

大島博光記念館アルピジェラ展 2023

チリ軍事クーデター 50年

1973.9.11 を忘れない

Never Forget September 11, 1973



軍事クーデターで何が起き、人々はどのように生き、抵抗し、
軍政に打ち勝ったのか？

今から50年前の1973年9月11日、南米チリでピノチェット将軍が率いる軍
がクーデターを起こし、アジェンダ人民連合政府が倒されました。何万人もの
人々が殺され、投獄され、行方不明になりました。平和的に成立して民主的改
革を実行していた政権が米CIAの支援を受けた軍の力で倒され、世界に衝撃を
与える大事件となりました。

家族を奪われた女性たちは軍事政権に必死で立ち向かい、様々な抵抗運動を
しました。そしてアルピジェラに描きました。軍事政権の下で何が行われ、自
分たちがどう生き、闘ったのかを記録し、世界の人々に伝えるために。

アルピジェラを通してチリの人びとの声に耳を傾け、選挙で勝利して民主化
に成功するまでの歴史を振り返ります。

The stitches, words and music of the exhibition:

Never Forget September 11, 1973

It is a real honour to be able to join you in person at Oshima Hakko Museum in Nagano, Japan, to commemorate the 50th anniversary of the military coup in Chile.

Through needle and thread, pencil and paper we have been able to share the experiences of community building and loss using the textile language of arpilleras and poetry. For centuries, POEMS have been built into testimony, feelings and memory and we now stitch together ARPILLERAS. These textiles are born from the urge to find a new language with which to tell the story and bear witness to the experiences that have disrupted the normal course of life.

11th September 1973 destroyed a social and political project and dream that aimed at building a fairer society. It is very graphic to visualise the needle in, needle out as a way to mend or build the narrative that the dictatorship decided to suppress. Arpilleras became the voice of the voiceless, the ones who spoke out. They became the protagonists of their own circumstances; speaking out instead of being forgotten or taking on the role of victim.

We are here together today to celebrate our journey. We have built trans-cultural bridges, understanding, camaraderie, collaboration and much more. We are leaving a trace; footsteps for others to follow and for us to strengthen and deepen. It is important to mention Tomoko Sakai who came to Northern Ireland in 2003 and 2006 to study the conflict. In the process, in her search for exploring peace initiatives in Northern Ireland, she met the Chilean arpilleras and me. What captivated and called her attention? It does not need an answer. It is built into the visible and invisible threads that are tangible in this exhibition in Oshima Hakko Museum. These threads wind back to Osaka, Sendai, Kyoto, Nagasaki and are kept alive via our constantly updated archive at Ulster University.

In February 2013 Tomoko and I did a curatorial visit to study and document the arpilleras which Maasaki Takahashi had brought back from Chile. In bringing back these arpilleras he wished to be in solidarity with the arpilleras and also to insert them into the Japanese culture. What better place than a local museum dedicated to poetry! Here is a memento photo of that visit. The mountains of Nagano provide the background to this photo and the Andes mountains are the background material of so

many of the Chilean arpilleras. We are also marking 10 years since the 1st exhibition of arpilleras at the museum. It is important to say that arpilleras from Oshima Hakko museum have travelled transnationally, have been part of exhibitions in many countries and keep testimonial presence in museums, communities, universities and libraries. Once the exhibitions are over they remain forever in archives, leaflets, articles and populate different geographies and social contexts.

It is important to point out that it has been so very significant to be invited by Tomomitsu Hakko to join in this special event. As the collector and curator of **Conflict Textiles**, I have had several invitations to mark this significant anniversary. I chose and felt that the most relevant one was to be with you in Japan; to testify via the exhibition you have curated, to share, recite, discuss and dance together. It has been 10 very productive years for you and for us. I compare them to a spider's web which connects, embraces sustains and is modest, solid and strong. Very similar to arpilleras, poems and songs. There is much to celebrate!

We are bringing to life here Violeta Parra, singer and precursor of the arpilleras who wrote and sang the famous song: **Gracias a la vida! / Thanks to life**. Let us sing with her

*Thanks to life that has given me so much
It has given me starry eyes, and when I open them
I perfectly distinguish black from white*

Poet Oshima Hakko translated Pablo Neruda, the poet of the earth. I felt it was significant to end this introduction with a few lines from his "Ode to the onion" as our common journey has been created and unveils like an onion. It reads:

*Onion,
luminous flask,
your beauty formed
petal by petal,
crystal scales expanded you
and in the secrecy of the dark earth
your belly grew round with dew.*

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<https://cain.ulster.ac.uk/conflicttextiles/>
Northern Ireland, March 2023