artium in Madrid, where he expands his artistic training and consolidates knowledge that had already been developing for years.

Parallel to his artistic training, he begins very early to work in activities related to applied creation. He starts as a sign painter and draftsman and later develops decoration, muralism, window dressing, and illustration works, executing interventions for commercial establishments, bars, restaurants, and other spaces. In the late 1980s and early 1990s, he progressively expands his activity into the graphic arts and, after completing complementary training in management, marketing, accounting, and administration, begins a period of increasing dedication to graphic design and image production. What had initially been a complementary activity would end up becoming an important part of his productive life.

The incorporation of computing and new technologies would decisively modify his working procedures. As digital tools become more accessible, Chicote CFC begins to specialize in graphic design, image processing, digital production, and corporate image, developing an extensive activity for companies and individuals over decades. His work would cover very diverse areas, from graphic and advertising creation to photography, painting, sculpture, interior design, window dressing, and other forms of visual intervention. According to biographical documentation, this stage amasses more than 45 years of accumulated experience in different disciplines and more than 25,000 illustration, graphic, and corporate production projects.

Photography appears meanwhile as another of the major lines of his activity. Travel, initially linked to a personal curiosity to experience other places and cultures, ends up also becoming a form of work and visual research. For years, he travels through numerous countries and gathers a vast visual archive of his own, with plastic and documentary records from more than eighty countries across five continents. That accumulation of photographs would not remain a simple travel archive: over time, it would become one of the fundamental raw materials for his subsequent artistic production.

During the following years, a progressive convergence occurs between photography, painting, and technology. In 2012, he begins to deliberately experiment with the combination of photographs and digital pictorial resources. The photographic image then ceases to be solely a document to become matter susceptible to transformation. Through successive processes of manipulation, intervention, and visual construction, he begins to develop a way of working that would end up acquiring its own identity. From this experience emerges 'Symbiosism or Symbiotic Art,' conceived as an inversion of the traditional relationship between painting and photography: it is not about painting imitating photography, but about bringing photography toward qualities inherent to painting.

From that moment on, artistic production acquires a much more systematic dimension. After several years of technical experimentation and searching for procedures, he begins to continuously produce works in Symbiosism and to present his work in different spaces, competitions, fairs, and national and international exhibitions. Between 2015 and 2020, he develops an especially intense part of this production, while participating in numerous calls and exhibitions in Europe, America, and other international fields. In 2017, he publicly presents Symbiosism in a solo exhibition at the Centro Municipal de las Artes Buero Vallejo in Alcorcón and subsequently also holds a solo exhibition at the Museo de la Ciudad in Móstoles. This same period leads to the publication of his first books dedicated to the movement and the reflection that sustains it.

Production is not limited from then on to the creation of images. In parallel, he begins to build a documentary structure around the work: cataloging, photographic archive, publications, books, general catalogs, and texts aimed at explaining the procedures, fundamentals, and concepts that accompany Symbiosism. The work itself thus becomes part of a broader research process in which creation, documentation, and reflection develop simultaneously. After fifteen years of practical development, philosophical reflection, and technical evolution, the movement subsequently reaches a more defined doctrinal formulation, gathered in its Foundational Corpus and in the Manifesto of Symbiotic Art.

During this stage, the volume of production and documentation of the work continues to increase. Artistic activity comes to coexist with an increasingly intense effort of cataloging and organizing the archive, forming a production that is currently distributed in successive general catalogs. The tenth volume, corresponding to 2025-2026, collects 456 works and reflects a stage in which the work is progressively oriented toward more reflective and symbolic positions, shifting the initial emphasis of some works toward a deeper investigation into contemporary consciousness.

In 2023, a decisive change occurs in his dedication. Following the passing of his mother—an event that for years had conditioned his personal and professional decisions—he dissolves the companies and commercial activities he had maintained and decides to fully dedicate his time to artistic creation. Since then, production ceases to develop in parallel with other occupations and becomes the center of his activity. This change also marks a new stage of concentration on the work, research, writing, and the theoretical construction of Symbiosism.

At present, his productive activity thus develops on several levels that no longer appear separated. The creation of artwork, photography, archiving, cataloging, writing, research on perception, and the elaboration of the fundamentals of Symbiotic Art are part of the same creative process. The journey that began with drawing and traditional painting, continued through graphics, photography, and digital technology, and ended up leading to Symbiosism does not constitute, in this sense, a succession of independent activities, but rather the progressive accumulation of resources with which Chicote CFC has built his current artistic language.

INFLUENCES

The sources from which the work of Chicote CFC flows are diverse and correspond to different stages of an artistic training developed over decades. His language does not respond to a specific affiliation, but rather to the accumulation of visual, technical, and conceptual experiences that, over time, have transformed and converged into a particular way of understanding the image.

His early influences belong fundamentally to the pictorial tradition. The training received during his early years was deeply linked to academicism and the study of drawing, proportion, volume, composition, and the rigorous construction of form. The Renaissance and the Baroque thus constituted essential reference points, and the study of masters such as Raphael, Michelangelo, Velázquez, Caravaggio, or Guido Reni contributed to establishing the first structures of a gaze centered on formal precision and the mastery of representation.

That initial structure would not remain intact. Over time, a stage of exploration began in which reality ceased to be something that simply had to be represented and became something capable of being altered, deformed, or reinterpreted. Surrealism then played an important role, especially through Salvador Dalí and Max Ernst, whose influence can be recognized in certain periods of experimentation with volume, metamorphosis, and seemingly impossible associations. It was a stage of search and self-affirmation in which imagination began to acquire a weight equivalent to that of representation.

In parallel, he maintained a constant fascination for those artists capable of turning perception itself into artistic matter. René Magritte and M. C. Escher were particularly significant in this regard. What was interesting about them was not only the represented image, but the ability to make the viewer doubt what they were seeing, discover a second reading, or confront a visual reality that contained another reality within it. That concern for the behavior of the gaze would end up acquiring, over the years, a much greater importance than the stylistic influence of any of these authors.

Subsequently, his research shifted toward abstraction and a freer conception of form. Fernando Zóbel constituted an especially appreciated reference for his way of understanding space, gesture, and the relationship between matter and void. At other times, approaches to Abstract Expressionism and different forms of gestural and chromatic experimentation emerged. Added to this were more specific references from Pablo Picasso, Piet Mondrian, and the Impressionist tradition, particularly Claude Monet and Joaquín Sorolla, whose importance for the understanding of color and light remained part of that formative background.

But alongside painting, another influence began to develop that would end up being decisive: photography. When he started in it, Chicote CFC gathered a collection of thirty books dedicated to some of the most relevant photographers of his time, including Henri Cartier-Bresson and Robert Capa. The continuous study of those images was not aimed solely at learning their technique, but at discovering what was behind each photograph: what the author observed, from where they looked, what they decided to include or exclude, how they used light, framing, distance, and the instant, and, above all, how the same reality could acquire completely different meanings depending on who contemplated it through a camera.

That experience constituted a true school of looking. More than just learning how to take photographs, it allowed him to understand that photographing did not consist of mechanically recording what was in front of the lens, but of deciding how to look at what was in front of it. Painting had taught him to construct the image; photography began to teach him to find it.

From then on, photography and painting progressively drew closer. Travels and the continuous observation of reality nourished a vast visual archive of his own, while the incorporation of digital technologies opened up new possibilities for intervening on images. The computer ceased to be a tool destined exclusively for design to also become an instrument of creation. The possibility of transforming a photograph, modifying its structure, altering its chromatic relationships, superposing elements, and reconstructing the image opened a field of research that no longer depended directly on traditional pictorial procedures.

It is precisely in this confluence where direct influences began to lose prominence in the face of accumulated experience. Photography, painting, digital technology, perception, visual memory, and the observation of the environment began to act together. The image ceased to be understood as a definitive representation of reality and began to be treated as a matter susceptible to transformation.

From this process emerges "Symbiosism or Symbiotic Art," which can no longer be understood as a direct extension of any of the previous influences. Its antecedents lie within them, but its approach is born from another need: to establish a new relationship between photography and painting, between reality and interpretation, and, finally, between image and consciousness. Photography becomes the origin of the work and artistic intervention its process of transformation, until reaching a visual reality distinct from the one it started from.

Therefore, the influences of Chicote CFC can be understood today less as a genealogy of styles than as "the different layers of a visual training." Academicism provided the structure; Surrealism, the freedom to transform it; abstraction, the possibility of questioning it; photography, a new way of observing reality; and technology, the tools to intervene upon it. From there, the work progressively begins to detach itself from its references to construct its own language."

CHRONOLOGY OF EVENTS

1978	España	Participa en el certamen de Artes Plásticas del "Centro de Estudios Académicos Juan XXIII" en Alcorcón (Madrid). Se le otorga el 2º Premio.
1982	EEUU	Pruebas ingreso a los Estudios de animación "Hanna Barbera" USA, sede en Madrid.
1983	España	Participa el certamen de Artes Plásticas para artistas nóveles de la "Sala Eureka" de la "Galería de Antigüedades Durán". Finalista. Es admitido para la exposición colectiva. Madrid.
2016	Luxemburg	Participa en el "Art Prize Emerging Artist of Luxembourg".
2016	Italia	Participa en el "Art Prize MOCA Laguna" Venecia.
2016	Méjico	Exhibe en el "4º Simposio internacional Arquitectura Contemporánea" facultad de arquitectura Universidad Michoacana de san Nicolás de Hidalgo.
2016	Inglaterra	Participa en el "Ashurst Emerging Artist Prize" Londres.
2016	Italia	Participa en "Yicca International Contest of Contemporary Art".
2016	Alemania	Participa en "NordArt 2017 - Kunstwerk Carlshütte" Rendsburg/Büdeltsdorf.
2016	EEUU	Participa en "Artavita Contest - Gateway Art Center New York City. Finalista.
2017	EEUU	Participa en "The Chelsea International Fine Art Competition" New York.
2017	Italia	Participa en "Its Liquid International Contest". Venecia.
2017	Méjico	Participa en la "11ª Bienal Puebla de los Ángeles" Puebla de los Ángeles.
2017	Francia	Es admitido dentro del "Circle Foundation for the Arts".
2017	España	Exposición Colectiva Contemporánea. Galería "Abartium". Calldetenes. Barcelona.
2017	España	Exposición Individual Galería "Al Paso (Plantas 1 y 2)" "Centro Municipal de las Artes Buero Vallejo". Ayto. Alcorcón. Madrid.
2017	España	Participa en el XXII Premio de Arte Digital Jaume Graells. Ayuntamiento de Igualada.

2018	España	Exposición Individual "Coliseo de las Artes". Ayto. Villaviciosa de Odón. Madrid.
2018	España	Exposición individual. Galería "Abartium". Calldetenes. Barcelona.
2018	España finalista.	Participa en el 53º Premio Reina "Sofía" de Pintura y Escultura. Madrid. Seleccionado
2018	España	Exposición colectiva. Casa de Vacas del Parque del Retiro. Madrid.
2018	España	Entra a formar parte de la AEPE (Asociación Española de Pintores y Escultores).
2018	España	Exposición colectiva. XXVIII Muestra Internacional y Multidisciplinar de Arte Contemporáneo, Castillo de Montesquiu. Diputación de Barcelona.
2018	España	Exposición colectiva. XXIX Muestra Internacional y Multidisciplinar de Arte Contemporáneo, Fundación Claret. Barcelona.
2018	China	Participa en NOVA New Media Interactive Art Prize. Fundación de Arte Contemporáneo (BCAF) Big House Contemporary Art Center. Beijing.
2018	España	Premi Nacional de Pintura Juan Francés Fira d'Agost 2018. Xàtiva.
2018	Alemania	Participa en Bloom Award by Warsteiner - Art Düsseldorf.
2018	EEUU	Exposición colectiva en la "International Spanish Exhibition" "Celebrating our Spanish heritage". Florida
2019	España	Exposición Individual "Museo de la Ciudad de Móstoles". Ayto. Móstoles. Madrid.
2019	Taiwan	Bienal Internacional del Grabado y la Impresión 2020. Museo Nacional de Bellas Artes de Taiwan.
2019	España	Participa en "Atelier Solar" Madrid.
2020	Alemania	Participa y expone en la Feria Internacional de Arte "Art Karlsruhe Rheinstetten 2020" Karlsruhe.
2020	Austria Union.	Participa en Ars Electronica "Starts Prize 2020" project funding from the European
2020	España	Exposición Individual en el "Eurostars I-Hotel". Pozuelo de Alarcón. Madrid.
2020	EEUU	Participa en "Inspiration from Isolation" New York Art Competitions. " Photographize " New York.
2020	España	Exposición Colectiva Contemporánea. Galería "Gaudí" Madrid.
2021	España	Entra a formar parte de Boek Visual, espacio que reúne los movimientos artísticos vanguardistas referidos a la fotografía, grafismo fotográfico y arte experimental
2021	EEUU York.	Participa en "The Latin American Contemporary New York Art Competition" New
2021	España	Exposición Individual "Espacio Expositivo del Auditorio Joaquín Rodrigo". Ayto. de las Rozas. Madrid.
2022.	España.	Exposición Individual "Eurostars Washington Irving". Grupo Hotusa. Granada.
2022.	España.	Participa en "Artbox Projet Palma 1.0". Zug Suiza - Palma de Mallorca
2022.	España. Madrid.	Participa en "Propuestas Vegap 2022(Visual Entidad de Gestión Artistas Plásticos)"
2022.	EEUU.	Participa en "Artbox Projet Miami 3.0". Florida - Estados Unidos.
2023.	España	Exposición colectiva en ExpoMetro Barcelona, Passeig de Gràcia. Barcelona.
2023.	España	Exposición individual "Hotel Áurea Eurostars – Convento Capuchinos". Segovia.
2023.	España	Participa en "Atelier Solar" Madrid.
2023.	EEUU.	Exposición colectiva "Expo New York, Time Square". New York City
2024.	Países Bajos	Exposición colectiva en la Exposición Virtual en "Central Station". Amsterdam.

INVITED TO PARTICIPATE

2016	P. Mónaco	Feria Internacional de Arte Moderno y Contemporáneo "Art Mónaco".
2016	Italia	Exposición "Effetto arte" Ass. Socio Cultural EA Editores. San Francisco de Asís.
2016	EEUU	"Art Expo New York". Feria internacional de Arte.

2017	Inglaterra	"Brickline Gallery" Exposición colectiva. Londres.
2017	España	"Art Fair Malaga" Feria Internacional de Arte Contemporáneo.
2017	España	"Hartexpo 2017" Feria Internacional de Arte. Hospitalet de Llobregat. Barcelona.
2017	Italia	"Personal Structures" Bienal de Venecia.
2017	Italia.	Bienal de Arte "Peschiera del Garda".
2017	Italia.	Feria de Arte Internacional "Visionary Art Show Italy". Lecce.
2017	Argentina.	"BodySpaces Human+Híbridos" It's Liquid Art Show. Buenos Aires.
2017	Italia.	Bienal "Anima Mundi". Venecia.
2017	España.	UFO Fabrik Contemporary Art Gallery. Madrid.
2017	Italia.	Fragmentos Atemporales Festival. PPLG Arte Contemporáneo. Brindisi.
2017	EEUU	Spectrum Miami. World Wide Art. Artavita. Miami.
2017	Italia	2º Premio Internacional "Leonardo da Vinci". Florencia.
2017	Senegal	Dak`Arts 2018. Simposio Internacional de Escultura y Pintura.
2017	Italia	8º Premio Internacional "Premio Combat". Livorno.
2018	Italia	Liquid Rooms. The Labyrinth, Its Liquid International Art. Venice.
2018	Colombia	Alchemic Body. Festival Internacional de Arte en Galería "Jorge Jurado" Bogotá.
2018	Italia	ScoglieraViva. Concurso Internacional de Escultura al aire libre. Venecia.
2018	Italia	"Galería Farini" Concept Arte Contemporáneo. Boloña
2019	Alemania	"ARTMUC" Kunstmesse. 2º Edition 2018. Munich
2019	España	"ARCO´19" Feria Internacional de Arte Contemporáneo. Galería "Arte Actual". Madrid
2019	Alemania	"AFFORDABLE ART FAIR". Hamburgo 2019
2019	Inglaterra	Parallax Art Fair. Kensington Town Hall. Londres
2019	EEUU	"San Diego Art Fair". Feria internacional de Arte. California
2019	Holanda	EuropArtFair. Países Bajos. Holanda. Amsterdam
2019	Holanda	ADAF / Annual Dutch Art Fair Locht. Países Bajos. Holanda. Amsterdam
2019	EEUU	The Chelsea International Photography Competition. New York
2019	Holanda	Art Eindhoven 2020. International Art Fair. Países Bajos. Eindhoven
2020	Austria	Art Vienna 2020. Feria Internacional de Arte Contemporáneo. Palacio Imperial de Hofburg Viena
2020	Holanda	Art Arnhem 2020. Feria Internacional de Arte. Arnhem. Güeldres. Países Bajos
2020	EEUU	Participa en "Inspiration from Isolation" New York Art Competitions. "Photographize" New York.
2021	España	Entra a formar parte de Boek Visual, espacio que reúne los movimientos artísticos y artistas vanguardistas del arte experimental
2021	EEUU	Participa en "The Latin American Contemporary New York Art Competition" New York.
2021	España	Exposición Individual "Espacio Expositivo del Auditorio Joaquín Rodrigo". Ayto. de las Rozas. Madrid.
2021	España	Exposición Individual "Espacio Expositivo del Gran Hotel Inglés". Madrid.

CREDENTIALS

The work of 'Chicote CFC' has been acquired in a heterogeneous manner by very diverse spaces, centers, entities, and collections, both public and private.

Likewise, he has carried out works for numerous companies and corporations on both small and large scales, and has collaborated on projects with widely known galleries and institutions. However, in an exercise of utmost respect and due to the express desire of some owners to maintain their privacy, omission is made to some of them in this section.

Casa Real Española - Madrid - España
Comunidad de Madrid
Diputación de Barcelona

Ilmo. Ayuntamiento de Alcorcón - Madrid - España
Ilmo. Ayuntamiento de Villaviciosa de Odón - Madrid – España
Ilmo. Ayuntamiento de Móstoles - Madrid – España

Universidad Europea de Madrid
Repsol - Carburantes
Ford - Automoción
Renfe - Líneas Ferroviarias
Citroen - Automoción
Salvesen Logística
Orange - Telefonía
Deutsche Bank
Hotel Palace
Ferrokey - Ferreterías
Tony Roma's - Restaurantes
Grupo Hotusa - Resorts
ASELEX - Bufete de Abogados - España
Colecciones privadas

Malborough - Galería de Arte
Singularart - Plataforma de Arte Online
Saatchi Art - Art Gallery
Artid
WikiArt - Visual Art Enciclopedia
Arte Actual - Galería de Arte
Abartium - Galería de Arte
AEPE Asociación Española de Pintores y Escultores
Gaudí - Galería de Arte
Ashurst Gallery
Santana - Art Gallery
Google Arts & Culture
ArtMo - Plataforma de Arte Online
ArtDiscover - Plataforma de Arte Online
Lamas Bolaño – Subastas
Eurostars Exposiciones
Boek Visual
Vegap
National Taiwan Museum of Fine Arts
Universidad Michoacana de San Nicolás de Hidalgo