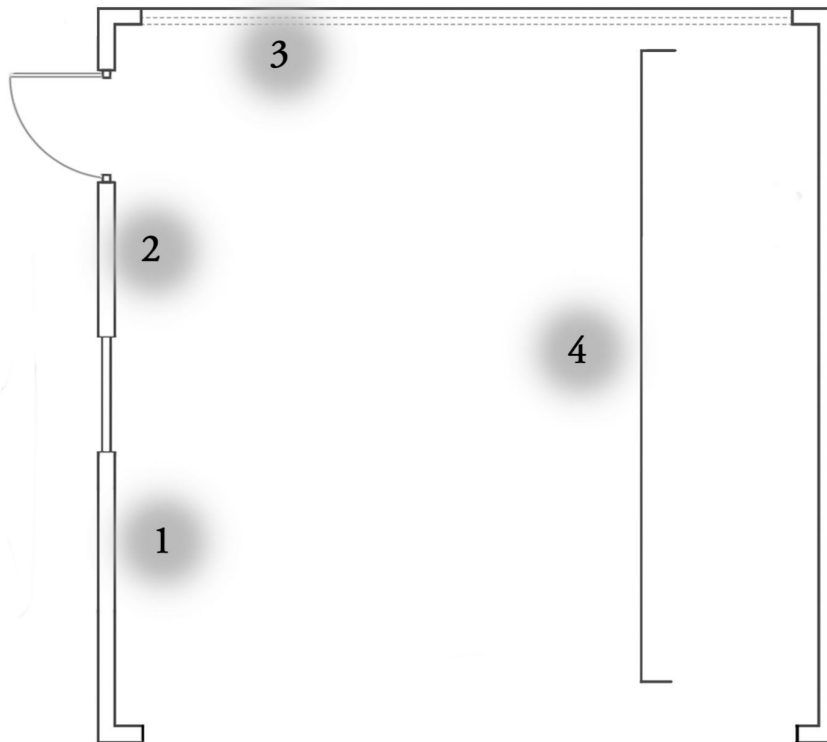
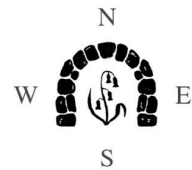


Zona de Sacrificio
Soledad Fátima Muñoz
Sept. 17 - Oct 17th, 2021, at Hearth

Gallery Hours will take place Friday, Saturday, Sunday and Monday, 12-4pm, and by appointment. Soledad will be present each Friday and Saturday during the run of the exhibition.

Zona de Sacrificio references an ongoing process of political intervention orchestrated by North American and European governments in order to profit from resource extraction globally, leaving impacted areas permanently damaged by heavy environmental alterations and economic divestment. With works referencing the impacts of the american-backed military dictatorship of Augusto Pinochet (1973-1990) and the ongoing nature of systemic abuses related to the history of neoliberal intervention in Chile, *Zona de Sacrificio* aims to raise awareness of Canada's role in global resource exploitation. Works also call attention to Chile's current context, where political prisoners still await trial for involvement in a contemporary movement to rewrite the 1980 constitution implemented by Pinochet's regime.



1. LIBERTAD A LOS PRESOS DE LA REVUELTA (FREEDOM FOR THE PRISONERS OF THE REVOLT), burlap, wool, and acrylic thread, 34 x 27in, 2020.

Following a contemporary wave of protest, a national Chilean referendum passed a proposal to re-write the constitution implemented by Augusto Pinochet's american-backed military dictatorship (1973-1990). This work calls for the liberation of political prisoners who still await trial for involvement in this movement.

2. La Parte de Atrás de la Arpillera (The Back of the Arpillera), 23 min, Lula Almeyda, Amaranta Espinoza and Soledad Muñoz, 2020.

The short film *La Parte de Atrás de la Arpillera* explores the history of the Arpillera textile as a symbol of resistance and method of documenting, denouncing, and amplifying experiences absent from a mainstream national historical narrative.

“Through the collection of personal histories - in the form of interviews (in-person and online), phone recordings and personal footage - filmed or sent to us by makers in Lo hermida, La Patagonia, Los Andes, Coquimbo, La Serena, Malmö, Chicago and Toronto, we wanted to make a piece that - like the Arpillera - contained the history of resistance of our ancestors and peers.”

3. Aguas Libres (Free Waters), wool and acrylic on cotton, 2020 - 2021.

Aguas Libres amplifies the necessity of water as a human right in relation to a context in which private industries have created a water crisis by allocating the majority of Chile's water supply towards industry and agriculture. The Canadian Teachers' Pension Plan is a 41% majority shareholder in Chile's private water supply, a resource that was privatized under Pinochet's government through the 1980 Constitution heavily influenced by neoliberal policies imported through University of Chicago operatives.¹ During a time marked by a decade-long drought exacerbated by climate change, the Canadian Teachers' Pension Plan has a direct hand in how Chilean people are denied access to Chilean water.

4. Caravana de la Muerte (The Caravan of Death), copper and cotton, 2021.

Caravana de la Muerte is a 17 meter long woven copper work composed of portraits memorializing victims murdered during The Caravan of Death, named for the actions of an Army death squad that executed political prisoners following the Chilean coup of 1973. Led by Army Brigadier General Sergio Arellano Stark, officials traveled from prison to prison in a Puma helicopter, inspecting military garrisons and then ordering or carrying out the execution of detainees. Following the exhibition, this work will be shipped to Chile to be installed at a memory site associated with these events, in association with the Desert of Memories Project.

¹ “Teachers’ increases stakes in Chile water utilities,” July 15th, 2011, accessed September 17th, 2021, https://www.otpp.com/news/article/a/teachers-increases-stakes-in-chile-water-utilities?fbclid=IwAR27ZXved1FlsW_bqPXI_vF6-1GpR0Dys1YJAlhotssACtChZOJwXCUE.

Artist Biography:

Soledad Fátima Muñoz is an interdisciplinary artist, cultural worker and researcher born in her family's exile in Canada and raised in Rancagua, Chile. Her work seeks to explore the ever-changing social spaces we inhabit and the archival properties of cloth. Through the investigation of the materiality of sound and the understanding of the woven structure as the continuation of our interconnected social gesture, her practice seeks to fabricate embodied instances that participate in the construction of a more equitable society and the creation of new archives of resistance.

In 2014 she started Genero, an audio project/label that focuses on the distribution and representation of women and non-binary artists within the sound realm. Subsequently, in 2017, she co-founded CURRENT "Feminist Electronic Art Symposium and Mentorship," a multidisciplinary, electronic art program working with women, non-binary, and BIPOC (Black, Indigenous and People of Colour) artists in Canada and beyond. Her latest collaborative audiovisual project entitled *La Parte de Atras de la Arpillera* features a collection of interviews with Chilean textile workers whose experiences stitch together the country's history of resistance.

She studied Film at Universidad ARCIS in Santiago Chile, has a Diploma in Textile Arts from Capilano University in North Vancouver Canada, a Bachelor in Fine Arts Degree from Emily Carr University of Arts + Design in Vancouver and a Master in Fine Arts from the Department of Fiber and Material Studies of the School of the Art Institute of Chicago. Soledad has been the recipient of several awards, including the City of Vancouver Mayor's Arts Award for Emerging Artist, The School of the Art Institute of Chicago New Artist Society Full Merit Scholarship, the Emily Carr University of Art + Design President's Media Award and most recently the Textile Society of America Student and New Professionals Award.

About Hearth:

Founded in 2019 as an artist-run space, Hearth seeks to provide a site to present projects within a context that values collaboration, experimentation, and community. As a structural element in the makeup of a house, and a tool providing warmth, light, and food; a hearth gathers us towards itself, and towards each other. Find us at hearthgarage.com, [@hearth.garage](https://www.instagram.com/hearth.garage), and hearthgarage@gmail.com.

References:

See: <https://soledadmunoiz.com/>

Desierto de Memorias (Desert of Memories) Archival Project, <https://www.desiertodememorias.cl>

Watch *La Parte de Atras de la Arpillera* (The Back of the Arpillera), 23 minutes, online at: <https://lapartedeatras.com/>

Read *Arpilleras the Vessels of Chile's Resistance*, an essay by Soledad Fátima Muñoz, here: <https://digitalcommons.unl.edu/tsaconf/1153/>

"Teachers' increases stakes in Chile water utilities," July 15th, 2011, accessed September 17th, 2021, https://www.otpp.com/news/article/a/teachers-increases-stakes-in-chile-water-utilities?fbclid=IwAR27ZXved1Fls_W_bqPXI_vF6-1GpR0Dys1YJAlhotssACtIChZQJwXCUE.