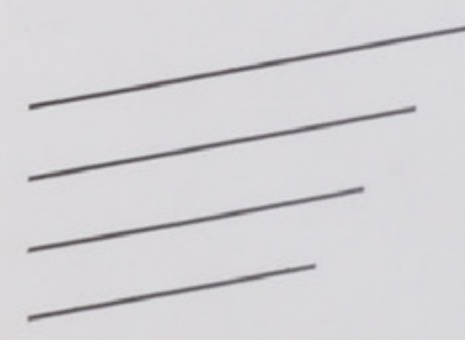
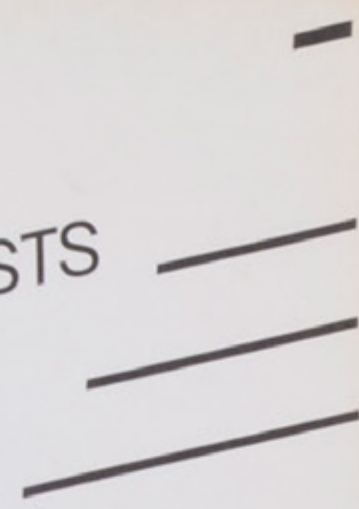


**IN/OUT**

FOUR PROJECTS BY CHILEAN ARTISTS  
WASHINGTON, D.C.  
MARCH 18-APRIL 23, 1983



**C.A.D.A.  
DITTBORN  
DOWNEY  
JAAR**



Washington Project for the Arts  
400 7th Street, N.W.  
Washington, D.C. 20004

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## IN/OUT

### FOUR PROJECTS BY CHILEAN ARTISTS

WASHINGTON, D.C.

MARCH 18-APRIL 23

1983

C.A.D.A.

Dittborn

Downey

Jaar

Exhibition Organized by Alfredo Jaar

## FORWARD AL NODAL

It is a great pleasure and privilege to present the creative work of six contemporary Chilean artists: C.A.D.A. (Diamela Eltit, Lotty Rosenfeld, and Raúl Zurita), Eugenio Dittborn, Juan Downey, and Alfredo Jaar.

The purpose of the exhibition is to present new Chilean art produced both inside Chile and abroad (two of the artists now live in New York City). This show is the first significant exposure in the United States for all of the artists, with the exception of Juan Downey, who is already well-known and highly respected in this country.

These artists have shown a tenacious commitment to the exploration of new, esthetically provocative, historically well informed, and socially responsible thought in the face of a social and political climate that is less than fertile. It is therefore especially heartening to view this work: it bolsters our faith in the basic human right of freedom of expression. No less importantly, this exhibition displays the intellectual excellence and progressive viewpoint of the contemporary visual artists of Chile.

We are very grateful to have had the opportunity to work with Alfredo Jaar, who organized this project, with the other artists represented here, and with the critics who wrote the text for the catalog. Heartfelt appreciation is due to Helen Brunner who coordinated every aspect of the exhibit and the catalog; to the WPA staff for their enthusiastic and able assistance; to Rob McGinnis for the design of the catalog; to Philip Blair, jr., for his work in editing and translation; and to our many patrons, friends, and supporters, without whom none of this would have been possible.

## PRESENTACION AL NODAL

Me es muy grato tener el placer y el privilegio de presentar la obra creativa de seis artistas chilenos contemporáneos: C.A.D.A. (Diamela Eltit, Lotty Rosenfeld, y Raúl Zurita), Eugenio Dittborn, Juan Downey, y Alfredo Jaar.

El propósito de la exhibición es el de introducir el nuevo arte chileno producido por chilenos que viven en Chile y en el extranjero. (Dos de los artistas viven actualmente en Nueva York.) Esta exhibición es la primera oportunidad significativa que han tenido estos artistas para llegar al público norteamericano, con la excepción de Juan Downey, quien ya ha logrado reconocimiento y respeto en este país.

Estos artistas demuestran un tenaz compromiso con la exploración de un pensamiento nuevo, estéticamente provocativo, históricamente bien fundado, y socialmente responsable, en medio de un clima político y social poco favorable. Su obra representa, para nosotros, un especial aliento. Reafirma nuestra fe en el derecho humano fundamental de libertad de expresión. Y con igual importancia, estas obras ponen de relieve la calidad intelectual y el punto de vista progresivo de los artistas visuales chilenos.

Estamos muy agradecidos de haber tenido la oportunidad de trabajar con Alfredo Jaar, quien organizó este proyecto, con los demás artistas presentados aquí, y con los autores de los textos críticos del catálogo. Una apreciación muy especial también a Helen Brunner, la coordinadora de la exhibición y del catálogo; a los otros miembros del equipo del WPA; a Rob McGinnis, por el diseño del catálogo; a Philip Blair, jr., por su colaboración en la traducción y edición del catálogo; y a todos nuestros auspiciadores, amigos, y colaboradores, quienes han hecho posible todo nuestro trabajo.



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**TEXT: C.A.D.A.  
ARTIST: C.A.D.A.**

**C.A.D.A.:  
A SOUTH AMERICAN ART**

In our context, to take stock of the phenomenon of creativity implies not only that we question a specific way of working and its modes of production, but also that we are forced to re-examine what defines the concept of specificity itself in reference to works of art.

And, since we are isolated from international art trends and networks of distribution and funding, any phenomenon arising in our part of the world raises questions about the very nature of art, its means, and its general aims, however much we claim to have the same international dimensions and the same concept of art that is defined in the world centers. The answers go beyond the axiomatics of semiology. Rather, these issues must be approached in the total context of the struggles and developments of our social reality.

Moreover, there is nothing that could reasonably be called Latin American art which might establish its own standards for a comparative reading of the diverse phenomena and epiphenomena that arise in isolation in Latin America. We are taken directly back to the old issues of usefulness and good sense, although now the context is no longer merely academic. Instead, these issues overflow the field of theory, to become matters of life and death where questions of art are being discussed. (The radical nature of some works absolves this statement from the charge that it is only rhetorical.)

And it is precisely the concept of "art" which must be put in quotation marks in approaching certain practices in our milieu. In capitalist, developed countries it is possible to recognize distinct activities — politics, science, art, religion — and thus define specific aims, strategies, and levels of development for each different system. But such a framework is

exactly what must be disputed when we face our own realities — dependence, colonialism, authoritarian regimes — even for the simple purpose of comparing some specific facet of our situation to its world context.

Therefore, working within the isolation of our art, in the first place we must question the standards of judgment. The premise of Duchamp — "art is anything that the artist defines as such" — is not immediately feasible for people whose practice defines the terms of their survival (in the strictest sense of the word) and of their environmental destiny. Art practices that were in vogue ten years ago, such as body art, land art, or performances, illustrate the principle. In international art, these genres implied a broad opening towards life supports. But in our context, they are the closest of realities before they are standardized as an art, precisely because of the degree of dramatism involved in our everyday relations to such supports — famished bodies, huge barren unproductive

lands. It is one thing to view the body as a canvas (body art) and another very different thing to see it as a vehicle for change, as a revolutionary agent of reality. Nor can we compare the landscape as a canvas with the landscape as an evidence of barrenness. Therefore, the fact of working in that reality — no matter which the formal field of development — implies a changing world, an emerging condition. In short, it implies a revolutionary procedure.

For, leaving aside any kind of mannerism, the achievements of art in the world centers — for example, the significance of the body as a canvas, of landscapes as handwriting — were for us concepts that were already too familiar, although our familiarity was rooted in another kind of deprivation. Developments in art do not define our environment. Instead, the source of our environment is our own dealings with what is precarious and painful, with the barrenness of specific lives.

Little can be said by an artist who defines his work as body art, or as landscape art. Our difference forces us not only to redefine the framework of our own creativity but also to reformulate criticism that comes from a world perspective, from the established vanguard.

And so we impugn both self-reference in art and also the idea that some specific method is obligatory. What must prevail instead is the inter-relationship, the summarizing, which will operate on any stage we might build. This is not a matter of launching our products onto the international art market — from South America this time. Rather, we must establish a way of working that will operate within the options of our history. In this sense, the work emerging today is one of structuring the haphazard and the indeterminate, in order to subvert established patterns and images. That is to say, a subversion of life itself.

Our history has also been charac-

terized by the expectation — a hope or a catastrophic fear — of the restructuring of social relationships. Indeed, as the perpetual subjects of historical booms and busts, from rightist dictatorships to socialist experiments, we feel that such hopes and fears strengthen the historical character underlying creative work. Our scenario consists not only of the present but also of the future. A future that has been constantly denied, altered, reshaped, and of which the visible results are the denial of the past (in socialist models for the future) and the effort to regain that same past (in authoritarian models). But in any case, this insures a heart-breaking commitment to the present.

To bring back to the present the challenge of the future is precisely the field of definition of the most consistent work: Such work outlines a pattern of action, and such a pattern is the action of art.

C.A.D.A.  
Chile, 1982

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**American Residues**

AMERICAN RESIDUES relates second-hand clothes from North America that are resold in Chile, and a surgical operation performed upon the brain of a pauper, the sound of which has been recorded.

Clothes are returned to their place of origin. / The tape is inclosed together with the operation as a local product.

Through the linkage of two very distant elements — clothes / brain — the framework appears in which events develop in Latin America.

Clothes and indigence /  
Mind and merchandise /  
Sickness and symptoms of sickness.

AMERICAN RESIDUES is therefore a residual work, elaborated in the synthesis of an appearance from a concrete life and a kind of art that, from Latin America, pursues evidence, and as a consequence, the re-formulation of a reality operating with the daily elements that conform it.

C.A.D.A.  
Chile, 1983

RESIDUOS AMERICANOS es la relación entre ropa usada norteamericana enviada a Chile para la reventa, y una intervención quirúrgica al cerebro de un indigente, el sonido de la cual ha sido grabado.

La ropa vuelve a su lugar de origen. / La cinta se incluye como producto local.

A través de la interrelación de dos elementos excesivamente alejados — ropa / cerebro — se manifiesta el marco en el cual ocurren los sucesos latinoamericanos.

Ropas y miseria /  
Mente y mercadería /  
Enfermedad y síntomas de enfermedad.

RESIDUOS AMERICANOS es, por lo tanto, una obra residual, elaborada en la síntesis de una apariencia de la vida concreta y un tipo de arte que, desde América Latina, persigue demostrar — y, como consecuencia, reformular — la realidad, trabajando con los elementos diarios que la conforman.

C.A.D.A.  
Chile, 1983



**TEXT:**  
**GONZALO MUNOZ**  
**ARTIST:**  
**EUGENIO DITTBORN**

**Three Notes on the  
Work of Eugenio Dittborn**

The work of Eugenio Dittborn is one of the most outstanding examples of what has been called "nueva visualidad" (Richard 1981) in Chile. This movement reformulates iconography by using the photographic image as a mainstay. The movement later evolves into visual statements that diversify materials and codes questioning the practices of art.

I do not intend to outline a history: Dittborn's art has been discussed in noteworthy texts, even despite the general lack of critical writing on Chilean art. I refer to Ronald Kay's *Del espacio de acá* and Nelly Richard's *Una mirada sobre el arte en Chile*, as well as to Dittborn's own "self-censored" writings.

My aim here is to speak about the manner in which his recent work has developed, and to venture some guidelines for reading this web that Dittborn weaves, over and above what his work has meant in the space of Chilean visual arts.

**1. The Caress**

Any approach to Dittborn's latest works imposes a double perspective upon us; we have to read, both in his accomplished work — already talked about by others — and in his more recent and "theoretical" work, the line, solid or broken, of a constant reflective process. And the rhythm that Dittborn's work acquires is fascinating because it is nothing other than the rhythm of risk: it involves elaborating new moments of risk through which the visual forms previously mastered are made to pass. This is the way that Dittborn quotes: he quotes

his own work and achievements, not in self-gratification or innocence, but always bordering upon exploding the meanings of his earlier statements. These meanings are put to the test, exaggerated. To some extent, he prefers effort over accomplishment, the evolution of an endless interrogation which is that of a single stance repeated again and again and ritualized.

It is from the perspective of ritual that it seems to me important to suggest that his return, his repeated scrutiny of his repertoire, this new tour that Dittborn takes of his own images, materials, and productive gestures, only sets the stage for an operation — a handling — related to textures, to skin — to work that is like a caress.

In fact, Dittborn has come to reflect, as no one else has done in Chile, on the texture of a body — a displaced social body — to which a caress is an act of guilt. Thus, also, the sudden and shocking appearance in his work of a certain skin — that of death — before which the caress is paralyzed and changes into stage-setting, rite, and materials: canvas, wood, cardboard.

Moreover, stains are also the product of a caress. This elaboration of feeling is the strongest dialog Dittborn establishes, stronger even than his dialog with history (or, rather, history only becomes legible from that point onward).

**2. From the Old Body to the New**

From his earlier work — up to 1982 — to his recent work, Dittborn turns from setting the stage for a social body to recycling that body, in a much more obsessive — and much closer — interrogation. In other words, in this second movement he abandons the connotation of certain social circumstances, whose visual presence had been rescued, to dive deep among the gestures that make up the body of a rite. To me, this amounts to leaving anthropology behind and taking up a kind of archaeology. His recent work is

almost excavation, and Dittborn surrenders to this passion with classificatory precision. He goes from the social metaphor drawn in public history to collecting and deciphering fossils — feathers, strokes of paint, jerky, celluloid, and so forth — as ingredients of a proliferating matter that produces a third and nameless body when it spreads over the body of the earlier vision.

He leaves behind the original excitement of "nueva visualidad" to give an account of something that "nueva visualidad" had overlooked. It is no longer a question of "del espacio de acá — from this space here," but of its hidden topology. All narrative structure is abandoned. From the greatest pictorial poverty, from the greatest absence or the greatest presence of models, the work unearths the physical quality of marks, encrustations, fossils, that make up the texture of a certain skin.

His method is one of junctures and overlays. A fervor for the fragment, for things that stick. His is an ever-wandering effort that will never manage to give a form to the absent subject that is nameless, or has a name that is all too well-known. His work creates, organizes a body, a monster. The debris of an art that is also the debris of life. The death of the work of art as a construction of thought. But such a death is also a working model: the loss which it establishes permits the pores of this body to breathe, wrapped in the shrouds that Dittborn weaves so that it can receive his caresses.

The old body is covered (*velar*, in Spanish, means both to veil and to guard), because the new body is born from it. Eugenio Dittborn constantly veils Eugenio Dittborn. "A photograph is a shroud full of stains nothing can erase."

**3. The Veil**

In an important part of his recent work, Dittborn establishes complex distances among different levels that have been superimposed: graphic print, strokes of paint, and residual objects. This

distance cuts through the transparency of the acrylic that covers, fixes, and orders the entire assemblage in a hesitating syntax of primal words, gestures that disorganize the order of an oppressive scene. For the work here unveiled is constituted by an act of extreme oppression among its different levels.

The transparency of the acrylic plays its role of show-window delusion, and it also establishes a fragmented topology, since it definitely splits the bodies of the different materials trapped in these urns. Acrylic separates the successive levels absolutely, and at the same time infinitely. And so the viewer's eye wavers uncertainly, between the surface effects and the body of the work, and he begins to ponder cosmetics.

Urn and show-window, the transparent veil covers the bodies buried in wood. Bodies whose makeup is the paint that repeats itself in primary strokes with the rhythm of ritual. The stroke just covers — a wink of the eye by the transparent acrylic — but does not wet, impregnate, or dye, since it is painted on the back of the acrylic, always this side of the skin and the far side of the veil. A cosmetic distance traced between skin and show-window, between the body of the work and the viewer's gaze, it is the paint that hides death and changes feeling into makeup, mask, ritual, play, and fiesta. Fiesta of death that can subvert the order of meaning.

These catalogs, archives, collections of debris, gifts, offerings that cover and assemble the body of the work — with the complicity of transparency — are ornaments that oppose a final view from a distance. They are much like the "witnesses" who appear again and again in all of Dittborn's "pietás," separated in the moment of death by the acrylic of a veil. It is the artist's basic gesture to rescue that distance.

Gonzalo Muñoz



**TEXT: JUAN DOWNEY**  
**ARTIST: JUAN DOWNEY**

**THE LOOKING GLASS**

"The Laughing Alligator is better than Fitzcarraldo."

Linda Kahn  
Twin Art  
New York

"Juan Downey is at his best when he mystifies personal experience."

John Sanborn  
Video-Artist  
New York

This travelog through England, France, and Spain sweeps from the Renaissance to Picasso while examining the function and symbolism of mirrors in architecture and art. This program, like earlier video works such as Plato Now (1972) and Maids of Honor (1975), chiefly deals with consciousness; it explores narcissism as a psychological "mirror stage" and in the TV medium itself.

Juan Downey

**TEXTO: JUAN DOWNEY**  
**ARTISTA: JUAN DOWNEY**

**EL ESPEJO**

"El Caimán con la Risa de Fuego es mejor que Fitzcarraldo."

Linda Kahn  
Twin Art  
Nueva York

"Lo mejor de Juan Downey es cuando él mistifica sus experiencias personales."

John Sanborn  
Video-Artista  
Nueva York

Este itinerario por Inglaterra, Francia, y España, desde el renacimiento hasta Picasso, examina las funciones y el simbolismo del espejo en la arquitectura y en el arte. El enfoque principal de la obra es la consciencia, como en obras anteriores, tales como Plato Now (1972) y Las Meninas (1975); hace una exploración del narcisismo como una "situación espejo" y en la televisión misma como género.

Juan Downey



**TEXTO:**  
**ADRIANA VALDES**  
**ARTISTA:**  
**ALFREDO JAAR**

Lugares Comunes

En lenguaje retórico, lugar común significa aquello aceptado tanto por el hablante como por el oyente (en este caso, por el espectador): un punto de apoyo sobre el cuál sea posible establecerse cierto contacto. Pensemos por un momento en la bandera como este tipo de lugar común, y de la bandera de Chile como Alfredo Jaar la presenta inicialmente, con textos que parecen dirigirse a niños que aprenden a leer, a los que hay que conducir hacia algo que no conocen. Esa bandera, en la situación de esta muestra, no es un lugar común, sino el lugar de lo extraño, lo ajeno, lo extranjero, lo desconocido. Y no de lo desconocido en sentido fascinador, sino simplemente de lo que podría confundirse con otra cosa, algo sobre lo cuál el ojo del espectador podría resbalar sin figurarse, sin comprender. Estos textos, al repetirse, al simplificarse, son como llamados hechos desde Plaza Sésamo para obtener el más mínimo de los reconocimientos: él de figurar en el mapa. Ni siquiera el simple hecho de la existencia geográfica se toma como terreno común, como lugar común. Entonces, la introducción tiene que simplificar: reconoce con humor la situación — un país de relativamente poca importancia presenta sus signos en una ciudad prácticamente ajena al hecho de su existencia. Y trata al espectador, con cierta amabilidad, como un completo ignorante (éste es uno de los fillos de esta filuda presentación). Porque, si bien toma en cuenta las limitaciones de su propio material, muestra también las limitaciones del espectador: pone en evidencia la tremenda limitación de un punto de vista.

Punto de Vista

La palabra "americano" es en sí misma un problema de punto de vista, tal como se indica en la serie de la Casa Blanca. Presenta la reducción de América a los Estados Unidos, y, a la pasada, se apropia de "US," robándose a los Estados Unidos y utilizándolo (en inglés, como pronombre de la primera persona plural) para significar el resto de América, la parte silenciosa, "otra," de la palabra América. Porque aquí habla el "otro," el "extraño": y el punto de vista del extraño no es el punto de vista del "americano." (Aquí el "americano" de Norteamérica es them — ellos — la tercera persona: la no persona entre los pronombres personales). El extraño (US, nosotros) habla desde un lugar distinto y lejano, desde el cuál las cosas se ven en forma diferente, en diferente proporción y formando diferentes patrones. La engañosa simplicidad de la formulación de estas diferencias es un juego y un chiste: también una advertencia. La Casa Blanca se asoma ominosamente tras este pasatiempo lingüístico, como imagen de un poder, el de los Estados Unidos de América, que desde su propio nombre borra al resto de América del mapa. El espectador puede ver entonces que su propio lenguaje le obliga a imaginar solo una dimensión de "América," y como "América" se transforma en una palabra-imagen de lo uno que se afirma a sí mismo mediante la exclusión — la represión — de lo otro. (Lo otro hace, desde lejos, morisquetas al espectador, desde esta muestra.)

Nuestro Espacio

La muestra es también una invitación, una proposición de otro espacio, no excluyente, un posible espacio "nuestro" para América (toda América). Tres tubos de neon apuntan a las tres dimensiones de ese espacio: el rojo hacia Chile, el blanco hacia la Casa Blanca, el azul al cielo. En esta muestra, los neones — aparte de su sentido más obvio — apuntan también a una práctica de arte que toma pie en la propia situa-

ción en la que se presenta (por oposición, por ejemplo, a obras que puedan trasladarse sin alteraciones, o que puedan sobrevivir al tiempo y a la circunstancia: este trabajo se afirma a sí mismo como circunstancial, como situacional).

El tema de "nuestro espacio" también se encuentra presente en la serie del polvo: propone la incorporación de ese polvo — como signo — en el trabajo — también signico — de artistas y arquitectos "americanos." Propone que los signos generados por un artista y arquitecto chileno lleguen a formar parte en la corriente de otros signos generados en el espacio "americano": como una cuña cómica, como una cuña nominal, que es a su vez un signo (y un mínimo intento de superar) la ausencia de (nuestro) espacio americano en su espacio "americano" (él de ellos).

La Bandera

En una de las series, la bandera se presenta como tensión entre lo parcial y lo total. La falta de una visión unificada de la bandera la transforma en un espacio de juego, de una actividad signica que contradice su sentido, que la utiliza como material de construcción de otra cosa, que subvierte su lugar dentro de los códigos de comunicación, que la separa de su propia inteligibilidad.

Esta re-producción de signos, que utiliza la bandera como material, transforma a ésta en el objeto de una operación de salvataje: intenta rescatar parte de su inteligibilidad perdida en un naufragio. Esta actividad material sugiere — reproduce — los resultados de un conflicto del cuál no han salido idemnes ni aún los símbolos más comunes. Restándoles todo dramatismo, pone en práctica algunas técnicas propias de los sobrevivientes: hacer algo con otra cosa cuya función se ha perdido. A pesar de su aire juguetero, este bricolage visual es también una alusión siniestra.

Sin embargo, el espacio del juego es también un espacio de participación — no todas sus connotaciones son igualmente siniestras:

el quiebre de una estructura puede sentirse también como liberación. El trabajo presentado incluye un espacio de participación: se invita a los espectadores a formar o deformar la bandera, a construirla o desconstruirla mediante sus huellas digitales. Las preguntas que plantea esta sencilla actividad no son en lo más mínimo sencillas. ¿Se trata de inhibirse y de repetir el modelo? ¿Se trata de introducir desaprensivamente el caos? Los resultados ya no dependen sino de la respuesta colectiva de los espectadores. Esto también sugiere — reproduce — las alternativas de los sobrevivientes en un tiempo despojado no sólo de sus símbolos, sino también de todo aquello que se les ha atribuido como significado.

El Arte Como Situación  
Y Como Juego

Ante una alternativa como la planteada — la repetición o el caos — este trabajo parece proponer una posibilidad diversa: la de un espacio de juego, en él que los elementos de una determinada situación (la de la muestra, en este caso) son abstraídos y simplificados hasta lo más básico, y luego integrados en una serie abierta de operaciones que juegan con dichos elementos y con su sentido.

Esto apunta a una función del arte, dentro de la sociedad, que la vincula muy estrechamente con determinadas circunstancias y con una determinada situación (ciertamente ni atemporal ni "universal") pero que también propone lo específico de su actividad: la apertura de nuevos espacios en que la generación de sentido, el juego del sentido, ofrece la posibilidad de una nueva operación del pensamiento. En relación con todos los sistemas establecidos y poderosos, en todos los ámbitos, el arte se postula como el espacio libre, el espacio de "lo otro."

Adriana Valdés  
Santiago, Chile  
Enero de 1983



**C.A.D.A.  
(COLLECTIVE ACCIONES  
DE ARTE)**

**MEMBERS:**

Diamela Eltit, Lotty Rosenfeld, Raúl Zurita

**DIAMELA ELTIT**

Born in 1950 in Santiago.

**Studies:**

1967-1971 Literature, Catholic University of Chile.

1973-1976 Literature, University of Chile.

**LOTTY ROSENFELD**

Born in 1945 in Santiago.

**Studies:**

Applied Arts with mention in design, University of Chile.

**RAUL ZURITA**

Born in 1951 in Santiago.

**Studies:**

1967-1973 Engineering, at the Federico Santa María Technical University, Valparaiso, Chile.

1974-1975 Post-graduate studies in mathematics, State Technical University.

1975 Post-Graduate course in industrial engineering, University of Chile.

**Exhibitions:**

1979 "Para no morir de hambre en el arte," Art Action: Santiago, Toronto, Bogotá.

1979 "Inversion de Escena" Art Action, Santiago.

Travel grant award by the Inter-American Foundation to visit cultural organizations in the Americas and Europe.

1981 Video presentation in Anthology Film Archives, New York City.

Fondo del Sol, Washington, D.C.

Gallerie Franz Mehring, Berlin.

Experimental Art-Video, Amsterdam.

Workshop "Maruri," Rome.

1981 "Ay Sudamérica" Art Action, Santiago.

Video From Latin America, The Museum of Modern Art, New York.

1981 International Video Art Festival, Portopia '81, Tokyo, Japan.

French-Chilean Video, Santiago.

1982 Paris Biennial.

1982 II French-Chilean Video, Santiago.

**Publications:**

1982 First issue of "Ruptura" magazine.

The members of C.A.D.A. live in Santiago.

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**Eugenio Dittborn**

Born in 1943 in Santiago.

**Studies:**

1961-1965 Painting, drawing, and engraving, Escuela de Bellas Artes of the University of Chile.

1965 Photoengraving, Escuela de Fotomecánica de Madrid.

1966-1969 Silkscreen and lithography, Hochschule für Bildende der Kunst, West Berlin.

1968 Painting, Ecole des Beaux Arts, Paris.

1972 Photosilkscreen, Atelier Estudios Norte, Santiago.

**Selected Exhibitions:**

1962-1963 Paintings and lithographs, Galería Marta Faz, Santiago.

1965 Paintings, Escuela Panamericana, Madrid.

1964 Paintings, Museo de Arte Contemporáneo, Concurso CRAV, Santiago.

1968 Paintings, Galerie de France, Paris.

1969 Paintings, lithographs, and drawings, Galerie Eva Rosiner, West Berlin.

1974 Drawings, Escuela Nacional de Bellas Artes, Santiago.

1975 Paintings, Premios 1975, Galería Matta, Santiago.

1976 Drawings, Galería Epoca, Santiago.

1977 Paintings, drawings, and graphics, Galería Epoca, Santiago.

1978 Paintings, drawings, and graphics, Galería San Diego, Bogotá.

1979 Paintings, drawings, and engravings, Galería La Trinchera, Caracas.

1980 Paintings, engravings, and graphics, Galería Sur, Santiago.

1981 Paintings, Cuadros de Honor, and engravings, Bienal de Medellín, Medellín, Colombia.

Engravings, Bienal de Cali, Cali, Colombia.

1982 Mail Art, Registro, Medellín, Colombia.

Mail Art, Vision Global, Mexico City.

Mail Art, Artistic Projects and Objects for the Amazonic World, Milan.



Mail Art, Kaldron, San Francisco.  
Bienal of Paris.

**Awards:**

- 1975 Second Prize, C.N. de V., Drawings.
- 1978 First Prize, Salón Bienal de Gráfica, Universidad Católica de Chile, Engravings.
- 1982 First Prize, Salón Nacional de Gráfica, Universidad Católica de Chile, Engravings.

**Publications:**

- 1976 V.I.S.U.A.L.  
"De la Chilena Pintura Historia."
- 1979 "Estrategia y Proyecciones de la Plástica Nacional sobre la Década del Ochento."  
"Definitivamente Transitorio."
- 1977, 1981 "Final de Pista."
- 1981, 1982 "Fallo Fotográfico."

EUGENIO DITTBORN lives in Santiago.

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## Juan Downey

**Studies:**

- 1957-1961 School of Architecture, Catholic University of Chile: B. Arch.
- 1963-1965 "Atelier 17," S.W. Hayter, Paris.
- 1967-1969 School of Art and Design, Pratt Institute.

**Broadcast:**

- 1976 WNET/THIRTEEN, New York City.
- 1979 WTTW CHANNEL 11, Chicago.
- 1980 WXXI CHANNEL 21, Rochester, New York.  
WCVB CHANNEL 5, Boston.  
WNET/THIRTEEN, New York.
- 1982 WTTW CHANNEL 11, Chicago.  
KQED CHANNEL 9, San Francisco.  
KVIE CHANNEL 6, Sacramento, California.  
WNET/THIRTEEN, New York.

**Selected One-Person Exhibitions:**

- 1969 The Corcoran Gallery of Art, Washington, D.C.
- 1971 Everson Museum of Art, Syracuse, New York.  
The Electric Gallery, Toronto.
- 1972 Galería Conkright, Caracas.

- 1974 The Kitchen, New York.
- 1975 Center for Inter-American Relations, New York.  
Anthology Film Archives, New York.
- 1976 Long Beach Museum of Art, Long Beach, California.  
Contemporary Art Museum, Houston.  
Whitney Museum of American Art, New York.
- 1977 Everson Museum of Art, Syracuse, New York.  
Anthology Film Archives, New York.
- 1978 Whitney Museum of American Art, New York.  
University Art Museum, Berkeley, California.  
Fondo del Sol, Washington, D.C.
- 1979 Mandeville Art Gallery, La Jolla, California.
- 1982 Gallery Schlesinger-Boisante, New York.

**Selected Group Exhibitions:**

- 1975 Whitney Biennial, Whitney Museum of American Art, New York.
- 1977 Documenta 6, Kassel, Germany.
- 1978 Leo Castelli Gallery, New York.
- 1980 Venice Biennial, U.S. Pavilion, Venice.
- 1981 National Video Festival, J.F. Kennedy Center, Washington, D.C.
- 1982 Sydney Biennial, U.S. Pavilion, Australia.
- 1983 Whitney Biennial, The Whitney Museum of American Art, New York.

**Fellowships, Grants, Prizes:**

- 1967-1969 Organization of American States.
- 1971 The J.S. Guggenheim Foundation.
- 1972 C.A.P.S.
- 1973 Center for Advanced Visual Studies, M.I.T.
- 1974 National Endowment for the Arts.  
New York State Council for the Arts.
- 1975 Artist in Residence: SYNAPSE, Syracuse, New York.  
National Endowment for the Arts.
- 1976 C.A.P.S.  
National Endowment for the Arts.  
The J.S. Guggenheim Foundation.
- 1978 Artist in Residence, TV Lab, WNET/13, New York.
- 1979 Artist in Residence, SYNAPSE, Syracuse, New York.  
Artists in Residence, WXXI Channel 21, Rochester, New York.
- 1980 Media Arts: Radio/Film and TV, N.E.A.  
Individual Artist, N.E.A.
- 1981 The Rockefeller Foundation Video Fellowship Award, New



York.

New York State Council of the Arts.

1982 Media Arts: Radio/Film and TV, N.E.A., N.Y.S.C.A.

JUAN DOWNEY has lived in New York since 1965.

He is currently an Associate Professor at the Pratt Institute School of Architecture.

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## Alfredo Jaar

Born in 1956 in Santiago.

### Studies:

1974-1981 School of Architecture and Urban Planning, University of Chile, Santiago.

1978-1979 Film-Making, American Center, Santiago.

### Selected Exhibitions:

1979 First Art Biennial, Catholic University of Chile.  
Fifth Exhibition, Colocadora Nacional de Valores, National Art Museum, Santiago.

C.A.L. Gallery (solo exhibit), Santiago.

1980 Centennial of the National Art Museum, Printmaking Section, Santiago.

Centennial of the National Art Museum, Sculpture Section, Santiago.

National Printmaking Salon, Catholic University of Chile, Santiago.

Sixth Exhibition, Colocadora Nacional de Valores, National Art Museum, Santiago.

Second Art Show, Las Condes Cultural Institute, Santiago.

1981 Contemporary Chilean Graphics, National Art Museum, Santiago.

Second Art Biennial, Catholic University of Chile, Santiago,

First Video Show, French Center, Santiago.

Seventh Exhibition, Colocadora Nacional de Valores, National Art Museum, Santiago.

Fifth International Art Biennial, Valparaiso, Chile.

1982 Contexts Exhibition, Sur Gallery, Santiago.

Second Video Show, French Center, Santiago.

Art Biennial of Paris, Musee d'Art Moderne de la Ville de Paris, Paris.

### Awards:

1979 Honorable Mention, Fifth Exhibition, Colocadora Nacional de Valores, National Art Museum, Santiago, Chile.

1980 Honorable Mention, Centennial of the National Art Museum, Santiago.

1981 First Prize, Printmaking, Second Art Biennial, Catholic University of Chile, Santiago.

Medal of Honor, Fifth International Biennial, Valparaiso, Chile.

### Grants:

1974 International Fellowship, Air France, Santiago.

1982 International Fellowship, Pacific Foundation, Santiago.

ALFREDO JAAR has lived in New York since January 1982.

He currently works at SITE, as an architect in charge of design development.







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