

ANDES EXHIBITION ROOM

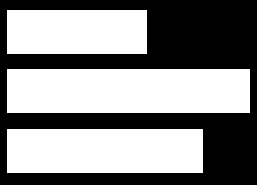
PRINTMAKING
MADE IN CHILE

GRABADO



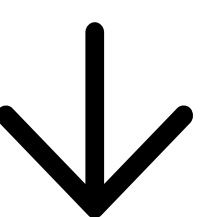
hecho en CHILE

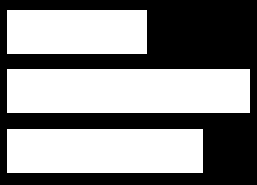




With this brochure, we would like to welcome you to be part of Printmaking: Made in Chile, under the curatorship of Justo Pastor Mellado. This is an exhibition that, through a series of works and authors, proposes a (possible) configuration of the history of the graphic arts in our country by giving visibility to regional scenes, the presence of four women printmakers and community experiences around this technique.

This exhibition will allow you to become familiar with this medium, which has been determining in understanding the displacements and problems of the visual arts of the 20th and 21st centuries.

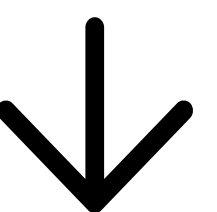


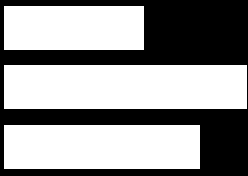


01

A COMMON EXPRESSION

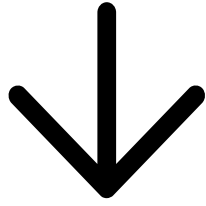
Printmaking stands as one of the oldest forms of visual production in human communities, with precursor expressions that go back to prehistoric times, in the pictorial cycles of the Cave of Altamira. Over time, printmaking was assigned a substitute function for drawing and the circulation of ideas from the 14th century onwards, a period in which woodcut printing had a great expansion. Its spread reached the widest social groups, and the artists who produced this type of work, usually anonymous, are the responsible for creating a means of expression that remains valid to this day.





La Lira Popular (The Popular Lyre). Anonymous. Great warlike counterpoint between the Queen Regent of Spain and President Mac-Kinley of the United States, singing their triumphs in the battles and combats. Execution in Valparaíso of the prisoner José Anjel Rivero. The deceptions of life and the injustices of men, July, 1898.

National Library Archive of Oral Literature and Popular Traditions.





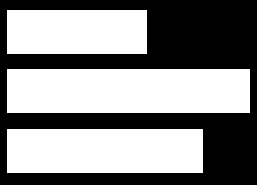
01

IN WHICH OF THE
ARTWORKS DO YOU
OBSERVE SYMBOLS
THAT YOU FEEL
IDENTIFIED WITH?

WHAT ARE THE THEMES
THAT ARE MOST REPEATED
IN THE PIECES?

AFTER SEEING THE IMAGES
OF THE LIRA POPULAR,
WHAT DO YOU THINK ARE
SCENES THAT SHOULD
BE PRINTED TODAY?



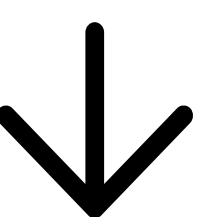


02

WHERE IS PRINTMAKING TODAY?

Back in the 1980s, visual artist Carlos Leppe stated, within the framework of the Franco-Chilean Video Art Festival, that “video art is the woodcut of the 20th century.” This reflection is expressed in contemporary printmaking through different means and techniques.

Today, artists are resorting to new approaches, renewing ancestral techniques and using alternative and even digital printing materials and tools. They are also using a wide variety of print formats, from the traditional intimacy of a piece of paper or a book to expansive projects and installations brought to the public space.



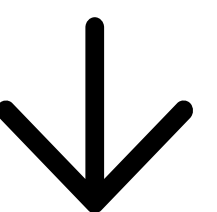
02



Virginia Vizcaíno. *Ninguna tranquilidad me otorga el bosque*, 2003.

Etching, aquatint, carborundum.

PRINTMAKING: MADE IN CHILE





02

IN WHAT PUBLIC SPACES
CAN YOU FIND PRINTMAKING
PRACTICES TODAY?

WHAT TRANSFORMATIONS
CAN YOU OBSERVE IN
THE DIFFERENT WAYS OF
PRESENTING PRINTMAKING
IN THIS EXHIBITION?

WHAT SIMILARITIES DO
YOU SEE BETWEEN THE
ARTISANAL TECHNOLOGIES
OF PRINTMAKING AND
DIGITAL MEDIA?

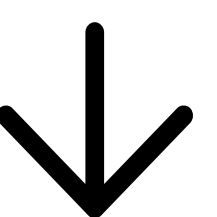


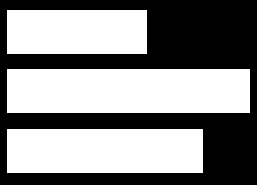


03

NEW PEDAGOGY

The arts have played a key role in reflecting on societies, promoting interaction through the expression of cultural diversity and articulating shared knowledge with their territories and communities. This is the case of Eduardo Vilches, winner of the 2019 National Visual Arts Award, and his experience in developing a printmaking workshop for the children of the Víctor Domingo Silva neighborhood in 1972 and of the Nueva Palena neighborhood in 1973. Within the framework of this activity -carried out with very simple materials such as cheap pens and shoeboxes - Vilches taught the children to draw on plates, strongly encouraging the lines of one of their first aesthetic experiences using their own voices as the protagonists.



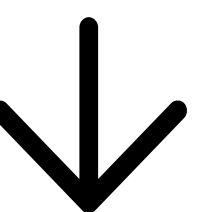


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Ricardo Cruz. *Untitled*, 1973.

Record of the workshop conducted
by Eduardo Vilches in Nueva Palena,
Santiago, Chile.





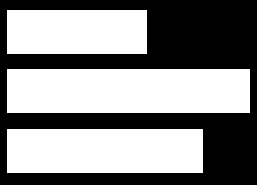
03

WHAT COMMUNITY
SPACES ARE CURRENTLY
PROMOTING THE ARTS?

DO YOU KNOW OF ANY
OTHER ACTIVITY SIMILAR
TO THAT OF VILCHES IN
OUR HISTORY?

AT PRESENT, WHAT VENUES
OF PARTICIPATION DO
CHILDREN HAVE IN THE
PUBLIC SPACE?



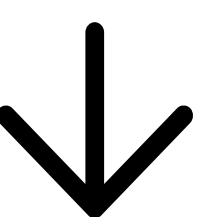


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THE MATRIX

Contemporary artisanal creation puts in tension the conventional boundaries between art and heritage, in a scenario where current productions stand as a continuity and reinterpretation of the ancestral cultural work of diverse communities.

In this sense, the collective memory of the potters of Quinchamalí remains and, at the same time, is updated through materialities and ideas, whose technical roots are indigenous, and whose subject matter is inspired by the native territory and imaginary. In the exhibition *Printmaking: Made in Chile*, Lorena Villablanca Esquivel's works are a means to reflect on our origins and to promote respect for cultural, geographic and social diversity.





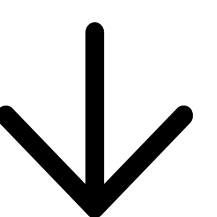
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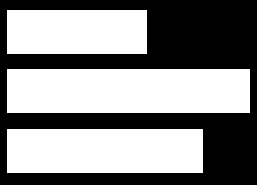


Lorena Villablanca Esquivel. *Bueno*, 2019.

Fired clay, Quinchamalí style.

Black clay.





04

HOW DO YOU INTERPRET
THE SYMBOLS AND IMAGES IN
THIS ARTIST'S POTTERY?

WHAT IMAGES WOULD
YOU CHOOSE TO REPRESENT
THE MEMORY OF
YOUR COMMUNITY?

HOW COULD THE OBJECTS
OF THIS CHILEAN PRINTMAKER
BE CONNECTED WITH
YOUR MEMORY?

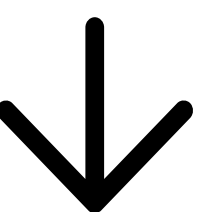




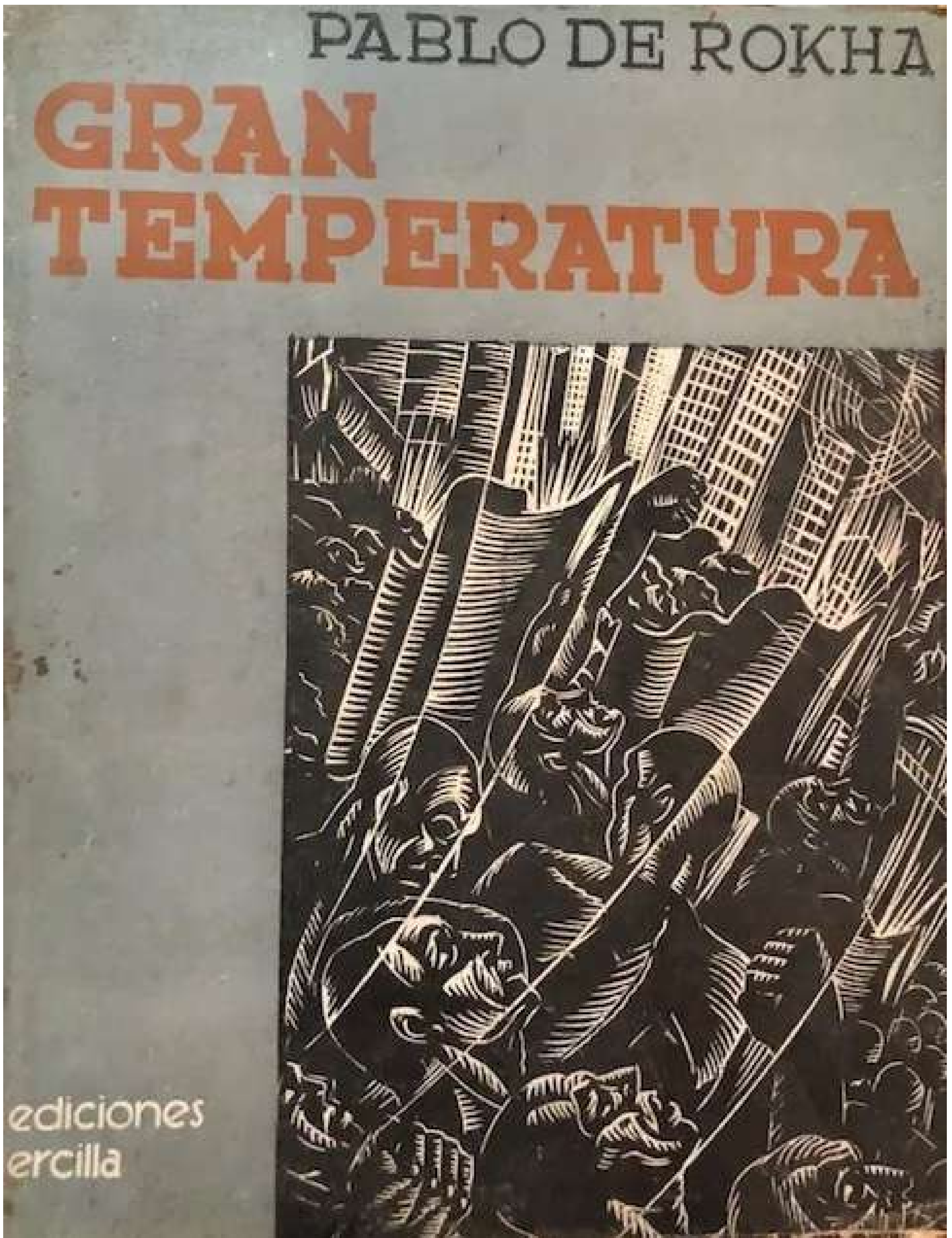
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PRINTMAKING AND LITERATURE

One of the printmakers in this exhibition who takes up the tradition of the Lira Popular is the Valparaíso artist Carlos Hermosilla (1905-1991). In the 1930s, he developed a wide editorial activity, promoting the publication of local writers, for whose publications he made woodcut illustrations. This was the beginning of his relationship with the book world, mainly linked to the edition of some of Pablo de Rokha's masterpieces, at a time when the literary sphere was forming a platform for the dissemination of graphic arts in Chile.

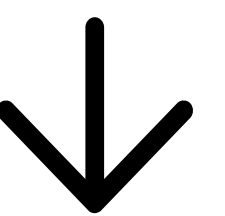


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Carlos Hermosilla. Linocut print for the cover of the book *Gran Temperatura* (*Great Temperature*), by Pablo de Rokha, 1937.

PRINTMAKING: MADE IN CHILE



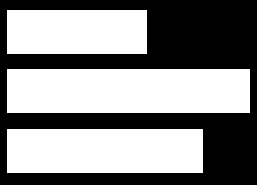


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WHAT MEANS OF
EXPRESSION ARE
CURRENTLY AVAILABLE
TO DISSEMINATE IDEAS?

WHICH OF THE IMAGES
BY CARLOS HERMOSILLA
OR OF THE LIRA POPULAR
DO YOU CONSIDER TO BE
STILL RELEVANT?



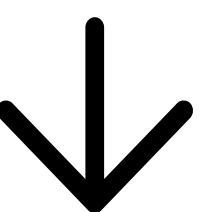


06

WOMEN PRINTMAKERS

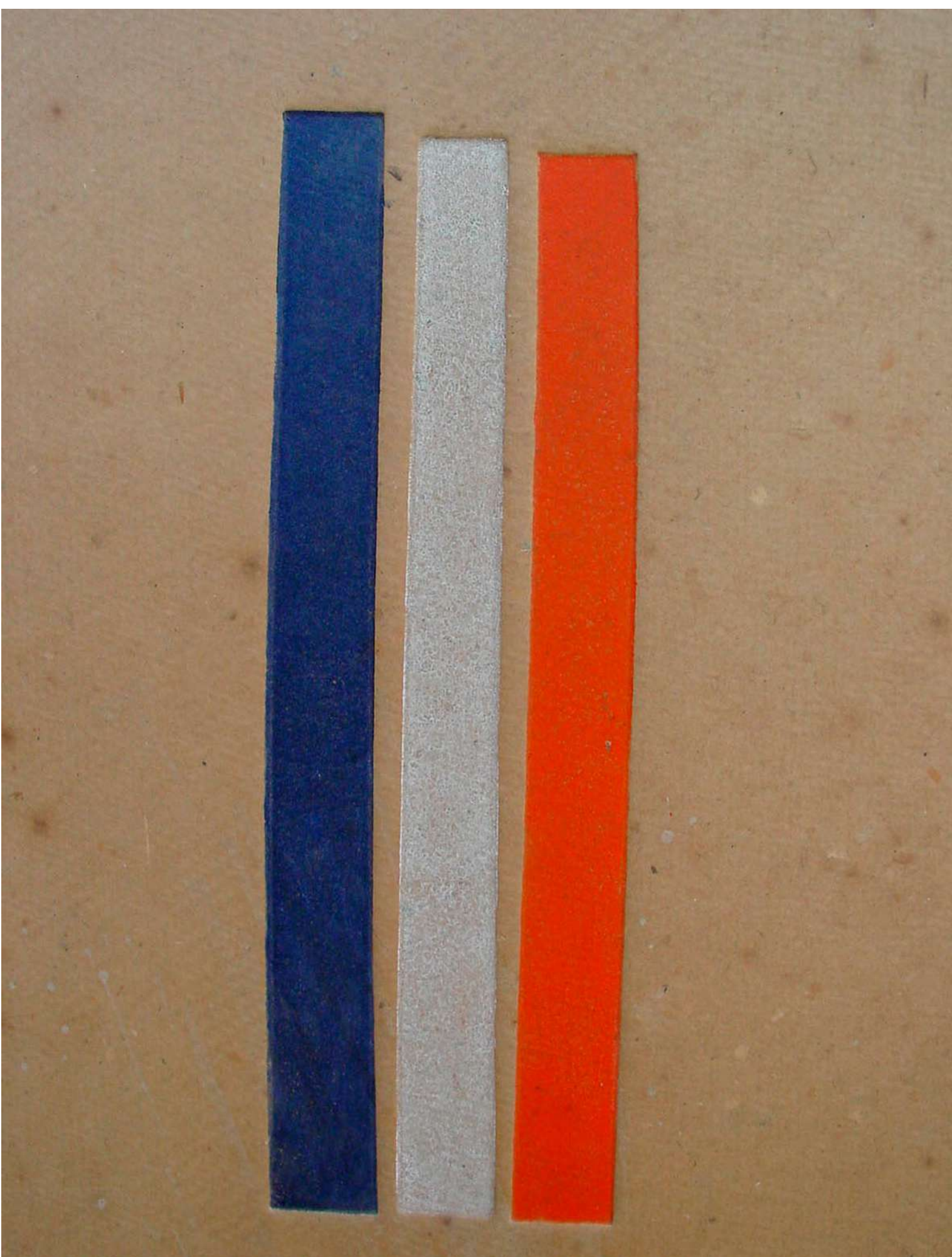
One of the key spaces for the production of printmaking were artists' studios. In the history of Chilean art, we can highlight Taller 99, created in 1956 by Nemesio Antúnez to promote printmaking as a support for artistic experimentation and to explore its possibilities for the development of the arts, and Taller de Artes Visuales (T.A.V.), founded in 1974 by a group of artists from the national scene. The latter is a space that emerged as a place of artistic resistance after the dismantling of the Faculty of Arts of the Universidad de Chile, as a consequence of the civil-military dictatorship in the country.

Some of the women that participated in these spaces were: Virginia Vizcaíno, who was a representative of the graphic arts in Valparaíso and a key figure in the reopening of the Printmaking Studio at the School of Fine Arts in the port city, Beatriz Leyton, member of T.A.V. and Taller 99, who made wood printmaking and

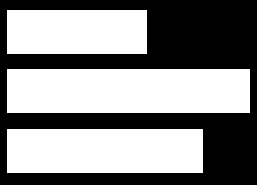


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developed experimental techniques with a critical and nostalgic view of urban life, and Virginia Errázuriz, a permanent collaborator of T.A.V., whose work was a form of social criticism from the everyday that challenged formal boundaries and the conventions of the feminine.



Virginia Errázuriz. *Untitled*, 1980. Aquatint and silkscreen print on gray cardboard. (Detail)



05

WHAT ELEMENTS OF THESE
WOMEN'S WORK MADE
SENSE TO YOU?

WHAT IS THE PLACE OF
WOMEN IN THE VISUAL
ARTS TODAY?

IN WHAT OTHER FIELDS IS
IT NECESSARY TO MAKE
WOMEN'S HISTORY VISIBLE?



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CULTURAL

LA MONEDA

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