

ARTIST STATEMENT

CHICOTE CFC

Multidisciplinary Visual Chronicler

Founder of Symbiotic Art (Symbiosism) · Essayist · Independent Publisher

Carlos Fernández Chicote

Madrid, Spain · December 20, 1963

PROFILE

Chicote CFC is a multidisciplinary visual chronicler, founder of Symbiotic Art (Symbiosism), essayist, and independent publisher. His career integrates photography, painting, illustration, digital image processing, writing, and publishing—disciplines developed autonomously that converge into an artistic practice based on the observation, interpretation, and transformation of reality.

In 2012, he began developing "Symbiosism," his own artistic language in which photography becomes a medium for visual and symbolic transformation through digital processes of intervention, composition, and the integration of pictorial and illustrative resources. Following its public presentation in 2017, he has progressively built his own artistic, conceptual, and methodological corpus.

In parallel, he has built an extensive editorial and essay production that expands his research into questions related to perception, consciousness, knowledge, society, technology, and the human condition.

PRODUCTION

1,071	Cataloged Symbiosism artworks
61,300	Cataloged photographs
75	Published books
10	General Catalogs of Symbiosism
78	Traditional pictorial works + an extensive graphic production of drawings, studies, and sketches
+80	Countries photographically documented

CAREER TIMELINE

1978–1984 · Training and Early Works

He began his artistic activity through a fundamentally self-taught background. In 1978, he won second prize in a Fine Arts competition at the Juan XXIII Center for Studies in Alcorcón. In 1984, he entered the Center for Academic Studies of Art – Artium, Madrid.

1980–2000 · Multidisciplinary Development

He progressively expanded his practice into painting, drawing, illustration, muralism, lettering, photography, graphic design, interior design, and image editing. The incorporation of digital technologies gradually transformed his practice and expanded his visual creation capabilities.

2012–2017 · Creation of Symbiosism

In 2012, he initiated the development of Symbiotic Art or Symbiosism, born from the convergence of photography, painting, illustration, and digital image processing. After several years of research and experimentation, he presented this new artistic proposal to the public in 2017.

2017–2023 · Consolidation and Projection

He developed an extensive production of symbiotic work and participated in solo and group exhibitions in Spain and other countries, while expanding and systematizing his artistic and photographic archive.

2024–Present · Research, Editorial, and Theoretical Production

He concentrates his activity primarily on the systematization of his work, editorial production, conceptual research, and the theoretical formulation of Symbiosism, while simultaneously developing a growing body of essay writing.

SYMBIOSISM

Symbiotic Art (Symbiosism) constitutes the central axis of the artistic research developed by Chicote CFC since 2012. Its language stems from the photographic image and subjects it to processes of intervention, transformation, composition, and symbolic metabolization, establishing a relationship between photography, painting, illustration, and perception.

The corpus developed around the movement encompasses its own terminology and a methodology for observing and contemplating the artwork.

Key concepts:

Photogenesis · Symbolic Metabolization · Metamorphosis · Symbiotic Revelation · Visual Intelligence · Visual Microcosm · Symbiotic Trompe-l'œil · Optical Protuberances.

Foundational Corpus:

"Manifesto of Symbiotic Art (Symbiosism) · 2026"

"Method of Symbiotic Observation: From the Creative to the Contemplative Experience"

EDITORIAL AND ESSAY PRODUCTION

He currently has 75 published books, practically all of them with an ISBN.

His production includes exhibition catalogs, photographic publications, illustrated books, artistic documentation, texts, and essays.

The author personally carries out the entire creative and editorial process: conception, writing and editing of texts, photography, illustration, digital image processing and retouching, photomontages, composition, design, and layout.

Featured Essays:

"The Epistemological Engine" – An essay on the origin of human consciousness and intelligence.

"Tetrarchy" – An essay regarding a new, incorruptible political-constitutional model.

Cataloging: 10 general catalogs of Symbiosism, of approximately 230 pages each.

SELECTED EXHIBITIONS AND RECOGNITIONS

1978 · Second Prize · Fine Arts Competition Juan XXIII · Alcorcón, Madrid.

1983 · Group exhibition · Sala Eureka / Galería Durán · Madrid.

2016 · Art Prize Emerging Artist of Luxembourg · Luxembourg.

2017 · Public presentation of Symbiosism · Centro Municipal de las Artes Buero Vallejo · Alcorcón.

2018 · Selected for the 53rd Reina Sofía Prize for Painting and Sculpture.

2018 · Solo exhibitions · Madrid and the Community of Madrid.

2019 · Solo exhibition · Museo de la Ciudad de Móstoles.

2021 · Solo exhibition · Auditorio Joaquín Rodrigo · Las Rozas.

2022 · Solo exhibition · Eurostars Washington Irving · Granada.

2023 · Solo exhibition · Hotel Áurea Eurostars Convento Capuchinos · Segovia.

2023 · International group exhibitions · Barcelona and New York.

2024 · Central Station · Amsterdam, Netherlands.

2025 · Spanish Contemporary Abstract Art · Hotel de las Artes – Meliá · Madrid.

INSTITUTIONS · ENTITIES · AFFILIATIONS

National Taiwan Museum of Fine Arts · Google Arts & Culture · AEPE · VEGAP · Boek Visual · Atelier Solar · Galería Abartium · Galería Arte Actual · Eurostars Hotels

AEPE · Member since 2018

VEGAP · Copyright management organization linked to his activity as a visual artist

CEDRO · Author and publisher

ISNI · International Standard Name Identifier

The work of Chicote CFC is built upon a constant relationship between perception, transformation, and visual thought. His artistic language stems from the observation of reality and finds in photography an initial raw material that can be intervened, transformed, and reinterpreted until it acquires a new visual and symbolic dimension.

In Symbiotic Art (Symbiosism), the photographic image ceases to function solely as a record of the real to become a plastic material. Digital intervention, composition, illustration, texture, color, and light participate together in a process of transformation in which the boundaries between photography and painting cease to be stable.

The abundance of chromatic nuances, controlled reflections, transparencies, overlays, and variations in texture build a complex visual surface that can refer to traditional pictorial procedures—such as glazing—but reinterpreted from a contemporary logic and through digital tools.

The resulting image does not intend to literally reproduce the reality from which it originates. It transforms it. The purpose is not to replace one reality with another, but to provoke a second reading of what has apparently already been seen. The work thus becomes an intermediate space between the recognizable and the revealed, between immediate perception and a deeper observation.

This perceptive dimension constitutes one of the fundamentals of Symbiosism. The work can be contemplated from different distances and levels of attention, making certain elements appear, disappear, or acquire a different meaning depending on the visual intelligence with which it is observed.

Beyond its formal dimension, the work develops a critical gaze on contemporary human behavior. His images address the social, cultural, and emotional structures that condition the way we live, relate to one another, and perceive the world.

Tensions linked to ethical fragility, the need for recognition, dependence on the gaze of others, the trivialization of suffering, selfishness, insecurity, and other contradictions of the human condition appear within them. The work does not intend to establish a moral judgment or offer a solution: it exposes, confronts, and leaves the viewer before that which normally remains hidden by routine.

There is also an underlying reflection on the artificial rhythm of contemporary life. Permanent acceleration, the overexposure to images, and the constant need for connection have progressively reduced the spaces destined for pause, introspection, and observation. From this paradox emerges one of the fundamental tensions of his work: the greater our capacity for connection, the greater our distance can be from what truly matters.

For this reason, the work of Chicote CFC does not solely seek to be contemplated, but observed.

It does not intend to illustrate an idea or provide closed answers. It proposes a territory of perception and thought in which the image acts as a trigger for a deeper experience.

The work does not change; what changes is the visual intelligence of the person who contemplates it.

The notion of the artist has expanded to such an extent that, in the present context, its meaning has partially lost its conceptual clarity. The proliferation of creative practices across virtually all areas of everyday life has blurred the traditional boundaries between what is artistic, functional, and technical.

In this scenario, creativity has become a widespread attribute, present across multiple disciplines and professions, contributing to a continuous—and at times imprecise—redefinition of what we understand as art.

This process has led to a profound transformation in the hierarchy of visual languages, where different forms of production coexist within the same field of validation, without always maintaining clear distinctions in terms of intention, depth, or conceptual relevance.

Contemporary art, particularly within the field of visual arts, now develops within a space of tension between traditional languages and new forms of expression derived from technology, digital imagery, and hybrid practices. This coexistence has expanded the territory of art, but it has also increased its definitional ambiguity.

Within this ongoing process of redefinition, a critical reflection on the criteria that determine artistic value becomes necessary—not as a form of exclusion, but as a search for meaning within the current multiplicity of visual discourses.

From this perspective, the artistic practice presented here is positioned within a desire to reconsider the concept of value in contemporary art, addressing criteria that allow for a renewed sense of structure without denying the complexity of the current context.

In this sense, art may be understood as the highest expression of creative and imaginative talent, where technical skill does not necessarily represent its ultimate achievement, but rather a prerequisite within a broader process of meaning construction.

As a guiding framework, a work may attain artistic consistency when it integrates, in a non-hierarchical but interrelated way, elements such as originality, a significant aesthetic level, a relevant degree of complexity in its execution, a solid conceptual or theoretical foundation, and the capacity to evoke admiration beyond mere provocation.