

AS WE SEE OURSELVES, SO SHALL WE BE SEEN:

Identity and the Artist's Practice

by

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Abstract

I have always been at once fascinated and disquieted by the power of history to shape identity. As a Canadian raised on the Prairies, and a transplanted Chilean immigrant who has a combination of indigenous South American and European heritage, my ethnicity has made seeing only one side of any historical event a near impossibility. How does a person with a multi-faceted ethnic identity interpret the colonization of the Americas? From the view of the indigenous part of me, who mourns the millions lost, or from the view of the European parts of me who saw exploration as a chance at a better life? Am I the slave or the slave owner, heathen or saint, explorer or exile, conqueror or conquered? Because of this dichotomy of viewpoints, my explorations of the effects of history, particularly the effects of cultural colonization on personal identity, have become one of the primary motivations for the sculpture I have created for my thesis exhibition.

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Chapter 1: Introduction

As I embarked on the process of writing this paper, I began sifting through images of the various art works that I have created in the last six years and came to an intriguing realization about what drives my artistic practice. In every artwork, no matter what the medium or surface concept, one layer of meaning always present was the power of identity. At its core, my work is a search for identity, for a cultural, spiritual, racial, or political identity that speaks for all the parts of me: the woman, Chilean immigrant, Canadian citizen, and contemporary artist. My artworks have all become vehicles for my attempts to develop a meaningful premise for the roots of my own identity.

For my Master of Fine Art exhibition, I continue this exploration by crafting multiple objects to create a large-scale sculpture that will give visual form to my meditations on this ever-evolving premise. This sculptural expression is generated by my understanding of current issues in Latin American society, which I believe are rooted in its often-turbulent past. These historical events are generally linked in some way to the effect of the colonization of Latin America and its continuing influence on how the people view themselves and their place in the world.

I have created a sculptural installation, which acts as a physical manifestation of the process of exploring these ideas, to reflect on what I believe is one of the roots of

modern Latin American identity and the problems associated with it: the caste system instituted in Hispanic America by the Spanish.

The Laws of Purity of Blood, created in Spain during the Inquisition to detect pollution of the “pure” Spanish blood by the Jews or Moors, were expanded to include the new races produced by the colonization of Hispanic America. Identity in the post-colonial world is problematic for some of the mestizo people from Latin America that I have encountered, as they seem to ignore or undervalue any of the indigenous Latin American in their racial background in favour of their European heritage and culture.¹ This wilful ignorance in favour of the “white aspects” of their heritage has led to a prevailing culture of hegemony, self-racism, elitism, political violence and the wilful historical ignorance in many of these former colonies.² It is also my belief that this near religious belief in the superiority of the more evolved “other” left Chile open for manipulation from the outside forces that led to the 1973 bloody overthrow of its democratically elected government, and the resulting diasporas of an entire generation of its population.³

Chapter 2: Questions of Identity

In her book, *Visible Identities: Race, Gender, and the Self*, Dr. Linda Martin

Alcoff wrote that,

¹ Maybury-Lewis, David, Theodore Macdonald, and Biorn Maybury-Lewis, eds. *Manifest Destinies and Indigenous Peoples*. Cambridge, Mass: Harvard University Press, 2009. 123-27. Print.

² Soong, Roland. "Racial Classifications in Latin America." *Zone Latina*. N.p., 15 Aug. 1999. Web. 9 Sept. 2011. <<http://www.zonalatina.com/Zldata55.htm>>.

³ Munoz, Heroldo. *The Dictator's Shadow: Life under Augusto Pinochet*. New York: Basic Books, 2008. 33-34. Print.

...the mixed person, unless she or he declares in her self-presentation as well as her every day practices to be identified with one group or another, feels rejection from every group, and is ready to be slighted on an everyday basis for presuming an unjustified association....⁴

Martin Alcoff, who is of mixed Latin American heritage, spoke of her experiences of having been born of a Panamanian father and an Anglo-Irish mother. Martin Alcoff states,

In Panama, my older sister and I were prized for our light skin... there the mix did not pose any difficulties, the issue of concern was the nature of the mix—lighter or darker—and we were of the appropriately valued lighter type.⁵

This statement caused me to reflect on my own struggles as a Canadian of Chilean heritage, as my racial heritage has caused confusion in others throughout my life. With my above average height for a Latin American woman, lighter skin, and a lack of facility with the Chilean dialect, I do not fit some people's stereotypes of how a Latin American looks or acts, which has led to the questioning of my identity.

Throughout my life, I have been subtly or overtly interrogated about where I am from by the Canadians that I culturally identified with, and been informed by Latin Americans who I encounter that, "I don't look Chilean". These questions have fostered in me a sense of not belonging fully in either my country of birth or my country of citizenship from a very early age. However, as an adult I have come to embrace this ambiguity by sometimes refusing to easily answer this question, the questioner having to push past polite boundaries to seek the information they require to categorize my racial identity for their comfort. I have found that this sense of not

⁴ Martin Alcoff, Linda. *Visible Identities: Race, Gender, and the Self*. New York: Oxford University Press Inc., 2006. 190. Print.

⁵ *Ibid*, 266.

belonging has transformed into a positive force as it has led me to create my own space of belonging and history through my artistic practice.

Chapter 3: Artists and Identity

While my Canadian art education has provided me with knowledge of various Asian, European, and North American contemporary artists, I have found Latin American artists mostly overlooked in this discourse⁶. With the notable exceptions of Chilean-born Alfredo Jaar and Cuban-born Ana Mendieta, the inclusion of other contemporary Latin American artists in the curriculum was almost nonexistent. Alfredo Jaar, an architect turned artist, is a Chilean living in the United States who creates film works and multi-layered installations, which he terms public interventions, all around the world.⁷ Ana Mendieta, a Cuban-born exile, who died tragically in 1985 from a thirty-four-storey fall from her apartment building, used her own body as symbol, subject, and material in her groundbreaking, largely temporary sculptural works, which mostly only exist now as photographs.⁸

Although there are many artists who reference identity and history in some form, I feel that two contemporary artists, Mark Dion and Kukuli Velarde, are the most relevant to my practice. United States artist Mark Dion uses archaeological digs and other procedures to find commonplace modern objects or their fragments with which to create fascinating sculptural installations in galleries. His thought-provoking

⁶ Bachelor of Fine Art, Alberta College of Art + Design, 2010 and Master of Fine Art, University of Manitoba, 2012

⁷ <http://www.alfredojaar.net/index1.html>

⁸ Gopnik, Blake. "'Silueta' of a Woman: Sizing up Ana Mendieta." *Washington Post*. N.p., 17 Oct. 2004. Web. 20 Oct. 2011. <<http://www.washingtonpost.com/wp-dyn/articles/A35164-2004Oct15.html>>.

work deals with how prevailing dogma and public institutions such as museums influence how we interact with history, information, and the environment. His work, often publicly commissioned, inspires the artist to speak to the places or spaces by drawing on the history of the environments he finds himself in. Peruvian artist Kukuli Velarde has referenced pre-Hispanic terracotta figures and Catholic iconography extensively in her exploration of her identity as an immigrant woman living in the United States. Utilizing self-portraits, Velarde works in painting, photography, video, and sculpture to create incredibly vibrant and powerful artwork as a way of connecting her concepts of identity to those imposed by societies.

Unlike in the United States, with its larger Hispanic population, in Canada, Latin American ceramic art is still widely known by most artists I encounter to be either pre-Hispanic artifacts isolated behind glass in a museum or modern copies of those artifacts' created for the tourist market. Author Dorothy Chaptik states "...the ancient art has provided a continuous thread in the history of Latin American art ...the old symbols still find their way into the art and architecture of contemporary times..."⁹ I have discovered that this is true of my work as well, but I interpret those ancient symbols through a Canadian sensibility, which creates a layer of separation between those symbols and my sculptures.

In the book *Archaeologies of Art: Time, Place, and Identity* the authors Inés Domingo Sanz, Dánae Fiore, and Sally K. May state that "...the concept of identity (individual or group) is a social reality that can be shaped only by attending to a

⁹Chaplik, Dorothy. *Defining Latin American Art*. Jefferson: McFarland & Company Inc., 2005. 12. Print.

specific time and place and in opposition to others”.¹⁰ I find that I agree with this assertion. As my family moved to Canada when I was three years old, I do not connect to Latin American art in the same ways that contemporary Latin American artists are able to because I was not inundated with the history of my birthplace on a daily basis.

I discovered in my explorations a poem by Chilean Nobel Laureate Gabriela Mistral who wrote poignantly about this disconnect that can be caused by immigration. In particular, the last two stanzas of her poem *The Immigrant Jew* moved me as it echoed my thoughts on not being able to return to the land of my ancestors in any real meaningful way, as I am now the foreigner.

I am two. One looks back,
the other turns to the sea.
The nape of my neck seethes with good-byes
and my breast with yearning.

The stream that flows through my village
no longer speaks my name;
I am erased from my own land and air
like a footprint on the sand.¹¹

Chapter 4: Methodology

In my current practice, the use of two specific types of historically significant clays, red terracotta and white porcelain, serve as metaphors for pre and post-colonial Latin America. I combine these two clays, along with scavenged materials such as metal scraps, creating sculptural objects symbolizing the mixing of the two aspects of

¹⁰ Domingo Sanz, Inés, Dánae Fiore, and Sally K. May, eds. *Archaeologies of Art: Time, Place, and Identity*. Walnut Creek, CA: Left Coast Press, 2008. 25. Print.

¹¹ Dana, Doris, ed. *Selected Poems of Gabriela Mistral*. Baltimore: The Johns Hopkins Press, 1971. 135. Print.

Latin American culture: the indigenous and the European. These objects are offered to the kiln for its part in the collaboration, where heat is applied to represent the pressures that can arise from this assimilation. Some of these sculptural forms are further manipulated by modifying the fired work in the sandblaster to simulate erosion— suggesting the passage of time and lending a compelling visual depth.

I choose to use terracotta because of the abundant examples of native terracotta clays found in objects, architecture, and art throughout the pre-Hispanic Americas. Terracotta has long been prevalent in my practice, but the way I use it has changed radically as I no longer handle the material as is recommended to ensure predictable results. The terracotta I choose to use is a commercial body, which should be fired at cone 06-04 (995-1060°C) to achieve the traditional orange red colour.¹² I fire unglazed objects made of this clay past their tolerance point in either electric or gas kilns to morph them into abstracted versions of the former object. This collaboration with heat allows me to exploit the uncertainty of ceramics that occurs when one ignores its material boundaries and utilizes heat as part of the process of sculpting. This process now acts as a metaphor for time; it is no longer the final stage of development for my sculptures, allowing more layers of meaning to emerge for the viewer's interpretation.¹³

¹² http://www.ortonceramic.com/resources/reference/pdf/wall_chart_degreeC.pdf;

<http://plainsmanclays.com/data/TERRAST.HTM>

¹³ Monica Martinez. *Steppe*, 2010. Photo as reproduced from artist's original digital photo. Fig.1

Although I am aware that porcelain originated in China, for my conceptual requirements the white porcelain represents the later European Porcelain for its implied sense of elite preciousness and purity. I use this higher-firing commercial porcelaneous clay, fired unglazed at cone 9-10 (1257-1280°C)¹⁴, in a more traditional way. I take advantage of the hardness of this body at high temperatures to build supports or skins for my sculptures. The porcelain then becomes a material for the terracotta to either interact with or fight against in the kiln. Even though this clay body was formulated to withstand the effects of heat, it bends or cracks with the morphing of the terracotta. This tension between the two disparate clays personifies the mestizo identity reality to me in a visceral way. The clay alters as the European cultures altered with their interactions with subjected indigenous people of their new territories, resulting in the new racial categories of contemporary Latin America.

The use of scavenged industrial detritus, mostly iron metal scraps as well as precious metals such as gold and silver, have also become important elements of my sculptural practice. Their inclusion acts as references to the historical and current-day influence that mining has had on the land now known as Chile since before recorded time. Experimentation with different metals has added to my work by morphing on some of my sculptures to look like the impressions of textiles left in the flesh of ancient Incan Mummies, which echoes the imprint of fabric on the bodies discovered in the mass graves of the Pinochet regime.^{15 16}

¹⁴ http://www.ortonceramic.com/resources/reference/pdf/wall_chart_degreeC.pdf

¹⁵ Augusto Pinochet's dictatorship officially began on September 11, 1973 and established a regime of terror, disappearances and torture which ended in 1990 with the return of democracy to Chile and Pinochet's own death in 2006 at the age of 91. See Munoz ix-xiii

At their inception, my objects are constructed in what appears to be familiar traditional ceramic forms—the figure, the mask, the vessel. However, after the warping from firing, these recognizable and somewhat clichéd forms evolve into new visual manifestations that retain echoes of their original forms. The heat of the kiln pushes the lower temperature clay to respond to its environment by flowing around, over, or through the other elements in the piece until all these separate materials fuse into one. The application of heat as metaphor for time ensures that objects can no longer be separated into their components as time has transformed them into a new entity altogether. Further manipulation of these sculptures with post-firing sculpting by sand-carving and digging out of interior structures, continues to reinforce the sense of an object newly released from the earth. My sculptural piece *Sacrifice*, 2011, is an example of what can evolve out of the utilization of these processes.¹⁷

Chapter 5: *Everyone is fallen except for us fallen*

For my thesis exhibition I have created the aforementioned large-scale sculpture, which is my latest rumination on the chain of historical events that lead to my family's journey from Chile into Argentina and finally Canada in 1977. The final important catalyst for this sculpture was my viewing of the film *Nostalgia del la Luz*, which was released in 2010. This movie, by award winning Chilean documentary film maker Patricio Guzmán, draws together all the subjects I have been thinking of over the last two years: race, time, the Atacama Desert, Incan mummies, Pinochet's

¹⁶ Monica Martinez. *Steppe-detail*, 2011. Photo as reproduced from artist's original digital photo.Fig.2

¹⁷ Monica Martinez. *Sacrifice*, 2011. Photo as reproduced from artist's original digital photo.Fig.3

victims, and the tortures of memory into a beautifully layered movie. The film's poetic narration and panoramic images of the skies over the Atacama Desert near the huge telescopes that squat there affected me greatly, connecting me to others who are drawing similar links between the effects of the past on the present in modern day Chile. With his film Guzmán sensitively draws parallels between the people searching the crystal clear skies of the Atacama Desert for the history of the universe while below, others search for the stories of the final days of their loved ones. The film's exploration of the loss of dignity for those denied a marked resting place and images of rusted, wind scraped miner's cemeteries in the Atacama Desert have coalesced with my earlier readings to inspire the sculpture I created for my thesis exhibition.

The title for this sculptural response to the historical elements influencing my concepts of identity is drawn from a stanza from the poem, *Song for His Disappeared Love* by acclaimed Chilean poet Raul Zurita.

Now everyone is fallen except for us the fallen.
Now the entire universe is you and I minus you and I.
After the blows ended, we moved a bit and destroyed I was the
only one you felt come closer.
Now no one will know, but it's you I look for, who I care for.
Weeping for you perhaps we are all one thing.
Now I know it but it doesn't matter.^{18 19}

From this I chose the line "everyone is fallen except for us fallen" as it struck me as especially fitting for the emotions that motivated my ceramic sculpture.

My installation consists of hundreds of figurative cross forms that symbolize the human figure and act as markers for the unmarked, the disappeared, displaced, and

¹⁸ "Raul Zurita- Acclaimed Chilean Poet." *Blue Flower Arts: A Literary Speakers Agency*. N.p., 2012. Web. 9 Apr. 2012. <<http://www.blueflowerarts.com/raul-zurita>>.

¹⁹ Zurita, Raul. *Song for His Disappeared Love/Canto a Su Amor Desaparecido*. Trans. Daniel Borzutzky. Notre Dame: Action Books, 2010. N. pag. Print.

repressed victims of a tumultuous era.²⁰ When creating this work, which references events, occurring in a predominately Catholic country, I believe that the decision to use the cross shape should be clarified. For my purposes I treat these sculptural forms like remnants of human beings, not postcolonial religious symbols of a crucified Jesus Christ. The use of this shape for me is a symbol for the missing and the dead, not a symbol of modern Christianity. In their article *Authority from Grief, Presence and Place in the Making of Roadside Memorials*, authors Jennifer Clark and Majella Franzmann wrote that,

With the predominance of crosses at memorial sites, one might assume that these are Christian memorials, but where the crosses signify something more than a convenient structure upon which to hang flowers and cards, they are general markers of death and sacredness rather than purely Christian symbols. To characterize the sacred aspect of the roadside memorial, we are, perhaps, more correct in deeming it to be spiritual or religious in the general or broadest sense, rather than explicitly linked to any particular church or religious institution.²¹

This is how I choose to utilize the cross forms in this sculpture – as markers for the dead and as acknowledgements for the loss of a generation.

I chose this cross shape as well for its allusion to the pre-Columbian Inca, who guided by their extensive knowledge of the cosmos, created their three-dimensional Sacred Cross, which as author Lake Sagaris wrote in her book *Bones and Dreams* “...divided their world into the four cardinal divisions, north, south, east and

²⁰ Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 7*, 2012, photo credit: Larry Glawson.Fig.4

²¹ Clark, Jennifer, and Majella Franzmann. "Authority from Grief, Presence and Place in the Making of Roadside Memorials." *Death Studies* 30.6 (2006): 577-99. Web. 20 May 2012. <<http://www.tandfonline.com.proxy2.lib.umanitoba.ca/doi/full/10.1080/07481180600742574#tabModule>>.

west...”.²² This use of the cross shape and its encompassing of a place was more relevant to my sculptural piece than any actual religious connotations. Zurita, in another of his poems, *The Desert of Atacama VII* from his book *Purgatory*, also alludes to the Catholic Cross as metaphor for human beings when he wrote,

...So that desolate before these forms the landscape becomes a cross extended over Chile and the loneliness of my form
then sees the redemption of the other forms...
...So that my form begins to touch your form and your form
that other form like that until all of Chile is nothing but
one form with open arms...
...v. Then the Cross will be nothing but the opening arms
of my form...
...vii. Then nailed form to form like a cross
extended over Chile we will have seen forever...²³

This poem added another layer of meaning for me as my sculpture evolved, as forms touch forms in the growing mound.

This work began forming in my mind when my readings lead me to accounts of how the Chilean military would take the bodies of its victims up in helicopters to throw them onto the peaks of the Andes Mountains, into the Pacific Ocean, or the vast emptiness of the Atacama Desert to dispose of the evidence.²⁴ This description of the bodies thrown onto the Andes in particular speaks to me of the sacrifices that were made by the pre-Columbian Inca people who inhabited the area, but this time the sacrifice was to political dogma instead of a religious devotion. Both sacrifices were

²² Sagaris, Lake. *Bones and Dreams: Into the World's Driest Desert*. Toronto: Alfred A. Knopf Canada, 2000. 32. Print.

²³ Zurita, Raul. *Purgatory*. Trans. Anna Deeny. Bilingual ed. Los Angeles: University of California Press, 2009. 51. Print.

²⁴ Franklin, Jonathan. "Chilean army admits 120 thrown into sea." *Guardian News and Media*. N.p., 9 Jan. 2001. Web. 19 Dec. 2011. <<http://www.guardian.co.uk/world/2001/jan/09/chile.pinochet>>.

made to maintain the power of the ruling classes of their times, so the parallels, to my mind at least, are poignant.

The cross forms, which vary in size and shape, are constructed from terracotta and porcelain, and are fused together by the heat of the kiln.²⁵ White “bone” cross forms are wrapped in terracotta bindings impressed with the patterns of fabric, referencing the burial shrouds of the few mass graves admitted to by the military, as well as the Incan mummies found in the Andes. The Inca carefully wrapped their sacrifices before offering them to the sky, demonstrating their preciousness, so my meditative act of binding these crosses in strips of “material” becomes essential to the formation of these cross shapes as it symbolizes the care that should have been given to the violated dead²⁶. As the wrapping progressed I found that all the images, passages of text, and oral histories from my research kept moving through my mind over and over, finally blurring together in their vileness. As cross form after cross form was wrapped, this distressing amalgamation began to expose a deep well of anger and grief within me that I did not realize I possessed. I would find it difficult to continue the process of wrapping and would have to abandon the work for days at a time in order to regain my composure. But by returning to the work again and again, I was able to move through what my Mother describes as “falling into the darkness” which is how she refers to Chileans who are so mired in the pain of their memories that they lose themselves to them. I finally mourned the losses I have suffered, the loss of the connections I will never truly have, that of country, extended family, and shared culture that were severed by my family’s exile.

²⁵ Monica Mercedes Martinez. *everyone is fallen-in process 6*, 2012, photo credit: Gurpreet Sehra.Fig.1

²⁶ Monica Mercedes Martinez. *everyone is fallen-in process 5*, 2012, photo credit: Gurpreet Sehra.Fig.2

The cross shapes are layered one on top of the other, some broken, ends splintered and sandblasted to evoke the sense that they have fallen into the space, a mound of memory for a missing generation. The weight of the ceramics anchors the sculpture, but its hold on its shape is fragile as nothing but gravity joins the forms into their rough mound. The attempt to carelessly remove any of the cross forms could result in the destabilization of the whole sculpture, a metaphor for what can happen when an entire generation is silenced, remove the voices of dissent and there is no one there to stop the slide into madness. The pieces of splintered “bone” are interspersed throughout the mound as well as spilling out around it in homage to the surviving Women of Calama, who were introduced to me by the aforementioned film *Nostalgia del la Luz*.²⁷ These women, living in a town in the centre of the Atacama Desert, comb the surrounding desolation in search of the bodies of their disappeared husbands, fathers, brothers, and sons, mostly finding only small bits of bleached bones. The missing men, mostly miners, were the last victims of the "The Caravan of Death", a military- lead death squad that terrorized Chile in the months following the coup in an attempt to silence any resistance to the new regime.²⁸ Day after day, these women carefully sift through countless pebbles, overturn larger stones, and dig shallow holes in the hope that they may one day find a fragment of a loved one large enough to test for DNA. As these women slowly die or are defeated by exhaustion, they may never really answer their one real question – where are the rest of the bodies of their loves? As I researched their stories and my sculpture evolved, I created twenty-six specific

²⁷ Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 8*, 2012. Photo credit: Larry Glawson.Fig.7

²⁸ Verdugo, Patricia. *Chile, Pinochet, and the Caravan of Death*. Miami: North-South Center Press: University of Miami, 2001. 133-51. Print.

cross shapes for their twenty-six missing to add to the mound, a small tribute of remembrance.

Chapter 6: Conclusion

Although my sculpture references the histories of Chile that lead to the memorial I have created, in reality it could be anyplace or any people that have experience with politically motivated massacres in their own personal histories. As many of the citizens of the Americas have stories of hardship if not outright horror in their backgrounds, no matter how far removed, I believe that these histories, some which drove families or individuals to immigrate to the “New World”, allow a viewer with no direct Chilean heritage to connect to the work in a tangible way. In fact, during the exhibition opening visitors of different ethnic and cultural heritages were moved to share their personal stories with me and then with the other people encircling the installation. It was humbling that my installation evoked that kind of reaction, where through viewing my work connections were formed between all those disparate peoples, even if for only that brief moment in time.

Throughout this paper the bias of my viewpoint is evident, my inherited grief and memories come from the stories of the silenced, those forced into exile, and those who by choice, or not, survived and remained behind. The stories that my parents chose to share with me were mostly of growing up in pre-Pinochet Chile not the dark times before my Mother and Father, then aged 20 and 23, managed to escape from Chile with their six month old child. The few stories they did share hinted at a pain and bewilderment still so vivid decades later that I have always hesitated to probe too

deeply, not wanting to add to the heavy burden of carrying those memories. As with all human histories there are others who lived through the events I have described who long to forget the things I have been taught or researched, to forget the past, and focus on the future. This is their choice to make, but as an artist I choose to make my peace with this past by creating a work that by the virtue of the strength of the clay from which it is made can survive into the future. The sheer mass of this sculpture, both symbolically for the breadth of loss of a generation and by the literal weight of the hundreds of pounds of ceramics, has created a sculpture that cannot be easily moved, hidden, or ignored. This ceramic sculpture while connected through material and intention to the work produced throughout the last two years of my practice is at its heart an ode to the forgotten, the displaced, and the sacrificed people who have directly or indirectly influenced the course of my life, how I see myself and how I am seen.

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Fig. 1. Monica Martinez. *Steppe*, 2010. Sculpture of terracotta, found metal mesh, copper, Manitoba gumbo clay. H 21cm x L 77cm x W 34cm approx. Image as reproduced from artist's original digital photo.

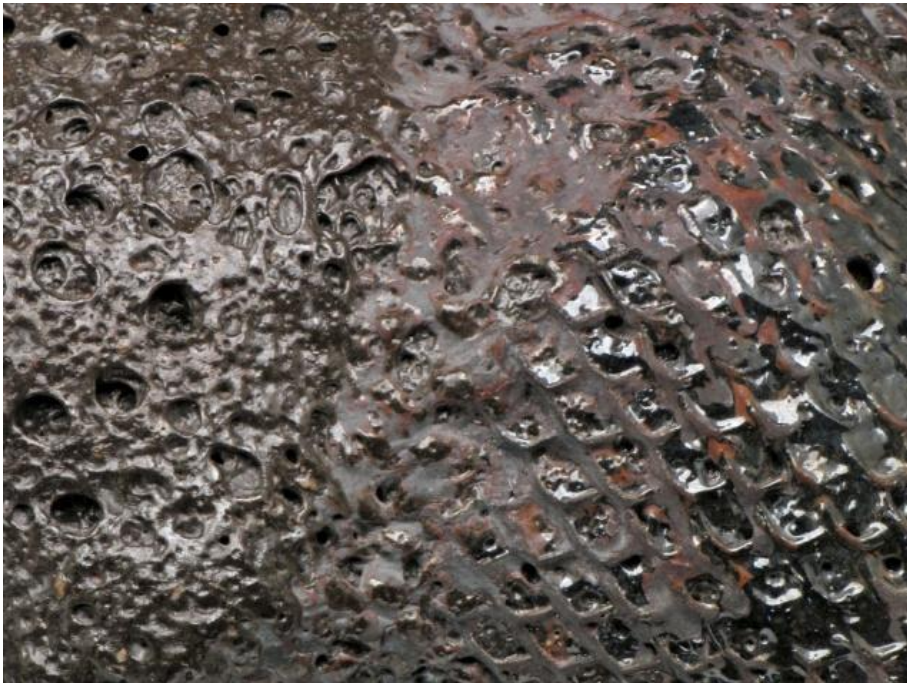


Fig. 2. Monica Martinez. *Steppe-detail*, 2011. Detail Image as reproduced from artist's original digital photo.



Fig. 3. Monica Martinez. *Sacrifice*, 2011. Sculpture of terracotta, found metal mesh, copper, silver, porcelain and porcelain slip H 52cm x L 44cm x W 16cm approx. Image as reproduced from artist's original digital photo.



Fig.4. Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 7*, 2012, photo credit: Larry Glawson.



Fig.5. Monica Mercedes Martinez. *everyone is fallen-in process 1*, 2012, photo credit: Gurpreet Sehra



Fig.6. Monica Mercedes Martinez. *everyone is fallen-in process 2*, 2012, photo credit: Gurpreet Sehra



Fig.7. Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 8*, 2012. Photo credit: Larry Glawson

Appendix:

Thesis Exhibition

everyone is fallen except us for us fallen...

June 22-June 29, 2012

School of Art Gallery, University of Manitoba

Image Copyright: Monica Mercedes Martinez

Photo Credit: Larry Glawson



Monica Mercedes Martinez. *everyone is fallen except for us the fallen...*, 2012

terracotta and porcelain, approx. H1.5m x W1.8m



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 1*, 2012



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 2*, 2012



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 3, 2012*



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 4, 2012*



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 5, 2012*



Monica Mercedes Martinez. *everyone is fallen except for us fallen...-detail 6, 2012*

**MASTER
OF FINE
ART**

THIS IS EXHIBITIONS

**MONICA MERCEDES
MARTINEZ everyone is
fallen except for us fallen...**

GURPREET SEHRA in flux

**OPENING JUNE 22, 2-5PM
SCHOOL OF ART GALLERY
EXHIBITIONS CLOSE JUNE 29 at 4:30PM
GALLERY HOURS MONDAY-FRIDAY 9AM-4:30PM**



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