On the 3rd of May, 1974, at 3 o'clock in the afternoon, five Chilean Air Force Intelligence Service cars surrounded my home. Soldiers with helmets, war uniforms and machine guns were set in combat position pointing from all directions at my house.

All this military display to arrest a single person who lives in solitude in a remote part of Santiago with no weapons but his paintings and brushes. The house was searched, everything was carefully examined and turned upside down: books, photographs, letters, drawings, clothes, everything was inspected and thrown to the floor in an

infernal disorder I was taken handcuffed to the Air Force War Academy (AGA) basement, a torturing place where a fluctuating population of about 50 or 100 people — the number changed from day to day were held in six or seven rooms. Everybody was incommunicado, blindfolded and many tied with chains to the beds like animals. My name was put in the police records, and I was assigned a number; but I was blindfolded and taken to the interrogation room. I was placed before a very strong light, where people I allegedly knew, but was not allowed to see, pretended to identify me: a grotesque trick designed to

scare me and force me to confess my political connections — militants existing only in the minds of my interrogators. I'm a man with left wing views, but belong to no political organisation. For a fortnight I was exhaustively interrogated on my private life, my studies, my trips, my political ideas and on some of the teachers and students at the Universidad de Chile, where I was myself a teacher.

The artificial light was kept on day and night, making us lose the feeling of time: we were like floating seaweeds. At the end, when the "trials" were over, we were allowed to open the windows so that we were able to see a different and bright reality

During the daytime, from sixo'clock in the morning until 10 o'clock at night, we had to remain seated on a chair, permanently blindfolded, unable to communicate with each other, under the strict vigilance of a soldier with a machine gun who stayed there day and night. On the 9th of October, freed of all charges, and having lost 15 kilos in weight, I left the hell in which I had been living, on condition (under penalty of re-arrest) that I registered once a week at the Ministry of Defence. They forbade me to leave Santiago, and warned me not to think of leaving the country. I remained a prisoner, but now my jail was a little larger, and I could see and speak. In those days of restricted freedom, all this cruel experience was rendered in drawings, paintings, engravings, poetry and sculpture which I decided to exhibit in different galleries in Santiago

between March and May 1975. In these exhibitions I would speak of man alienated, destroyed, annihilated, humiliated, blind-folded, forced to see a distorted reality; separated from nature and his fellow-men. A zoo in reverse, through Alice's looking glass: a corpse with enforced movements, timeless, automatic — the corpse I had been for 5 months and 6 days. Only the first of these exhibitions military junta, under threat of imprison-

opened. After my second arrest the others were forbidden by order of the ment for the directors of the galleries. The opening took place on the 19th of March at 7 in the evening in the gallery of the Instituto Chileno-Frances de Cultura, under the auspices of the French Embassy. The French authorities in Chile knew the works to be exhibited, and saw no reason why they should be considered offensive to the Military authorities. The exhibition consisted of every-day objects displayed in an unusual way, like the 'ready-mades' of Marcel Du-

champ of half a century ago, in which, as Pierre Cabanne says: 'the deliberate choice of the artist changes the primary destiny of the object, assigning to it an unforeseen expressive vocation'. I gave to the objects which were familiar to me the value of a dialogue searched for or found. The common object overflows as though by magic, it takes on an astonishing new life. It is an art which is born of a reality, lived through with full intensity, and as visceral, and with as much right to be seen as an artistic thing as the painting and sculpture of the Old Masters. No

philistine old general, with the force of

arms, can under any circumstances

deny its relevance as a work of art, because the very act of negating its value, (as the conceptual artists would agree), helps to give it transcendence, and to achieve what art always sets out to do: to talk, to communicate, and even to

There were some bird-cages, sieves, nets, gratings, roses, mouse-traps, names, reproductions of paintings: Delacroix's 'Liberty Guiding the People', torn clothes, blue hands, the Gioconda and Violetta Para smiling for ever, old shoes, mirrors for reflecting and losing oneself in, false portraits, tied loaves, tied cages, and a tie . . . a simple striped tie in three colours, blue, white and red, bought in New York, knotted and hung upside down above a surface like steel. The DINA, the repressive apparatus of the junta, saw in this tie the flag of the country as a noose. They saw it like that because that is what they have made of it. Did the mirrors begin to

speak? There were no insulting titles, only art speaking. They saw an insult to the military junta

in a tie placed upside down; in the cages, liberty in chains; the air a prisoner, the imprisoned numbered and blindfolded, the dead in the streets; in the mirrors terror, and in the smile of the Gioconda, art trampled upon. They saw that because they made possible its being seen; they saw it because the country has been converted into one immense cage: they have hanged the word, caged art, they have taken the blindfolds from Justice, and put them on the truth. They kill and imprison the intellectuals, the workers, the students, professors and professionals: they bind culture and silence the popular song. They want to silence art, and when they realized that it was still alive and howling, they closed the exhibition, whilst talking of liberty, and respect for

The next day before noon, DINA officials obliged the French authorities to take down the paintings, and only the firmness of the French Cultural Attache prevented them from being destroyed They silenced the press and my name was proscribed in all publications. So the exhibition had been open for four hours; a disgraceful record of the

At 5 in the afternoon of this same day the French Ambassador received me in the embassy to express his repudiation of this arbitrary act, and to assure me of the respect and help of France towards the artists, and, at the same time, to inform me that when he had presented his protest to the Chilean chancellery, they had assured him that I had nothing to fear. However, half an hour later I was arrested at my home by agents of the DINA who were waiting for me with a detention form — which was filled out there and then, in my presence, with my name and details which were asked of me, and as witnesses of this act they themselves signed. They also took some drawings and catalogues, and press cuttings about

Once more I was to disappear without anyone knowing where I was. On the 9th of April I was for the first time officially considered a prisoner at 'Tres Alamos' (a concentration camp). Once again full-face and profile photographs were taken; I was again registered in the police records, and they attributed to me a political affiliation which I do not have, because, they said, 'There are no neutral people here'. On the 28th of April I was transferred together with 50 other prisoners, amid an impressive military display: three buses, a truck, a cellular car, and approximately 40 to 50 policemen

with machine-guns. We arrived at Puchuncavi, a holiday resort constructed during the Constitutional Government which the military junta has transformed into a concentration camp under the control of the navy's infantry troops. On the 11 of July I was taken once again to 'Tres Alamos'. Without ever

having been submitted to trial, a decree was issued ordering me to leave the country because I was 'a threat to national security'. I obtained my liberty thanks to the pressure from hundreds of artists and

intellectuals from all over the world, who felt moved by the violation of inalienable human rights, and gave their signatures to demands to the military junta. I was forced to abandon my country just because I believe in the dignity of the creative human being, and because I showed through art that liberty of thought, man's right and the whole of culture are a huge lie in Chile today.

Nemesio Antunez

1918 Born in Santiago, Chile 1938-45 Studied architecture at the Universidad Catolica, Santiago, and at the University of Columbia, New York, where he took his Master's degree in 1945. 1943-50 Lived in New York. 1948-52 Worked in the Atelier 17, S W Hayter's studio of engraving, in New York and Paris, 1950-53 Lived in Paris. 1956 Organised the studio of engraving, Taller 99, in Santiago, now part of the School of Art, Universidad Catolica. 1961-64 Director of the Museo de Arte Contemporaneo in the Universidad de Chile, Santiago, 1964-69 Chilean Cultural Attache in USA, lived in New York. 1969-73 Director of the Museo Nacional de Bellas Artes, Santiago. 1974 Lives in Barcelona, Spain.

One-man shows include: Instituto Chileno-Britanico, Santiago, 1943 Bodley Gallery, New York, 1945; Creuze Gallerie, Paris; Instituto de Arte Contemporaneo, Lima 1954; Museo de Arte Moderno, Rio de Janeiro, 1958; Palacio de Bellas Artes, Mexico, 1967; Galerie Buchholz, Munich, 1968; Museo de Tel-Aviv, 1969; Galeria Aele, Madrid, 1975; Galleri Heland, Stockholm, 1975.

- 1 Victor Jara 37¾" × 50" Oil on canvas
- 2 Black Stadium 36" x 2514" Oil on canvas
- 3 One Early Morning 35½" x 23¾" Oil on canvas
- 4 City on Country 35½" x 23¾" Oil on canvas

Jose Balmes

1927 Born in Barcelona, Spain. 1939 Moved to Chile. Chilean Nationality. Studied in the School of Fine Arts in the Universidad de Chile, Santiago. 1950 Appointed Professor of Painting in the School of Fine Arts. 1961 Prize in the Paris Biennale. 1966 Appointed Director of the School of Fine Arts, Universidad de Chile. 1972 Appointed Dean of the Faculty of Fine Arts, Universidad de Chile. Took part in the National Cultural Commission under the Government of President Allende. 1969-73 Participated in the Mural Brigades in Santiago. 1972 First prize in the Bienal Americana de Arte, Columbia. 1973 Refugee in Paris. Now Professor of Mural Painting at the Sorbonne. 1974 Paris Biennale; Venice Biennale; Festival de Royal; Salon de la Jeune Peinture, Paris; Salon Grands et Jeunes d'Aujourd'hui, Paris. He has exhibited in Santiago, Buenos Aires, Caracas, Havana, New York, Mexico, Barcelona, Madrid, Rotterdam, Bonn, Grenoble, Avignon and Sofia. Works in Museums of Modern Art in Santiago, Barcelona, Madrid, Caracas, Havana, Sofia and in private collections in Europe and America.

- 5 Homenage a Victor Jara (Homage to Victor Jara) 79" x 95" Acrylic
- 6 Humillados (The Humiliated) 79" x 95" Acrylic
- 7 El Grito 64½" x 51¼" Acrylic
- 8 Prensencia 1975 79" x 66" Acrylic

Gracia Barrios

Born in Santiago, Chile. Studied in the School of Fine Arts in the Universidad de Chile, Santiago. 1953-73 Professor of drawing at the Universidad de Chile. 1959 First prize for painting in the Salon Oficial de Santiago. 1968 Second prize in the Bienal Americana de Artes Plasticas, Quito, Ecuador. 1969-73 Participated in the Mural Brigades in Santiago. 1973 Refu gee in Paris. 1974 Festival de Royan; Salon de la Jeune Peinture, Paris; Salon Grands et Jeunes d'Aujourd'hui, Paris. She has exhibited in Santiago, Concepcion, Buenos Aires, Mexico, New York, Havana, Barcelona, Sofia, Avignon, Bonn,

Madrid, Rotterdam and Venice. Works in Museums of Modern Art in Santiago, Barcelona, Madrid, Havana. Caracas, Buenos Aires, Sofia and in private collections in Europe and America.

Acrylic 10 Venceremos (We shall overcome) 57½" x 86½"

9 Ahora Chile

Acrylic

Born: tomorrow

Died: yesterday

13 No Exit

77½" x 104½"

Oil on canvas

14 Sky of the Deep

53" x 5934"

Oil on canvas

Panel of three:

59" x 59"

59" x 78¾"

59" x 59"

15-17 Man Climbs Down From Signs

Pastel on paper on canvas.

63" x 102"

- 11 Pueblo (The People) 51½" x 74¾" Acrylic
- 12 Repression (Repression) 65" x 341/2" Acrylic

Guillermo Nunez

1930 Born in Santiago, Chile. Studied in Santiago, Chile, Paris, Paraguay and New York. 1952-71 Member of the Theatre of the Universidad de Chile, Santiago, and Professor in the School of Fine Arts and in the School of Drama. 1971-72 Director of the Museo de Arte Contemporaneo, Santiago. 1974 Taken by the military, 3 May. Conditionally released on October 9. 1975 Rearrested on March 19, the opening day of his exhibition at the Instituto Chileno-Frances de Cultura, Santiago, All exhibits were seized and confiscated. After international protests, he was released on July 11, and is now living in exile

Exhibitions include: 'Image of Chile', Washington DC, USA, 1963; Instituto de Arte Contemporaneo, Lima, Peru, 1964; 'The Emergent Decade', Texas, New York and Ottowa, 1965; Contemporary Chilean Art, University of California, 1966; Escuela de Bellas Artes, Tegucigalpa, Honduras, 1966; Six Latin American Countries, The Midland Group Gallery, Nottingham, 1967; Exposicion Panamericana de Artes Graficas, Cali, Columbia, 1970; 'El pueblo tiene arte con Allende', Chile, 1970; Helen Newland Gallery, Los Angeles, California 1971; Casa de las Americas, Havana, 1971; Instituto Chileno-Frances de Cultura, Santiago, 1975. He has won prizes in Chile, has works in Museums of Modern Art in Santiago, Concepcion, Moscow, Oakland, New York, Havana and Washington, DC, and works in private collections in Europe and America.

18-32 Untitled series of drawings

21¾" x 30¾"

Marco Valdivia

1947 Born in Antofagasta, Chile. 1965-68 Studied fine arts at the Univer sidad del Norte, Chile; then studied philosophy and fine arts at the Universidad de Chile, Santiago. Given a grant by the Universidad de Chile to study spatial composition in Mexico City. 1969-70 Appointed tutor in the design department of the Faculty of Architec ture of the Universidad Autonoma de Mexico. 1971-72 Worked free-lance in graphic design for the Department of Cultural Development at the Universidad Nacional Autonoma, the Museo de Arte Moderno and the Palacio de Bellas Artes, Mexico. In collaboration with the painter Vicente Rojo designed the book 'Topoemas'' by the poet Octavio Paz Given a grant to take a course at the Department of Fine Arts, Yale University. 1973 Arrived in London and undertook two commissions for the Chilean Embassy: the design of a catalogue for the Museo de la Solidaridad exhibition held at the Institute of Contemporary Arts, London, and of a logo-

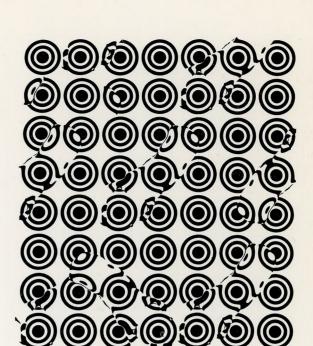
Railway System in Santiago, under Allende's government. Is now a student in the Photography Department at the Royal College of Art, London. 33 Estudio de un Modulo 1974 29" x 24" Silkscreen print

type and signs for the Underground

Homenaje a Ceso 29" x 24" Silkscreen print

35 Modulo al desnudo 1974 29" x 24" Silkscreen print

Edward Wright





1912 Born in Liverpool, of Ecuadorian and Chilean parents. Educated at Stonyhurst College and the Bartlett School of Architecture. 1937-42 Lived in Ecuador and Chile. 1942 Returned to the United Kingdom as a volunteer for military service; became a British subject.

1946 Worked in Paris, designing graphics for a documentary film unit, 1956 First one-man show at the Mayor Gallery, London. Worked with Theo Crosby on the design of the exhibition "This is Tomorrow" at the Whitechapel Gallery. 1961 Executed a mural on a temporary building designed by Crosby for the Congress of the International Union of Architects on the South Bank, London. 1956-59 Tutor in the school of graphic design at the Royal College of Art. Visiting teacher at the Central School of Arts and Crafts, London; the London School of Printing; and the School of Architecture, Cambridge University. Now head of the department of graphic design, Chelsea School of Art, London. 1970 Visiting lecturer in design at the Universidad Catolica in Valparaiso,

- 36 El Sueno Americano (The American Dream) 48" x 37" Silkscreen print
- Fahrenheit 451 48" x 37" Silkscreen print
- 38 Agon, or Contest 48" x 37" Silkscreen print

The organizers thank the

help made this

exhibition possible

many people whose generous

Enrique Zanartu

1921 Born in Paris of Chilean parents. 1938 Started painting in Santiago, Chile. 1944-47 Lived and worked in New York; taught at the Atelier 17, SW Hayter's studio of engraving. 1947 Lived in Havana, Cuba. 1949 Moved to Paris. 1964-65 Taught engraving at the Akademie der Bildengen Kunste, Stuttgart. 1963-69 Gave seminars in engraving in Caracas, Havana and Santiago. 1968-69 Taught at Washington University, St. Louis, Missouri. 1971-72 Taught at the Atelier Garrigues, Nimes, France. 1972-73 Taught at the school of architecture, Universidad Catolica, Valparaiso, Chile. 1973 Lives in Paris.

One-man shows include: Galerie Creuze, Paris, 1950; Galerie Lutz-Mayer, Stuttgart, 1952; Panamerican Union, Washington, 1956; Universidad de Chile, Santiago, 1956; Galerie du Dragon, Paris, 1958; Casa de Las Americas, Havana, 1964; Galerie Buckholz, Munich, 1967. Illustrated works published include: 'Hommage et Profanations' by Octavio Paz, 1962; 'Rencontre', by Michel Butor, 1962; 'Histoire des Rechutes', by Michel Deguy, 1968; 'La Rosa Separada' by Pablo Neruda, 1973. Works in Museums of Modern Art in New York, Santiago, Stockholm, Chicago, Nuremberg, Paris.

- 39 Around the Magnetic Pole I 32" x 45½" Acrylic on canvas
- 40 Around the Magnetic Pole I 32" x 45%" Acrylic and oil on canvas
- 41 Around the Magnetic Pole II 32" x 451/2" Acrylic on canvas

Kettle's Yard Gallery receives financial assistance from the Arts Council of Great Britain and the Eastern Arts Association.

This exhibition is dedicated to the Chile of Popular Unity and to the victims of the present dictatorship. It is held in a charming gallery and will naturally attract those of us who have a conception of 'gallery art' - that is, of more-or-less beautiful works presented as objects of contemplation and isolated in a tranqui spot as the world rumbles noisily outside. Yet the society which this exhibition commemorates sought to take art out of the studio, to remove it from the monopoly of talented, highly educated individuals, to make it more immediately relevant to pressing social The artists whose works we exhibit are, for the most part, exiles, subject to the

western system of gallery-production

and their works are extremely varied:

brutal injustices, images of horror and

grief, assertions of faith in the power o

man to withstand tyranny. Other work

have no such obvious relevance. The

its culture narrowly; although the

people were encouraged to express

themselves through painting on poli-

of international modernism were not

tical and social themes, the vital currents

shut out, and artists were free to explore

and express all aspects of life. The signi-

Chile of Popular Unity did not define

in today's Chile — cries against its

some are clearly related to the situation

16 November

Cambridge

Kettle's Yard

Northampton

ficance of this freedom can be judged by the measures the present regime has taken to destroy it, to paralyse all manifestations of the free creative imagination in music, literature, the theatre, the visual arts, the universities. Not only were the wall-paintings obliterated that one would expect — but there has been a blind, indiscriminate destruction of anything that might be tainted: the thousands of books that have been burned include books on Cubism, and on Picasso. Not only were the popular ateliers closed, but a painting of Christ in the modern style was destroyed because of a presumed resemblance to Che Guevara. It has become easy to relate these activities to the Nazi book burnings, but it is less often remarked that there is also an echo of the Nazi's purge of so-called 'degenerate art' and their persecution of all artists who believed that art had other things to do than glorify the image of the Fatherland. To those who seek to maintain a tyranny, any manifestation of the creative, of the individual, of the imaginative is a threat. This is why we feel it is meaningful that this exhibition contains works which not only call attention to the specific situation in Chile, but which express other aspects of human life. Works of art concerned with sexual experience can have political meaning. Those dealing with perceptual experience, which make one conscious of how one sees, should have a relevance which goes beyond the gallery. Works which allow the free play of the imagination trouble authority; works which explore the whole complex process of the creation of form can raise profound questions about the meaning of such activity — which is not only artistic, but scientific, intellectual, social — in our seemingly formless, chaotic world. Alongside such works we are presenting documentation of wall-paintings, posters, banners, to show the way in which art

did emerge from the studio and did

enter everyday life. We do this not simply

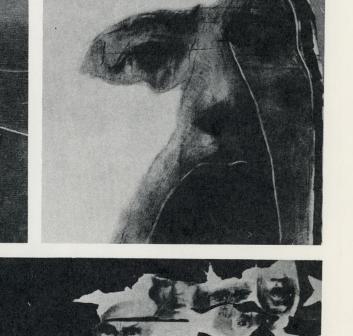
to record what was done, but to show

what will be done again. Virginia Spate

Extracts from the Testimony of Guillermo Nunez to UNESCO, Paris, September 9, 1975









painting as a form of expression no longer exists — there is not one wall which bears a trace of it. It remains only in the spirit of those who understood what was happening. **GA** Did this form of expression exist before the Government of Popular

JB No, but many artists and painters had begun to work together, to examine real problems, not simply Chilean ones, but those of Vietnam, Latin America, the struggle against imperialism, the question of torture — I mean, there had been collective works, and connections with other kinds of art such as folk-art, cinema, theatre and so on. There had been a popular tradition in the plastic arts — not a major one, but a tradition nevertheless. Thirty years ago there had been a kind of influence from Mexico, and this form re-emerged during the Sixties. This time the artists joined in collective works, and often they worked with the Brigades, as was natural for

GA With your classical training, did this way of working cause many problems? JB Since 1960, I have been painting with the same characteristics as those of today: I have been dealing with problems concerning humanity, with social and political problems. For me this new experience was wonderful. We have often said that the things in galleries, exhibitions and museums are not in touch with life, and we have struggled against this in Chile. So the commitment of painters young and old to the problems of the nation. from 1970 onwards, and the creation of the brigades, was a fantastic thing for us! It was an experience we have absorbed. we have found a language which has been a revelation to us: I may say that I have done many things with the Brigade, but the Brigade has also taught me a great deal about space and form, and it has helped me to lose respect for the canvas and the preciousness of

GA As a teacher also, how did this context affect your methods? **JB** Teaching is very closely tied to the social phenomenon, to the reality which students and teachers live and breathe every day, so it was entirely natural to adapt the programme of study to the necessities of life. It was for this purpose that the students organized their projects, when they had found a wall in the street. The isolated projects were gathered together, fused, so that small enterprises took on a monumental dimension. During the transport strike we worked as volunteers in the stations, and we noticed that they were full of walls! So we got

The following is an abridged translation of an

to Gilles Arnould, Paris 1974

interview given by Jose Balmes and Gracia Barrios

JB In Chile the Painting Brigades were

formed by the young, by students, arti-

sans, workers in general, specifically to

express in imagery all the problems of

They shaped an artistic expression in

for example, literacy, the modes of

production, agrarian reform, or the

struggle against fascism. The Brigades

existed throughout the country, those

in the big cities organised into teams of

20 or 30 young people to cover all the

walls. The Ramona Para Brigade in San-

active. Each team had its own materials,

place of work, and beds to sleep in, for

we often painted at night, until day-

communally, the theme being chosen

according to the dictates of political

urgency. Then one of us would draw in

the rough outline, arrange the composi-

tion and distribute the shapes; another

would take yellow, someone else red,

allocated to his colour. The black was

colours, and this gave to all the designs

Sometimes the Brigade was directed by

a young person who had come through

Architecture, but other people soon

came to understand how to direct a

group, and thus workers often gave

the directives, and the painters (pro-

fessional painters or teachers at the

School of Fine Arts) were formed by

the Brigade. When full group partici-

pation was not possible, for example

or supply, the people in the Brigade

asked painters for projects to be put

into action at once; and when an im-

portant fresco was at stake, the work

would be directed by a professional

or the 'expressive' spirit?

GA Were the frescoes designed to last?

JB Expressive values dominated, since

the young people were commenting on

did not see themselves as producing art

with a capital 'A' for future generations,

but rather solely as delivering a message

to the people. This form of expression

a terrible thing. Now in Santiago mural

social and practical reality. Thus they

Were they dominated by the 'decorative'

when there were problems of material

the School of Fine Arts or the School of

the same very simple and direct style.

used last of all, to separate the other

and each quickly filled in the space

break. Each painting was discussed

tiago was the best organised and most

forms and colours on different themes,

the country, political, social, and so on.

the appropriate permission and painted them. For the final examinations, the degree committee had to make the round of the frescoes! The students worked collectively, yet each retained his own personality, and this enriched the work, since they complemented one another.

GA Your work has been criticised for being mere 'political propaganda having nothing to do with art'.

JB Many painters like myself find it very difficult to understand this attitude: since the last century people have talked about freedom of expression. This is the painting of freedom! That is to say, we have discovered the means of expressing oneself freely on all the problems on which one wishes to speak. But it is very odd, it seems that in this context only certain forms of expression are allowed. I believe in TOTAL free expression, and that is why I produce this kind of painting. I am neither a propagandist nor a politician — I have been painting for more than thirty years, so it was no mere whim to produce political propaganda, but rather the result of a whole mode of thinking. For me this 'dogma' was a kind of moral imperative; if my style, my relation to the world, the things which touch me personally, are the only things which I can turn into pictorial form, and everybody says 'this is politics', well and good: perhaps it is politics. And why shouldn't it be? But for me it is art. I don't think a distinction can be made between political man and man in general — I think man is a whole being. It's not a question of a political function at one time, another function at another. Certainly not. the more so because we are here in Paris precisely because of this problem. One can criticise, of course, one can say that such and such an element is less good, that the images lose their force. Fair enough, but it is not possible to proscribe the use of any device in the composition of a picture. If you like, you could say that my work is very simple, that it contains many texts: but there is also the problem of space, of relations in space, of structure. It's not a case of simple propaganda, even if I use things in this way. For me the poli-

for the form exists already, a concrete

ticization of the image is a very imwas very interesting, often of great portant matter — perhaps the most quality. Sometimes a wall that was important one. already painted would be repainted two I often use faces, symbols which already weeks later with a new design. You exist, but they have to be made to work. could say that art destroys art, that For me the symbol is a starting point, to creation is continual; this is a very go beyond, to go deeper. When a concrete generous, spontaneous attitude, since to painter draws a square, it is not a creation, efface what one has produced is often

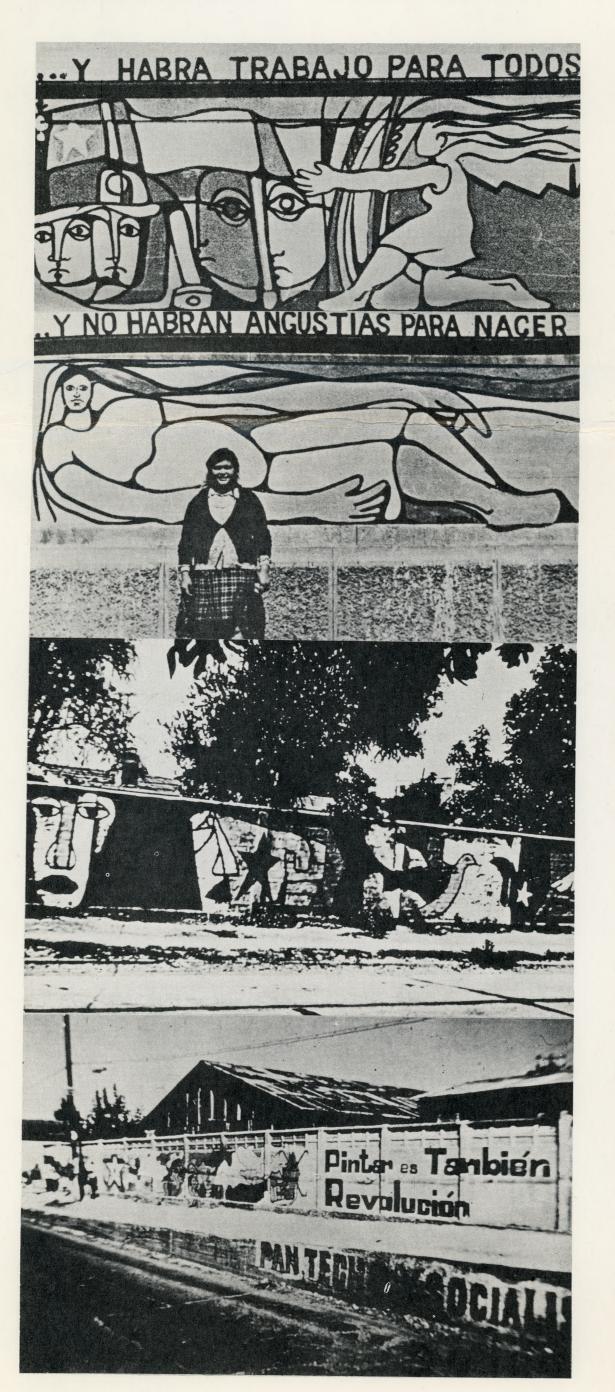
form. Creation comes afterwards, in the work around the square, in space. So why not work with symbols? I firmly believe that they have to be given a new life, the more so since they are a means of contact with other people. During our work with the Brigade, we discovered a new context, different from the traditional audience for art. That is why it was so enriching for us, so very important. We really found what the people thought, and they found that our work had relevance to their lives

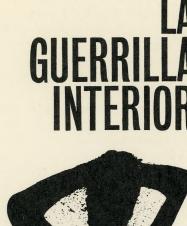
 they came to love it, to feel that it belonged to them, because it dealt directly with their problems. GB It's thessame for me in teaching: knowledge of the reality is the most important ming, together with the knowledge of how to express it. I believe that there are many taboos. The prevalent billief, I think, is that art is the property of an elite; it has been pushed in one direction only, without any freedom, and as it used to be said that reiigion was the opium of the people, so certain people want art to be the opium of the people. I believe that we have to be very simple. There are people who talk about liberty without really wanting it! In my painting I have always represented man, and I find that to do so on a scale smaller than life-size is not satisfying. And I never paint a single person, but

always groups. I feel uncomfortable

working on a small scale. This is peculiar to me, since if one thinks, for example, of Leonardo, his figures are smaller than life-size, but the composition allows this. In my case I think I like a realism that is even closer to reality. I am looking for something non-intellectual. **GA** All the same, your realism is very different from much contemporary realism - for example photorealism.

GB Yes, I look for emotion above all, and with a photo the image is mechanical even if there is a great deal of poetry in such images. This is why, for example, I often include the word 'CHILE', simply because I like to include a word, but also for formal reasons: as the Cubists wrote 'BAL' in their pictures, so we write 'THE PEOPLE' in ours. I've painted a canvas containing peasants, a family, with their silhouettes outlined in very arbitrary colours, like the earth and sky in yellow, and I put in a corner the slogan: 'THE EARTH BELONGS TO HE WHO WORKS IT'. This adds a white note to a sombre canvas, and I left the letters very crude. So I don't think it is a weakness to add a text to a painting: it is a visual element. There are many examples in the history of art . . . for instance, religious painting uses a great deal of text. If you are a journalist, you have an idea and you express it straight away. In painting expression takes a long time . . .







ramme of the Congress, is the one referring to the 'Integral development' of the individual. May I be allowed to outline my own criterion regarding this question, and particularly where this relates to one of its essential aspects: the development of a creative imagination, of an intelligence which can make use of a poetic imagination, of an imagination which is subversive, of an imagination which is erotic also. It seems to me that insofar as Revolution is a collective effort on a social level, it is also a process which should be tested within each individual. For intellectuals and for artists, and for everybody, I consider that this personal revolution is an entirely necessary thing. Particularly if the intellectual, or the artist, or the individual is aware of belonging to a world which finds itself in that difficult stage of constructing a new social organisation, in which the concept of 'Integral formation' is of outstanding importance. In my opinion, it is not merely a question of being WITH the revolution, but of being A revolutionary. To be a revolutionary implies, quite clearly, being free, or struggling to attain freedom. Just as people free themselves from political and economic oppresion by struggle, so individuals can only free themselves by struggling with their own inner tyrants: hypocrisy and fear. Prejudice, vested interests, false self-criticism, conventional and schematic notions, all make up a shadowy army (frequently mercenary) against which the GUERILLAS INTERIORES must fight for the liberty to create. With more consciousness, a greater light. With greater light, more conscious-

In my opinion, one of the most import-

ant themes put forward by the prog-

In order to carry out a cultural revolution, a REVELATION must occur, so that all the potentialities of the individual are made evident. Having a highly developed sense of responsibility means more than the systematic practice of self-criticism. In the field of the imagination, pugnacity must be sustained as on a battlefield. Those who construct a new world either in a social context, or in the context of culture, the intellect and the arts, are defined inevitably by their generous spirit, by their commitment in their work - but by their daring also, by the capacity to take up, with sufficient courage, the risks implied by any creative act, which is an act of renewal, and a true revolution. And this problem is not only for the poet. I believe that every true human being is a poet too, that the whole man must be a poet, because poetry means a stronger grasp on reality, on all that is real. Ultimately, an intellectual, an artist, differs from other people only by the capacity to live out with intensity the world which is experienced, not only in fact, but in imagination. To stimulate the creative imagination of a people, to make it possible for everyone to have access to a real culture (which is something more than the accumulation of knowledge, and the interpretation and appreciation of such knowledge in depth) should be the aim of a revolutionary process, truly fertile in the cultural field. The person shaped in such a way would be truly whole, which means being a poet even when the task does not demand the writing of poems.

Art is a longing for that which does not exist, but at the same time it is the fronts new social problems and finds new ways of resolving them, so too in the field of artistic creation and intellectual work, the really creative imagination will attempt to resolve those problems which are continually renewed, discovering the methods of research and the forms of expression which lend themselves to the task. Art is longing for that which does not exist, but at the same time it is the instrument for fulfilling that longing. I hope that this Congress will not only achieve the undeniably necessary aim of collecting the information and exchanging the ideas which are of such value to us as artists and intellectuals. I hope for something more: that we should discuss the extent to which the achievement of our GUERRILLAS INTERIORES may generate fruitful results, and to what extent the fully

formed being, the poet, the new man,

may become a reality.

Havana 1968

(This statement was made by Matta, as the Chilean delegate to the Cultural Congress of Havana, in 1968. t has been translated from the Spanish).