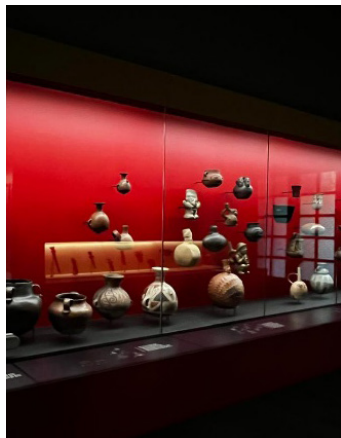


## **FORMS AND COLORS IN CERAMIC ART IN AMERICA**

**100 B.C. – 1900 A.D.**

The creation of ceramic artifacts by indigenous peoples dates back to pre-Hispanic times and continues to the present day. Diverse cultures in the American territory at different periods have crafted pottery for food preparation, conservation and consumption. These artifacts, with their varied meanings, were used in everyday spaces and rituals to lavish important persons, to be exhibited as a symbol of power and prestige, or to accompany the deceased as funeral offerings. It is in the field of pottery where an especially immense variety of forms and colors are expressed, emphasizing the power of this art linked especially to female master potters.





## THE ART OF STONE CARVING

The variety of raw materials in the field of stone carving made it possible for various peoples and cultures of America, since pre-Hispanic times, to distinguish themselves for their stone carving art, demonstrating great skill. Using the stone as a raw material, carving artists possessing a great creative sense and mastery make various artifacts that stand out for their aesthetics and efficiency in cutting and edges. The art of stone work and carving is evident in artifacts that offer diverse and profound aesthetic and cultural meanings.





### **“TALTALOID” KNIVES**

**4000-2000 B.C.**

The large stone knives found on the Taltal coasts (Antofagasta Region, Chile) are of great artistry. Carved under pressure on rocks that marine hunter-gatherers obtained from the desert pampas, they have long, thin edges, as they were used to dismember large animals from the Pacific Ocean. Its aesthetic and symbolic value goes beyond their technological effectiveness, since they have been found among various funerary offerings, revealing their authors' extraordinary skills in the art of stone carving.

## CLUBS. EMBLEMS OF POWER AND PRESTIGE

200-1532 B.C.

These carefully carved and polished stone pieces with handles come in a variety of shapes and are distributed throughout central and southern Chile. Several of them have a hook on the top end that resembles the beak of birds of prey, controllers of the skies, which are characteristic of the central valley of Chile. Some come with incised decorations and occasionally with modelled felines dueling and lords of the forests of Arauco (Araucanía Region, Chile). Due to their carved finish and meaningful shapes, these clubs are considered as emblems of power and prestige.





## TOKI KURA. THE STONES OF LIGHTNING

**1400-1600 B.C.**

The polished stone axes come from the forests of Arauco in the south of Chile and are distinguished by their fine carving aesthetics and brilliant textures. The accounts of Hispanic chroniclers assign the use of this artifact to the cutting of wood, but they also highlight its qualities as emblems of authority. According to certain accounts, the *toki*, as war chiefs, carried them as symbols of their feats and power. The *Mapuche* of the republican period in the 19th century attribute to them magical qualities, calling them *keupü*, black stone like flint that falls with lightning. Félix de Augusta (1916) called them *pillantoki* and attributed to them the virtue of cutting down gigantic trees with a single strike.

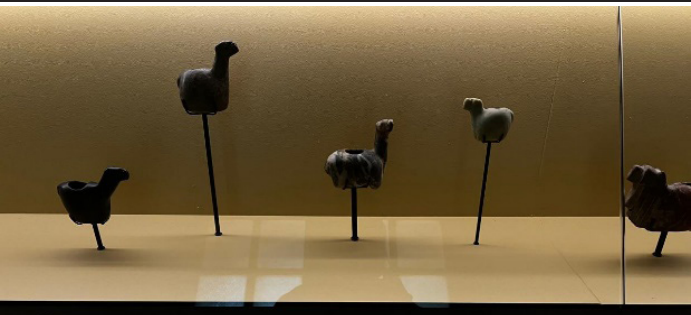
## PIMUNTUWE. PIERCED STONE

1400-1600 B.C.

Enigmatic objects, perforated stones of varying sizes have been found in the fields of central Chile. They are an enigmatic object that has inspired curious interpretations since the end of the 19th century, as they have never been recovered from pre-Hispanic rooms or graves. In his “Cautiverio feliz” (1673), Francisco Núñez de Pineda y Bascuñán describes their use as weights mounted on the upper end of farming instruments, although it is also believed

that they could have been mallets used in war. In his text *Tayin Mapuche Kimün* (2016), Juan Ñanculef describes these objects as “breathers of air, life (or “mongen”) for the “worship of the air” that was practiced ancestrally in rituals associated with the birth or death of a “chegen”.





## CONOPA

### 19th-20th Centuries

Small ceremonial pots in the shape of plants and animals, worshipped at the household level in the communities of the Andean region of America to ask for bountiful crops and livestock. When they take the form of camelids such as llamas and alpacas, they are called *illa*. They are sculpted in a great variety of stones, which bestows on them special aesthetics and textures revealing the mastery of their carvers. In current Andean livestock rituals, the shepherds fill the *gocha* (or hole carved into its hump) with *vira* fat to feed the mountains and deities that live there and to promote the health and fertility of the flocks.



## KITRA

**600-1900 A.D.**

The custom of smoking tobacco in clay and stone pipes—also called *cachimbas*—dates back to pre-Hispanic times in central and southern Chile. In the 18th and 19th centuries, silver pipes were incorporated. Its use among the *Mapuche* was in effect well into the Republican period, and it was common to see men smoking (*patrémton*) their *kitra* next to the fire, as well as in ceremonies of healing, sacrifice or invocation of the deceased. Sometimes double mouthpiece pipes were smoked and shared as a way of ratifying friendship and social alliance. The meanings and implications of the smoking ritual motivated craftsmen of various materials to create pieces with tasteful aesthetics and great expressiveness.





## **MATERIALITIES FOR SOUNDS**

### **19th and 20th centuries**

Wood, stone and metal are frequently used materials in the production of various aerophones and percussion instruments, constituting examples of the craftsmanship of various creators. Along with other musical instruments, they were commonly used at celebrations and collective ceremonies. A distinction is made between the *pifilka*, a flute with one tube, the *piloilos* with two or more tubes, and the *kaskawilla* with bronze and silver jingles and leather straps. These instruments' sounds evoke whistles such as the noise of the wind, the chirping of birds and the squeals of mice, snakes, and even demons, all with deep magical and telluric meanings.

## PRESTIGE AND MOUNTED MEN

16th century - 19th century

Of the animals brought by Europeans, the horse had a special impact on the indigenous peoples of America. From the first years of Hispanic conquest, social relations, political power, ritualistic activities, daily life, and above all the complex machinery of war all rested upon the possession of horses. The authority and value of a warrior was linked to his status as a mounted man, which motivated master silversmiths and weavers to create artifacts to exalting his prestige. González de Nájera (1614) says of the Mapuche warriors, called *weichafe*: *“their arrogance and presumption while on horseback is such that it seems to each one of them that the whole world is too small for him.”*



# MATERIALS, TEXTURES AND COLORS FOR THE LIFE OF INDIGENOUS PEOPLES



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DE CHILE



The complexity and richness of daily life and ritual of the indigenous peoples of America implied the production of artifacts in a great diversity of materials. Craftsmen of plant and animal fibers, wood, stone and metal, they create artifacts with extraordinary skill and aesthetic sense that will have profound connotations as common

and everyday objects, merchandise for trade, supports for social prestige and intermediaries for magic and ritual. Within this universe of materials, textures and colors highlight especially those objects involved in clothing, as well as those related to activities specific to the feminine and masculine universes.

# MATERIALS, TEXTURES AND COLORS FOR THE LIFE OF INDIGENOUS PEOPLES



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## **ART OF WEAVING FOR MEN'S ADORNMENT AND PRESTIGE**

**19th and 20th centuries**

Complex social, symbolic and aesthetic codes are expressed in the men's attire of indigenous peoples. Historical and ethnographic accounts reveal that the blanket is the main article of clothing, where the master weavers display their creativity and knowledge in shapes and colors intended to identify, adorn and give prestige to their husbands and children. According to the testimony of a master weaver –*duwekafe*– from the Araucanía Region: “*each man had written on his blanket who he was.*” Other garments would complement the male attire, such as headdresses, or *trarülongko*; small *chuspa* bags for coca leaves or the slings used by shepherds known as *k'orawa*.

# MATERIALS, TEXTURES AND COLORS FOR THE LIFE OF INDIGENOUS PEOPLES



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## **ARTIFACTS AND MATERIALS FOR AUTHORITY AND POWER**

**19th and 20th centuries**

Many activities in the masculine world of indigenous peoples are associated with and expressed in particular objects of diverse materials, carefully crafted with tasteful aesthetics to represent authority and power at varying times and circumstances. In the ritual sphere, characters such as the *kollong*, a kind of clown or jester, subject of impertinence and insolence, cover their face with a mask and ride their *coligüe* horse. In the domestic sphere, the *longko*, as an authority figure, sits on his *wanko*, a small seat carved from a single piece of wood, accompanied by his staffs and insignia of command.

# MATERIALS, TEXTURES AND COLORS FOR THE LIFE OF INDIGENOUS PEOPLES



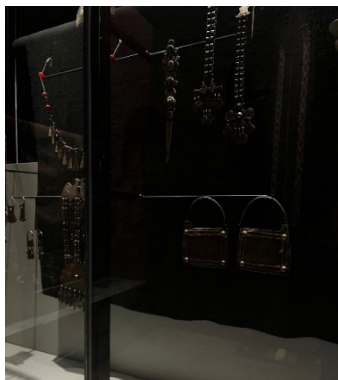
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## **ARTIFACTS AND MATERIALS FOR HIERARCHIES AND LINEAGES**

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### **19th and 20th centuries**

Associated with women are artifacts of various materials, crafted with meticulous care to demonstrate hierarchies and lineages. Jewelry plays a fundamental role, with a variety of designs such as earrings, brooches and headpieces. In America, metallurgy dates back to pre-Hispanic times. From the 18th century onwards, a large production of silver jewelry began, especially in the south of Chile. Noteworthy also in this female world are plant fibers and stone used for objects involved in domestic and everyday activities. These artifacts exhibit aesthetics and shapes that permit one to transcend daily life in order to integrate oneself in ritualistic practices, constituting notable examples of their creators' art and knowledge.



## ART OF WEAVING FOR FEMALE ADORNMENT AND PRESTIGE

**19th and 20th centuries**

The women's clothing of indigenous peoples is a combination of textile garments harmonized and combined with various jewelry. Its main aesthetic feature is the gleam that materializes when the woven textures are combined with the luminosity of metals. Symmetrical or rectangular textiles such as *aksu* and *küpam*, defined by brightly colored strings fastened to the body with *tupu* pins, constitute the basic clothing for women. Over these, other garments are placed cape-like, as well as fine and ostentatious waistbands. Each of these textile garments, with their complex social, symbolic and aesthetic codes, reveals the ethnic and cultural affiliations of whoever is wearing and displaying them.



# MATERIALS, TEXTURES AND COLORS FOR THE LIFE OF INDIGENOUS PEOPLES



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## **AESTHETICS AND COLORS FOR THE AXIS OF THE FEMININE**

### **20th century**

The waistband is main textile garment worn by indigenous women, in which the most delicate aesthetic and symbolic codes are expressed. Created and produced to cover and reinforce the female pelvic girdle, this garment gathers the greatest and most complex meanings, as well as the greatest color and technical complexity. When one stops to look at their shapes and designs, one discovers the incredible skill and art of the weavers in representing, in accordance with remarkable and original aesthetics, the world around them, bringing to life an extensive feminine mythology in their universe of protective and fantastic beings.





## POTTERY FROM POMAIRE

From the 17th century onwards, the fusion between local native pottery and European references took place, which gave rise to a complex pottery tradition. The hands and the transformative power of craftspersons reveal the potential of clay, as they model according to requirements a crockery of the most diverse dimensions, from those almost monumental to their concentration and synthesis in delicate miniatures.

# MODELLED CLAY



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## High-volume pottery

- 1/ Beanpot
- 2/ Jug
- 3/ Pot
- 4/ Earthenware jug
- 5/ Chicha jug  
*Teresa Muñoz*
- 6/ Jug
- 7/ Lavatory pitcher
- 8/ Spice pot  
*Olga Salinas*



## Miniatures

- 9/ Miniature tea set  
*Doris Vallejos*

## TALAGANTE CERAMICS

Scented ceramics from the Clara Nuns, of Spanish-Moorish origin, were introduced to Chile during the 17th century and had its heyday during the 19th century. Its particular preparation made it possible for miniature pottery reproductions to be used as aromatizers for drinks for human consumption. The technique used by the Clarisa nuns was inherited by contemporary artisans, who recreate it into showy polychrome ceramics portraying popular characters and traditional scenery from the central region that evolve up to the present.



### **Scented ceramic miniatures**

- 1/ Collections of miniatures.  
*Unknown Author*

# MODELLED CLAY



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## Characters

- 2/ Lady with son  
*Attributed to Sara Gutiérrez*



- 3/ People dancing Cueca  
*Unknown Author*
- 4/ Flowerpots  
*María Luisa Díaz, Teresa Olmedo, Marisol Olmedo*



## Evolution of female guitar players

5/ Female guitar player. *Attributed to Sara Gutiérrez*

6/ Female guitar player. *María Luisa Díaz*

7/ Female guitar player. *Teresa Olmedo, Marisol Olmedo*

1, 2, 3, 5, 6 and 7 Collection Gallery of the Virgin.  
National Sanctuary of Maipu.



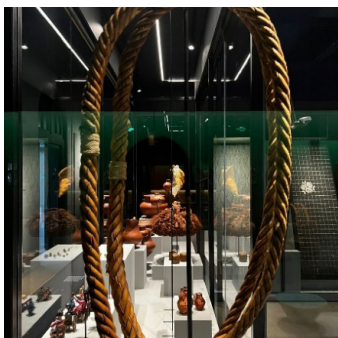
## **HORSE RIDER ACCESORIES IN CENTRAL CHILE**

The need for accessories to ride and to embellish the horse has led to the exploration of materials and the development of diverse arts, such as saddlery, wood carving and loom weaving. Tanned and carefully worked leather is used to create flasks and reins in braided stripes. The spun and woven fibers are turned into colorful protections and horse blankets to dress the horse, while new types of stirrups with carved reliefs have been discovered in carved wood.

# ACCESORIES AS ART



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## Accessories

- 1/ Flasks from Catapilco  
*Abel Villar*
- 3/ Protections from Saint  
Clement. *Edith Prieto*

## Stirrups from Linares

- 4/ Capacho basket
- 5/ Armadillo
- 6/ Trunk
- 7/ Rugendas
- 8/ Capacho Basket  
*René Muñoz*



## **ARTIFACTS OF LUXURY AND SKILL**

Horse riding is an instance for showcasing abilities and the different accessories that embellish and adorn the rider. Among these, we find the Chilean spurs, which, inspired by the spurs of the rooster, stand out for their big slivers, and are made with elaborate carving or incrustations on metal.

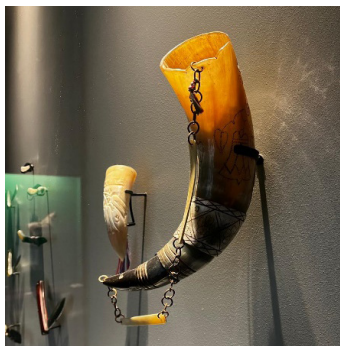
The ox chubs, used to drink and tools such as penknife or knives with fine finishes of the same material, are turned into luxury objects to help the different tasks in the field.

## Parronino penknife from the Colchagua Valley

- 1/ Small “hooked” knife with black bovine horn  
*Gonzalo Castro Farías*
- 2/ Small “straight” knife with bovine horn
- 3/ Large “turtle tail” knife with bovine horn
- 4/ Large “hooked” knife with bovine horn
- 5/ Big “straight” knife with hawthorn wood  
*Gonzalo Castro Rojas*
- 6/ Thin-edged knife with bovine horn
- 7/ “Turtle tail” knife with deer antler.  
*Sergio Castro Allende*
- 8/ Small “straight” knife with bovine horn  
*Arturo Castro Rojas*
- 9/ Chicha horn  
*Ricardo Ojeda*
- 10/ Chicha horn.  
*Unknown author*



11/ Spurs  
*Unknown Author*



12/ Spurs  
*Luis Araya*

# CREATIVITY CAPTURED IN METAL



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## REIMAGINED COOPER

Copper, a local mineral, has been exploited and transformed from pre-Columbian times up to the present by different peoples of the territory. This ancient experience in the trade has led to the current development of diverse and innovative creative ways. The exploration and the treatment of this material in all its formal and textural possibilities, and experimenting with different acid finishes, are used to transform it in challenging volumes or to represent new elements of the collective imagination, such as, in this case, the marine microcosms.

# CREATIVITY CAPTURED IN METAL



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- 1/ Symbella
- 2/ Gyrosigma  
*Juan Carlos Orellana*
- 3/ V pot  
*Eduardo Reyes*

## **FABRIC ACCORDING TO TERRITORY**

In the art of processing and weaving fibers, which predate the origin of ceramic arts, the tireless search carried out by artisans who manage to modify the nature of different materials is capitalized on. Metallic, animal and vegetable fibers are interwoven to create unique artifacts that interpret their origin and territory. Those fibers of greater rigidity can be used to produce more elaborate and beautiful volumes, while those of softer rigidity can be used to weave efficient and delicate enveloping clothing.



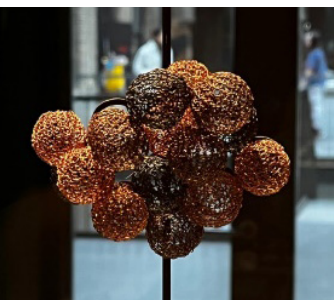
### **Modern basketry**

- 1/ The sisters:  
women-border  
*Carmen Gloria Vivanco  
and Mercedes Nistal*

# INTERWEAVING FIBERS



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2/ Brooch I Multitude  
*Atis Sáez*



3/ Dream under the sea  
*Hilda Díaz*



4/ Brooch  
*Rita Soto*



5/ Mutter from Tenglo

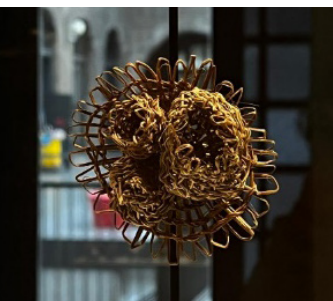
# INTERWEAVING FIBERS



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6/ Antihual  
*Cecilia Chamorro*



7/ Snail  
*Raquel Aguilar*



8/ Chicha basket  
*Unknown author*

# INTERWEAVING FIBERS



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DE CHILE

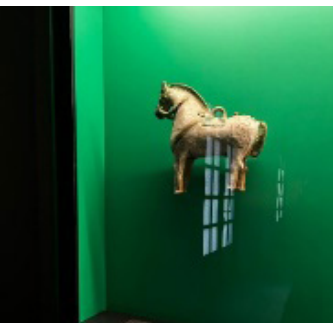


## Enveloping clothing

- 9/ Mixed gauze  
*Margarita Vidal*
- 11/ Embroidered shawl  
*Andrea Rubilar*
- 12/ Aymara shawl  
*María Choque*

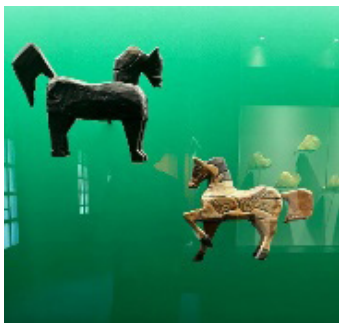
## HORSE RIDING IN LATIN AMERICA

The importance of the horse in the development of rural life can be seen in the different representations found all throughout the Latin American territory. They repeatedly communicate the virtuous relationship between this animal and the people, as well as its role in celebrations and community life. The equestrian image is recreated in the most diverse materials, such as fibers, wood, or ceramics. In these works, their creators express their appreciation for the beauty and presence of the horse, as well as for its skill.



### Perú

- 1/ Ceramic horse  
from Puno  
*Unknown author*



### Guatemala

- 2/ Wood Horse
- 3/ Wood Horse  
*Unknown Author*

# HORSES AND RIDERS



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## Mexico

- 7/ Fiber rider  
*Unknown author*



## Other works

- 4/ Wooden horse  
5/ Wooden horse  
6/ Ceramic rider  
8/ Family on horseback  
made of ceramic  
*Unknown author*



## Other works

- 9/ Wooden rider  
10/ Figure  
11/ Figure  
*Unknown author*

# HORSES AND RIDERS



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**Chile**

**Ceramic from Lihueimo**

12/ Huaso (cowboy)  
*Haydeé Paredes*

**Leather work**

13/ Little horse  
*Guillermo Fernández*



**Quinchamalí ceramics**

14/ Pulling reins  
*Daniel Villeuta*

# HORSES AND RIDERS



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DE CHILE



- 15/ Couple on horseback  
*Victorina Gallegos*
- 16/ Horse  
*Silvana Figueroa*



## Ceramics from Talagante

- 17/ Person on horseback  
celebrating  
Quasimodo Sunday  
*Teresa Olmedo and  
Marisol Olmedo*
- 18/ Singers on horseback  
*Unknown author*
- 19/ Family on horseback  
*Unknown author*

# STONE MATERIALS AND ARTIFACTS



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Since ancient times, various peoples and cultures of the Americas have used stone as a fundamental raw material to produce a wide variety of artifacts and objects. These practices, continued by current masters and craftsmen, have made it possible to create works with multiple uses and meanings: from artifacts for grinding and hunting, to powerful emblems of power and objects for ceremonies and rituals.

The diversity of textures, densities and colors of the stone, as well as its solid nature and hardness as a mineral, has made it possible to express different ways of seeing and thinking of communities throughout the territories. Thus, under the arts of carving and sculpture, inert stone comes to life in the figures of Andean shepherdesses or domestic and fantastic animals.

The permanence of this materiality has made it possible to preserve objects, techniques and aesthetics transmitted until today, with their changes and continuities, as a testimony of the peoples and cultures of the past and present.