

Exhibition Pieces and Lenders

1. "Vida en Nuestra Población/Life in Our Poor Neighborhood," Jürgen & Marta Schaffer
2. "Paz Justicia Libertad/Peace Justice Freedom," Alba Sanfeliu
3. "Corte de Agua/Water Cut," Traude Rebmann
4. "Recuerdos de Guadalupe/Guadalupe's Longings," Roberta Bacic
5. "¿Dónde están?/Where are They?," Marjorie Agosín
6. "Aquí se Tortura/Here They Torture," Gaby Franger
7. "No a las Alzas, No a la Dictadura, Basta de Hambre/No to Inflation, No to Dictatorship, Enough of Hunger," Fátima Miralles
8. "Nuestra Carnicería/Our Butcher's," Marjorie Agosín
9. "Centro Abierto/Women at a Soup Kitchen," Marjorie Agosín
10. "Exilio/Exile," Marjorie Agosín
11. "Homenaje a los caidos/Homage to the fallen ones," Fátima Miralles
12. "La Cueca Sola/They Dance Alone," Marjorie Agosín
13. "Exilio II/ Exile II," Marjorie Agosín
14. "Algo Que Celebrar: Vacaciones en Nuestra Comunidad/ Something to Celebrate—Holiday in a Poor Neighborhood," Marjorie Agosín
15. "Sala de Torturas/Chamber of Torture," Marjorie Agosín
16. "Nuestra Vida en Chile/Life in Our Chile," Roberta Bacic



Detail of "Vida en Nuestra Población/Life in Our Poor Neighbourhood," courtesy of Jürgen & Marta Schaffer

Photos by Colin Peck
© Roberta Bacic



The Art of Survival

To Contact the Guest Curator, Roberta Bacic:

Making a Big Difference Project

The Junction
8 Bishop Street
Derry/Londonderry
BT48 6PW
Northern Ireland

Phone: +44 28 7136 1942 or +44 28 7775 0409
Fax: +44 28 7126 4641
E-mail: monitos@compadres.fsnet.co.uk

To Contact the Museum Rep, Bernadette Walsh
Phone: +44 28 7137 7331
E-mail: Bernadette.walsh@derrycity.gov.uk

The politics of
Chilean
"arpilleras"
(quilts)
Harbour Museum
8 Feb-19 Apr 2008



Detail of "Corte de Agua/Water Cut" courtesy of Traude Rebmann

Leading up to...

THE ART OF SURVIVAL

International and Irish Quilts

Guest Curator: Roberta Bacic

Concept and production of the international exhibition by

Gaby Franger and Ragnhild von Studnitz (†)

Piecing Together the Past

Most women are natural weavers of stories, not only those who have the good fortune to be published, but all those who perpetuate the oral tradition—mothers, grandmothers, and great-grandmothers who share their secrets while stirring soup, sowing fields, or mending fishing-nets. They record the truths of history, not the struggles for power or the vanity of emperors, but the pains and hopes of everyday life. Sometimes, however, even the oral tradition is threatened because a people is deprived of its voice. This was the case in Chile between 1973 and 1989, during the long dictatorship of General Pinochet that followed three years of a Socialist experiment under President Salvador Allende.

—Isabel Allende, from the Foreword of Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile 1974-1994 by Marjorie Agosin



Detail of “Aquí se Tortura/Here They Torture,” courtesy of Gaby Franger

THE FABRIC OF OUR LIVES

This exhibition is about stories, and how they connect to us and how they connect us to each other. These arpilleras have traveled from country to country, from hand to hand, carrying with them the voices of their creators. Their country and its language are foreign to many of us, but the stories are familiar. They are stories about life in the midst of the darkness, and action in the midst of paralyzing pain. They are stories about humanity. They are reflections of us, of what we do and don't do.



THEY DANCE ALONE LYRICS BY STING

Sting wrote this song after watching a brief news story about women dancing alone in the streets of Chile, their husbands disappeared or exiled.

**It's the only form of protest they're allowed
I've seen their silent faces scream so loud
If they were to speak these words they'd go missing too**

**Another woman on a torture table
what else can they do
They're dancing with the missing
They're dancing with the dead
They dance with the invisible ones
Their anguish is unsaid**

“La Cueca Sola/They Dance Alone,” courtesy of Marjorie Agosin



THE ARPILLERISTAS & THEIR LEGACY

Each *arpillera* made by the victims of the military regime is a faithful testimony to a life of darkness and the legacy of fear and also to the power of individuals to create beauty and peace under adverse conditions. The *arpilleras* represent the most noble side of the human spirit..

—From Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile 1974-1994 by Marjorie Agosin



Detail of “Vida en Nuestra Población/Life in Our Poor Neighbourhood,” courtesy of Jürgen & Marta Schaffer

This leaflet has been designed and created by Karen Duhai, who has woven together the bits and pieces collected from those who have been willing to share. Special thanks also go to Marjorie Agosin, whose poetic words have helped to capture the emotions of this exhibit; Roberta Bacic, whose tireless work has brought this exhibition to fruition, Nikki Adamo who brought this project to The Junction, Anne Bennet, whose vision launched us all on this journey, and many others.