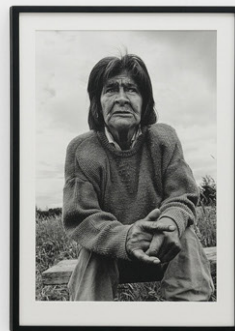


Paz Errázuriz : Los Nómadas Del Mar [Nomads of the Sea]

11 June - 15 July 2021



Cecilia Brunson Projects is delighted to present five photographs from Paz Errázuriz's series *Los Nomadas Del Mar [Nomads of the Sea]*. This series of photographs was originally shown at the 2018 biennial, SITE Santa Fe, which was curated by José Luis Blondet, Candice Hopkins, and Ruba Katrib.

This series was photographed in 1996 on the east coast of Wellington Island in the extreme south of Patagonia. It is here that the last full-blooded Patagonian indigenous people – the Alacaluf – lived. With respect and caution, it took four years for Paz Errázuriz to earn their trust and document this photo-essay that reflects on a fragile indigenous community violently segregated and threatened by extinction.

The Alacaluf were a nomadic seafaring tribe that lived in long canoes with their families. With colonization they were forced to move from their canoes and inhabit the land leaving their maritime life structures behind. During the 19th century European anthropologists and explorers, including the HMS Beagle, took some of these people as human oddities to be show abroad.

As Chilean art critic Catalina Mena describes:

*Many were the journeys Paz Errázuriz made to Patagonia. The first time, it was to seek out Fresia Alessandri, an old woman who had managed to resist the ravages of cold and solitude and who seems to have been the last repository of the Alacaluf cultural memory. After travelling through turbulent seas beneath terrifying skies, she finally found the old woman sitting atop the haunches of a horse in the middle of a forest.*

*The photographer spoke to Alessandri of her project, but the old woman could not have cared less about the thousands of kilometres Paz had travelled to arrive at this moment. "No photo", was her response. Errázuriz did not insist; she returned several times over the following three years. They smoked cigarettes together and talked about a little of everything, until finally Paz gained her elusive trust.*

*Through her and other informants, she was able to reconstitute the group of those people who, accordingly to the Alacaluf people themselves, were 'pure', and she managed to photograph some of them.*

*In any event, the information is uncertain; neither books nor the Pre – Columbian Art Museum nor scholars of the subject can fill the massive void of their genetic memory.*

*Excluded from history and social politics, forsaken by God and tossed to the inertia of their fatality, the inhabitants of the edge of the world are a questionable fiction scattered in pieces.*

(Revista Hoy, No. 998, pp. 66 – 71. September 1996)

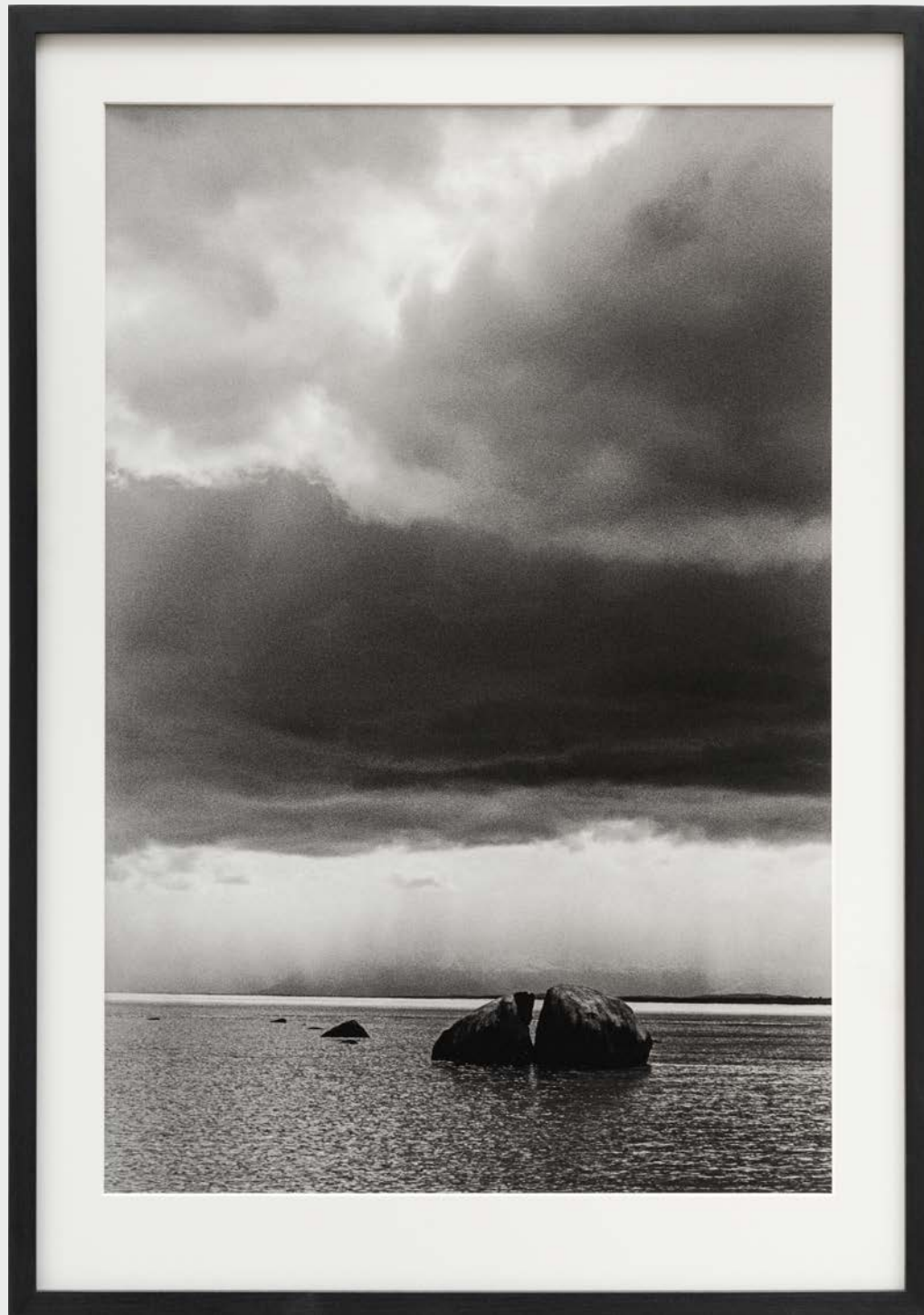
At a time when indigenous communities across the southern cone are threatened and their way of life at risk, due to ongoing injustices and the spread of Covid-19, this series takes on enhanced significance. The exhibition not only presents Errázuriz's art but also amplifies the voices and perpetual struggles these indigenous communities are facing. Paz

Errázuriz represented Chile at the Venice Biennale (2015) and has exhibited extensively throughout Latin America and internationally. Her retrospective at Fundación MAPFRE (2017) was on show at the Rencontres d'Arles and travelled to Museo Amparo, Puebla, Mexico and Museo Nacional de Bellas Artes, Santiago, Chile. Her work is included in 'Radical Women: Latin American Art 1960 - 1985', Hammer Museum, LA, September 2017 and 'Another Kind of Life: Photography at the Margins', the Barbican Centre, London, February - May 2018. She was recently awarded the highest distinction from the state of Chile, the Premio Nacional de Artes Plásticas 2017. Errázuriz's work is in important collections including Tate, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; Daros Latin America Collection, Zurich; MoMA, New York.



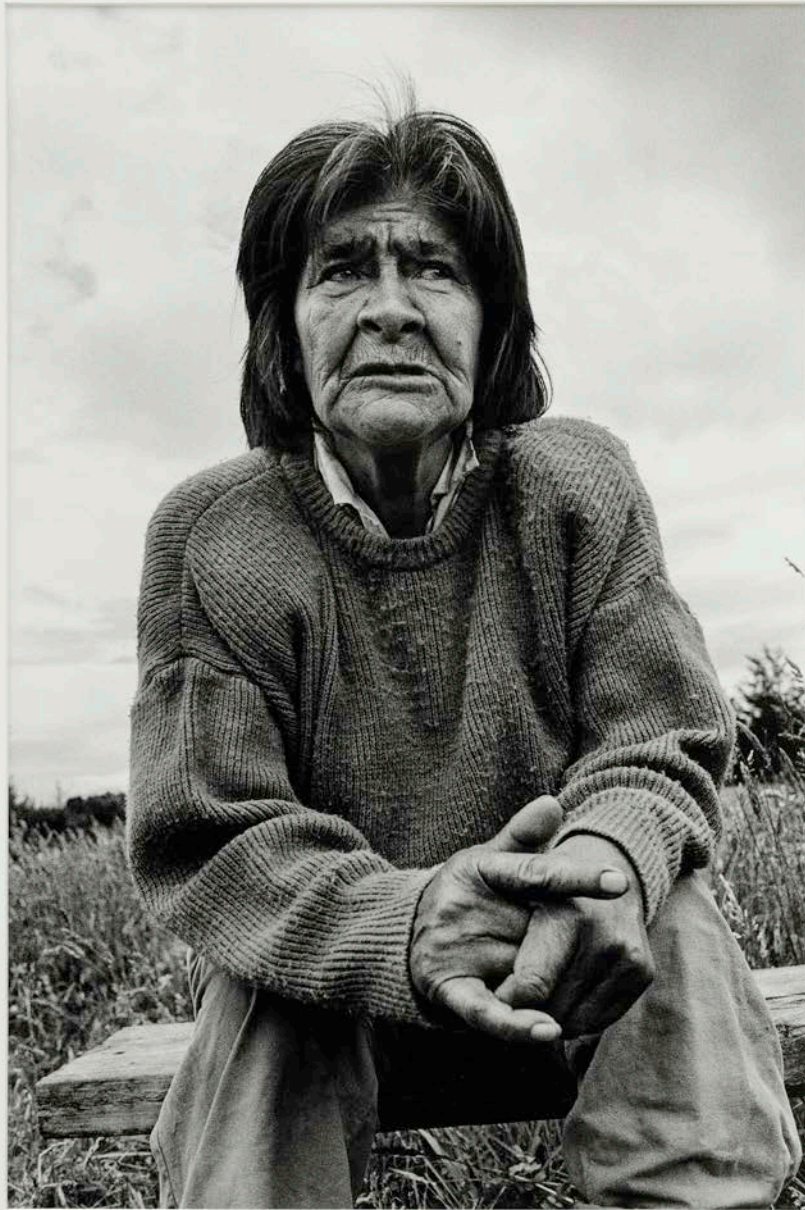






*Seno Skyring. Magallanes, 1989*

Digital print on Canson Baryta paper  
Unframed: 64 x 44 cm (25 1/4 x 17 3/8 in)  
Framed: 70 x 51.5 cm (27 1/2 x 20 1/4 in)



*Fresia Alessandri Baker-Jérwar-Asáwe. Bahía  
Altamirano, Magallanes, 1994*

Digital print on Canson Baryta paper  
Unframed: 64 x 44 cm (25 1/4 x 17 3/8 in)  
Framed: 70 x 51.5 cm (27 1/2 x 20 1/4 in)













*Fresia Alessandri Baker-Jérwar-Asáwe. Rio  
Perez, Magallanes, 1994*

Digital print on Canson Baryta paper  
Unframed: 44 x 64 cm (17 3/8 x 25 1/4 in)  
Framed: 51.5 x 70 cm (20 1/4 x 27 1/2 in)



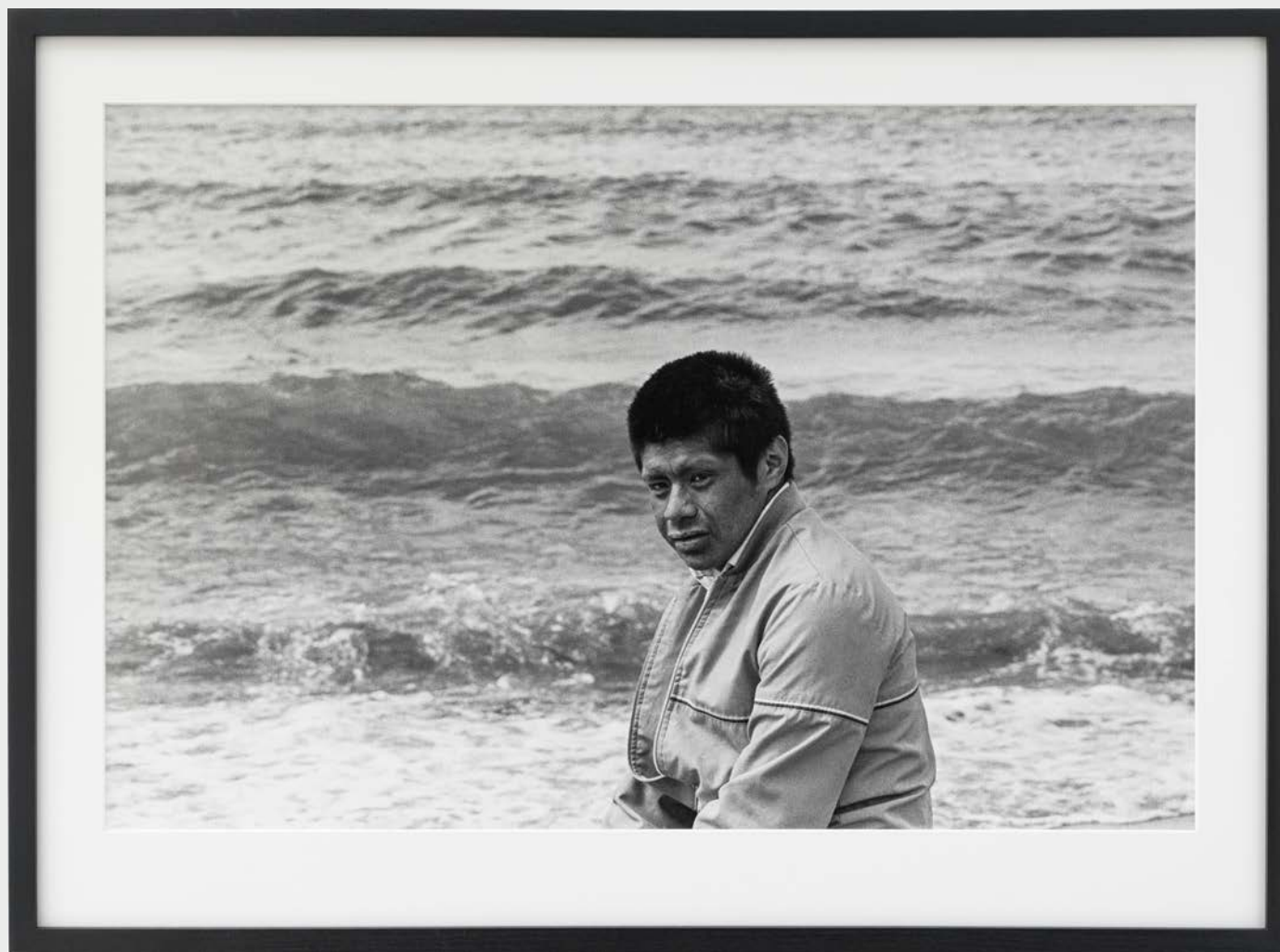
*Ester Eden Wellington. Atáp, Wellington Island,  
1995*

Digital print on Canson Baryta paper  
Unframed: 44 x 64 cm (17 3/8 x 25 1/4 in)  
Framed: 51.5 x 70 cm (20 1/4 x 27 1/2 in)









*Patricio Tonko Paterito. Punta Arenas, 1995*

Digital print on Canson Baryta paper  
Unframed: 44 x 64 cm (17 3/8 x 25 1/4 in)  
Framed: 51.5 x 70 cm (20 1/4 x 27 1/2 in)







Complete series





*Ester Eden Wellington. Puerto Eden, Wellington Island, 1995*

Digital print on Canson Baryta paper  
64 x 44 cm  
25 1/4 x 17 3/8 in



*Alberto Achacaz Walaikal-K'Ecotok and Margarita Molinari. Punta Arenas, 1994*

Digital print on Canson Baryta paper  
64 x 44 cm  
25 1/4 x 17 3/8 in





*Susy Vargas. Puerto Eden, 2002*

Digital print on Canson Baryta paper  
64 x 44 cm  
25 1/4 x 17 3/8 in





*Maria Luisa Renchi-Khen. Punta Arenas, 1995*

Digital print on Canson Baryta paper  
64 x 44 cm  
25 1/4 x 17 3/8 in





*Maria Luisa Renchi-Khen. Punta Arenas, 1995*

Digital print on Canson Baryta paper  
64 x 44 cm  
25 1/4 x 17 3/8 in





*Veronica Achacaz Molinari. Puerto Eden, 1993*

Digital print on Canson Baryta paper  
44 x 64 cm  
17 3/8 x 25 1/4 in  
(PAE098)





*Carlos Eden. Hudson River, New York, 1996*

Digital print on Canson Baryta paper  
44 x 64 cm  
17 3/8 x 25 1/4 in



Subject to availability.

Taxes Where Applicable.

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