



## CHILE 1973 PANEL DISCUSSION AND SCREENING

STARR CINEMA, TATE MODERN

SATURDAY 22 FEBRUARY 2020

This panel discussion is organised in conjunction with a new display at Tate Modern, *A Year in Art: 1973*. The display considers how art, life and politics merged around the 1973 coup d'état in Chile, and the ways in which art has been used as a form of protest. The panelists include Roberta Bacic, curator of arpilleras and other conflict textiles, Lynn MacRitchie, artist and writer who was a member of Artists for Democracy, Alexia Tala, chief curator 22nd Paiz Art Biennial, Guatemala and Claudia Zaldívar, Director of the Museo de la Solidaridad Salvador Allende, Santiago de Chile. The speakers will present on and discuss this pivotal period and its influence on art and culture, drawing on histories of transnational solidarity networks that were formed around the world. These include the Arts Festival for Democracy in Chile at the Royal College of Art in 1974.

The panel discussion will be followed by a screening of a chapter from Patricio Guzmán's seminal film *The Battle of Chile*, chronicling the events of the military takeover in 1973.

### PROGRAMME

#### Saturday 22 February

14:00 – 14:05 Mike Wellen, Curator, International Art, Tate Modern

14:05 – 14:25 Lynn MacRitchie, artist and writer who was a member of Artists for Democracy

#### *A Radical Instinct*

Lynn MacRitchie showed an early commitment to radical art when, in 1973, as a student of Fine Art, she organised both the 'Three Day Event (Art and Society)' and the 'Participation Art Event' at Edinburgh College of Art, inviting David Medalla, John Dugger and others to present work at the college. On moving to London in September 1974, she visited Medalla, who invited her to join Artists for Democracy and take part in the 'Arts Festival for Democracy in Chile' which he, Dugger, Cecilia Vicuna and Guy Brett had initiated, to be held at the Royal College of Art that October.

Her video tapes of the festival are a unique record of this remarkable event. Digitally remastered, they were shown in the exhibition *Artists for Democracy, The Archive of Cecilia Vicuna*, in the Museum of Memory and Human Rights, Santiago, Chile, 2014. Based on her recollections of participating in the festival, MacRitchie will consider what the experience of working with the wide range of artists and activists who came together to make it happen meant to her at the time, and what the continuing significance of the event might be for artists and activists today.



14.25 - 15:00 Claudia Zaldívar, Director of the Museo de la Solidaridad Salvador Allende, Santiago de Chile

*The Museo de la Solidaridad Salvador Allende and its transformation today*

Museo de la Solidaridad Salvador Allende (MSSA) is a unique modern and contemporary art museum, as its collection was formed exclusively through donations of artworks by leading artists around the world who supported the socialist government programme of Salvador Allende in Chile in 1971, and the subsequent call for resistance during Pinochet's dictatorship, following the coup d'état in September 1973.

Claudia Zaldívar is director of MSSA, a museum which has continued to work at the nexus of arts and politics within solidarity networks of exchange across different cultural spheres. Zaldívar will trace the trajectory of a museum in continuous transformation, from the utopian ambitions behind its conception, its manifestation in exile after 1973 as the International Resistance Museum for Salvador Allende, to its reinstitution in the present and how it carries the experimental spirit of collectivity of the original project through its programmes, projects and research as an active community-driven platform, especially in times of living social crisis.

15.00 -15.20 Roberta Bacic, curator of arpilleras and other conflict textiles

*Arpillera voices in diverse and contested spaces*

Conflict Textiles is a physical and online collection of textiles that emerged as a response to political conflict. Born from Chilean arpilleras made during the Pinochet dictatorship (1973-1990) it has expanded its transnational remit to include arpilleras and textiles from other countries and conflicts, inspiring communities and artists worldwide.

Curator Roberta Bacic will interrogate the power of arpilleras as a form of testimony, resistance, empowerment, memory and art. The presentation will use arpilleras whose creation spans from 1969 to 2020 as a basis to communicate and challenge assumptions about language, women's role in politics, what is and what is not art and their agency in transmitting narratives of everyday life, capable of reaching out and inviting other countries and groups to take on/learn this ancestral new language. They are now recognised as records and archives of their and our times.

15.20-15.40 Alexia Tala, chief curator 22nd Paiz Art Biennial, Guatemala

*Transgressions in the Street: 1979 – 2019*

This presentation is based on a long-standing period of research with Lotty Rosenfeld and a series of daily interviews conducted over a month during January 2020 for the forthcoming publication *Calendarios de Arte Contemporáneo*. It will address her practice of counter-conduct, examining concepts and operations contained in her work within a panoramic view of the cultural scene in Chile and Latin America, thus contextualising her work and that of other artists during the dictatorship period within a broader social and political climate.



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Rosenfeld emerged in the 1970s as a leading figure of her generation for her interventions into urban spaces and defiant artistic actions under the military dictatorship in Chile. *A mile of crosses on the pavement*, which involved the artist altering the lines on roads to form crosses, interfering with everyday forms of public control, is one of the most significant artistic marks made on the continent. The presentation seeks to portray how visual arts functioned during those years and how artists disengaged from institutional critique and the art market, through defiant artistic actions and interventions into public spaces.

15:40 – 16:10            Panel Discussion including Roberta Bacic, Lynn MacRitchie, Alexia Tala and Claudia Zaldívar, moderated by Mike Wellen, followed by Q&A from the audience.

16.30 – 18.00            Screening

Patricio Guzmán, *The Battle of Chile (Part 2): The Coup D'Etat*, Cuba / Chile / France 1976, 35 mm transferred to digital video, black and white, sound, 88 min, Spanish with English subtitles



## Biographies

Lynn MacRitchie has been active as an artist and writer since the 1970s. A founding member of Artists for Democracy and the Poster Film Collective, she contributed to Performance Magazine and other radical journals in the 1980s and to the Financial Times on contemporary art from 1991-2016. Her interest in video and performance continues and her most recent works are short films.

Claudia Zaldívar is an art historian and an expert in cultural policy. Since 2012, she has been Director of the Museo de la Solidaridad Salvador Allende (MSSA) and she was Director of the Gabriela Mistral Gallery in Santiago (2002-10). She has organised significant exhibitions that include *Juan Downey: Installations, Drawings and Videos* in 1995 and *JAAR/SCL/2006*. She also has been editor and co-editor of multiple publications that include *Art and Politics* (with Nelly Richard and Pablo Oyarzún), two catalogues raisonné published in 2013 and 2017 by MSSA and a large number of exhibition catalogues.

Roberta Bacic, a Chilean human rights advocate, collector and researcher living in Northern Ireland has curated worldwide more than 140 exhibitions of arpilleras, quilts and other textiles depicting responses to political conflict. Many were made during the Pinochet dictatorship and her transnational exhibitions and their associated events have encouraged other cultures to create their textile narratives of their own conflicts.

Alexia Tala is a curator, researcher and art-critic specialised in Latin American art based between Chile and Brazil. She has wide experience curating biennials in the region and has contributed essays to several monographic publications and press. She is currently chief curator of the Paiz Art biennial, Guatemala, curator of the SOLO projects in sp-Arte art festival in Brazil and artistic director of Plataforma Atacama in Chile.