

ANDES ROOM

Naturaleza Observada

ARTE Y PAISAJE





To see: to perceive with the eyes.

To look: to direct one's sight to an object.
To think.

To observe: to examine attentively.
To notice.

**TO GO OUT, WALK, LISTEN TO THE NOISE
OF THE STREETS.**

**ARRIVING HOME AND SUDDENLY...
REMEMBERING WHAT WE HAVE SEEN IN
SOLITUDE, IN SILENCE.**

**HOW CAN WE EXPLAIN WHAT WE SEE OR
THINK WE SEE?**

We would like to share five ideas for you to walk through this exhibition in a comprehensive way, making crossings between its different themes: looking at ourselves in these paintings, in their presences, in their absences. Looking





beyond two dimensions, that is, a painting. Thinking about what is behind it, about who made its frame, about the space where it was exhibited, about the detail in the background which looks like a small stain. Everything is important.

Many times we do not see what these paintings are trying to show us, sometimes we have to look at them more closely and with greater attention. Even from the perspective of times different from our own.

Looking is an exercise that calls for **observation, imagination, thought.**

And it is also a game.





Thomas Somerscales, *Bahía de Valparaíso*

HOW DO WE LOOK AT THIS EXHIBITION
OF 19TH AND EARLY 20TH CENTURY
WORKS TODAY?

HOW DO OUR LIFE EXPERIENCES AFFECT
THE WAY WE LOOK?

WHO IS AND IS NOT PRESENT IN THIS ART
ROOM?

LET'S THINK ABOUT HUMAN BODIES,
BUT ALSO ABOUT THEIR PRESENCE IN
NATURAL LANDSCAPES.





Nature Observed: Art and Landscape

is made up of a selection of works from various collections and heritage, such as those of the Central Bank of Chile, the National Museum of Fine Arts, the National Historical Museum, the Vergara Palace Museum in Viña del Mar, and the University of Concepción. This curatorship by Juan Manuel Martínez includes a group of works by national and foreign artists related to the Chilean landscape, between the second half of the 19th century and the first decades of the 20th century.

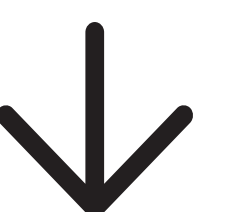
This exhibition is an **exercise in observation**, a reflection on how we relate with nature, history and artistic creation today; it is a possibility for understanding, valuing and looking at painting, the natural environment and the ways of living from different angles.





Aurora Mira, *Flores*

This exhibition is an **exercise of imagination**: it allows us to gradually discover and identify isolated details, separated from the represented landscape, and thus the configuration of an alternative history.





THE GAZE

The gaze is a construct, we form it according to our experiences, as it involves a continuous transformation of the world: what we see is not reality, we create realities; not only in painting, but all the time: with advertising, television, cinema, photography and cell phones.

Looking involves an organic, physical and affective action. Through our eyes we choose what to see and what not to see. We choose what to capture, forget, erase or keep from an image.

THE GAZE TENDS, IRREVERSIBLY, TO PROVOKE A DEVIATION.





Manuel Thomson, *Guindas*

NATURE

Through painting we can contemplate nature's beauty and fertility, but also its dark, disturbing aspects. While you look at the paintings on display, try to think about other landscapes that you have built, creating a look that moves from the apparently personal and private to the public.





In nature there are also political forces at work: decisions are made about what to preserve and what to intervene. Botany also manifests this political dimension of nature since, by carefully observing the environment, it finds and registers native species in danger of extinction. In this exhibition, we note the presence of wild flora that was regarded by the artists of the time. In addition, through the diversity of landscapes, we can see in detail the action of human beings in different territories, how they emerge in the urban space and how they are present and transformed today together with the city.

**SOLID. LIQUID. GASEOUS. HOW
MUCH WATER IS PRESENT IN THESE
LANDSCAPES?**





Enrique Swinburn, *Paisaje nevado*

COLOR

The paintings in **Nature Observed** invite us to experience our relationship with color through interrupted and overlapping brushstrokes. The sun, the fog, the mist at twilight and the dew at dawn are atmospheres that the painters in this exhibition managed to capture, transforming the forms of perception. During the nineteenth century, the plastic exercise was based on painting outdoors





and the close observation of nature. The painter decided when their painting was finished, giving way to more spontaneous images, capable of expressing not only what the artist had in front of their eyes, but also, and always, their personal vision.



Alberto Valenzuela Llanos, *Riberas del Río Mapocho*





Whether taken from the palette or deployed as street brand images, color opens the doors of perception: it is fundamental to images, as it shapes, creates and constructs them.

HOW MANY SEASONS OF THE YEAR DO WE SEE IN THESE PAINTINGS, ACCORDING TO THE COLORS WE PERCEIVE?

DO YOU HAVE ANY MEMORIES TINGED BY COLOR?

WHAT COLORS REPRESENT OUR MOODS?





THE CONSTRUCTION OF A NATIONAL LANDSCAPE

After Independence, it became necessary to set the territorial borders of the new nation: the desert in the north, the forests in the south, the mountain range in the east and the ocean in the west not only demarcated the nation's physical boundaries, but were also enshrined in the first national anthem as symbols of national identity.

Most of the works in this exhibition were created in the second half of the nineteenth century, a period that meant for the history of the country a laboratory of political and cultural experiences that defined the idea of nation: a word that appeared strongly in the social vocabulary and was unknown until then. A word that transforms and remains to this day.



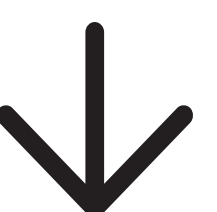


Language, like images, is not neutral: it is a historical experience. It must be looked at with attention and care.

HOW MANY TYPES OF TERRITORIES CAN WE LOOK AT IN THIS ROOM, HOW MANY TYPES OF TERRITORIES ARE LEFT OUT? HOW MANY TYPES OF LANDSCAPES ARE OURS, HOW MANY CAN WE IMAGINE?



Giovatto Molinelli, *El campo de marte*





CENTER AND PERIPHERY

The word periphery refers to the outline of a place or figure that occurs in space-time: what is around the center corresponds to the external traces, often made invisible, displaced or crossed out.

This exhibition is aware of an absence, at the same time as it evidences the non-presence of women as founding and relevant actors in history. Today, there is a vast documentary rescue of the artistic work of women and gender non-conforming groups, which allows us to reconfigure history through the visibilization of those who participated in it. In this exhibition, we find three women artists of the period: Aurora Mira, Celia Castro and Humberta Zorrilla. Through their works we can learn about the characteristics of their production, their social situation and the educational conditions that marked their artistic experience. All this in the context of the





second half of the 19th century, where women had a very limited role in society and none in art as a profession.

WHERE DID THEY PUT THEIR EYE WHEN PAINTING, WHEN LOOKING?

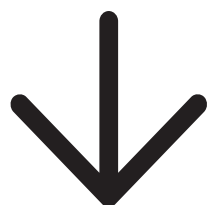
WHAT OTHER CENTERS AND PERIPHERIES CAN WE IDENTIFY IN THIS ROOM, IN THIS CULTURAL EXAMPLE, IN THE STREET OR IN POLITICS?

TO TWIST THE CENTERS, TO EXPAND THEM, TO QUESTION THEM IS A TASK THAT REMAINS A CHALLENGE.





Celia Castro, *La poda*



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CENTRO

CULTURAL

LA MONEDA

