

PRESS RELEASE

ANA MARIA PACHECO EDINBURGH ART FESTIVAL 2013

Sculpture and Prints at St Albert's Catholic Chaplaincy

23 George Square, Edinburgh EH8 9LD | Tel. 0131 650 0900

1-30 August 2013 | Mon-Fri | 11am-5pm

<http://scotland.op.org/edinburgh>

Memória Roubada I & II

Sculpture, polychromed wood

Dark Event I-VII

Drypoints

At the heart of this exhibition are two sculptural works characteristic of both Pacheco's practice and her personal and political concerns about the exercise of power. Displayed facing one another, each work is a wooden cabinet shelved with rows of sculpted heads - the heads in the first piece are anguished and flushed with colour, whilst those they face remain pale and still. Entering a dialogue across the exhibition space, the works together speak both to the brutal history of colonisation and to Protestant and Catholic religious traditions.

Presented in the beautiful context of the chaplaincy, the exhibition also includes a series of the artist's drypoint prints entitled **Dark Event** (2007) and a documentary about the artist's work narrated by Colin Wiggins, produced to accompany the exhibition of her work at The National Gallery, London in 1999.

St Albert's Catholic Chaplaincy serves staff and students of the University of Edinburgh, Edinburgh Napier University and Queen Margaret University.

Events

12 August | 7-9pm

A talk by Colin Wiggins[†] on the work of Ana Maria Pacheco

Venue: St Albert's Chapel

Tickets: £5.95 www.colinwigginstalksanamariapacheco.eventbrite.co.uk/

13 August | 7-8pm

Response in Dance by Thania Acarón followed by a discussion with Jolyon Mitchell[‡]

Venue: Venue Three, Assembly, George Square Gardens

Reception with viewing from 5.30pm, 23 George Square

Booking: www.eventbrite.co.uk/event/7390478119/eac2

**For further information and images, please contact
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www.prattcontemporaryart.co.uk**

[†] Colin Wiggins, Special Projects Curator at The National Gallery London

[‡] Jolyon Mitchell, University of Edinburgh

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Translated literally, Ana Maria Pacheco's title **Memória Roubada** means 'stolen memory'.

Memória Roubada I

A cabinet contains six disembodied heads that focus in a range of expressions on the pierced heart before them. Images of the Seven Sorrows of Mary, which gained currency in the Counter Reformation, show seven swords, each representing a sorrow that pierces Mary's heart. Here, swords are replaced by daggers with all their connotations of violent betrayal. The cabinet recalls the Portuguese oratorio, a domestic devotional altar containing items associated with a saint, sometimes with prayers inscribed. On the doors of this 'oratorio' is a quotation from a contemporary Brazilian poem describing the fate of the victims of colonisation, robbed of their memory:

OLHOS VAZADOS	<i>Poked eyes</i>
SEXOS CASTRADOS	<i>Castrated sexes</i>
CHUMBO NOS OUVIDOS	<i>Shot in the ears</i>
MÃOS ARRANCADAS	<i>Severed hands</i> ¹

Memória Roubada II

It had been Pacheco's intention from the outset to have a companion piece to *Memória Roubada I* of 2001 but other projects intervened. In 2008, however, *Memória Roubada II* was completed and the two pieces were shown together in *All Hallows on the Wall*, London. In contrast to the emotional display of the first piece, here the heads stare resolutely forward, heedless of the silver shell (an ambiguous emblem – of renewal? exploitation?) on the ground before them. The faces have the fathomless impassivity of identity photographs of Auschwitz detainees. The text engraved in the slate base is part of the last will and testament of Isabella de Castile in which she expresses her wish for the inhabitants of the New World.

...Y NO CONSIENTAN NI DEN LUGAR QUE LOS INDIOS VECINOS E MORADORES DE LAS DICHAS ISLAS E TIERRA FIRME, GANADAS E POR GANAR, RECIBAN AGRAVIO ALGUNO EN SUS PERSONAS NI BIENES, MAS MANDEN QUE SEAN BIEN Y JUSTAMENTE TRATADOS.

...And do not consent or allow the Indians who live on the said islands and mainland, whether already in our possession or to be won in the future, to suffer any offence to their person or their goods, but see to it that they are well and justly treated. ²

Memória Roubada II is the most overtly historical meditation on the consequences of colonisation in all of Pacheco's sculpted work.

Dark Event I-VII

This series is a reflection on our contemporary world, of power that is exercised and remains unchecked. Order, stability and permanence are over but there is hope for a new perception and a shift in the current sense of values. This will only be possible, however, *when we cease to admire force, to subjugate the weak and humiliate the conquered.* ³

¹ José Lobo

² Isabella de Castile, 1504

³ Olgária Matos

Ana Maria Pacheco | Memória Roubada I



Polychromed wood, gold leaf, slate base (2001)

200 x 300 x 300 cm

Photo: Morning Chapel, Salisbury Cathedral, 2012

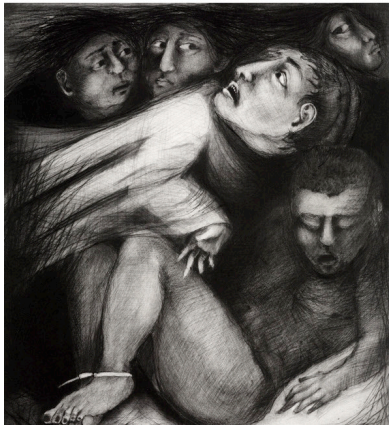
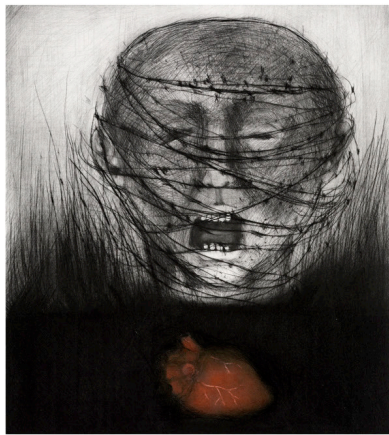
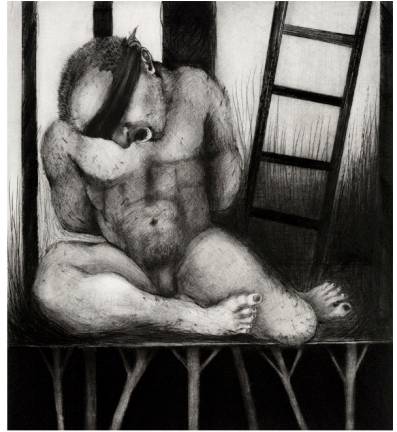
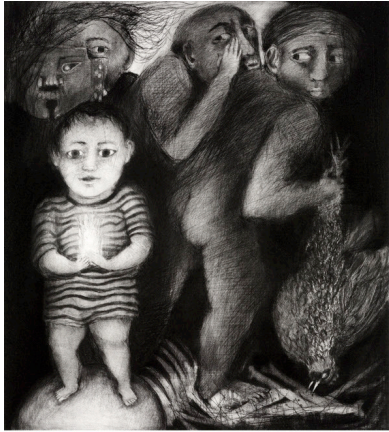
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Ana Maria Pacheco | Memória Roubada II



Polychromed wood, gold leaf, slate base (2008)
207 x 240 x 300 cm
Photo: All Hallows on the Wall, London, 2008
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Ana Maria Pacheco | Dark Event I - VII



Drypoint

Printed by Martin Saull on Somerset Textured soft white 300gsm

Edition size: 15 plus 2 artist's proofs, 2 printer's proofs and 2 archive proofs

Plate: 68cm x 60.7cm

Sheet: 77cm x 68.2cm

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