

MARIA VERONICA SAN MARTIN
www.mveronicasanmartin.com



DIGNIDAD

DIGNIDAD

2018 - ongoing

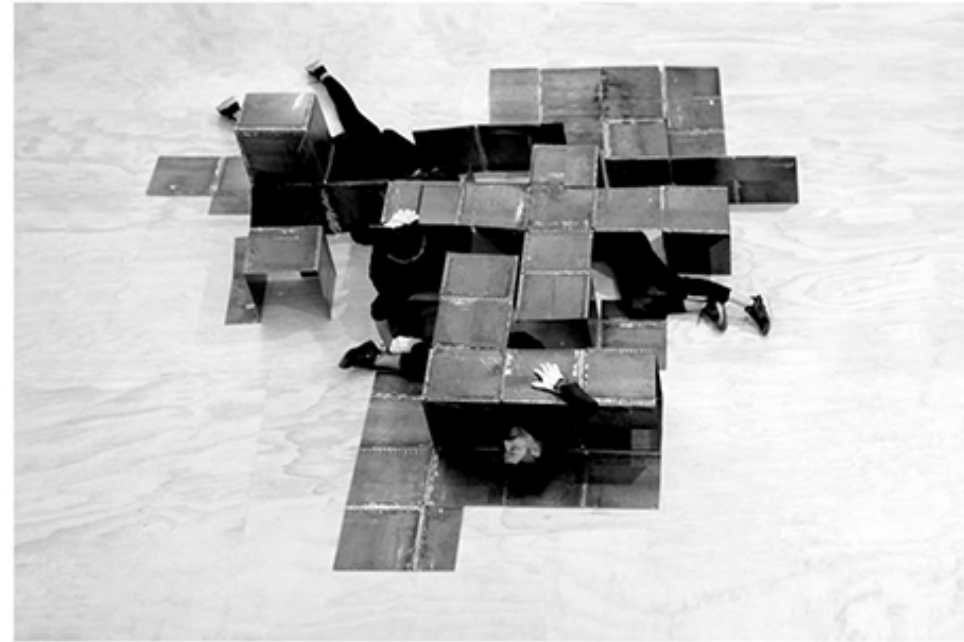
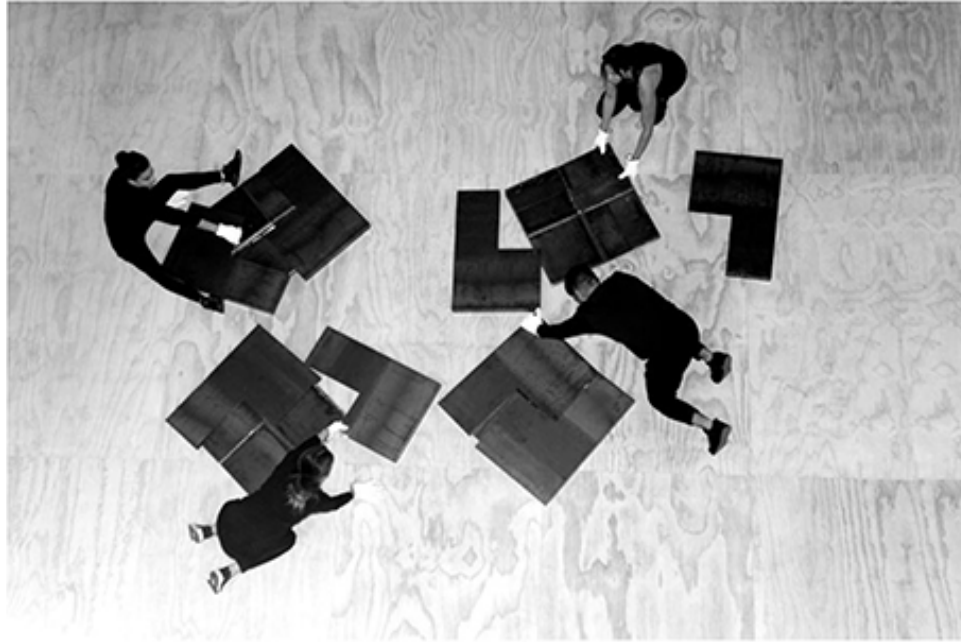
Dignidad is an installation and performative work based on the archive of a hidden community founded in 1961 by former Nazi officers in Southern Chile currently held at the National Archive of Chile. Colonia Dignidad was an isolated colony characterized by torture, execution, and child abuse and a site for clandestine operations of the Pinochet regime and the CIA. Based on thorough archival research, including unreleased audiotapes from 1978, the installation interprets the colony's violent culture by restaging spaces of segregation and repression through moveable metal sculpture activated through choreography. Deconstructing symbols of power, the work evokes the architecture of bunkers and cells, thereby embodying the political machinery uncovered within the archive.

[Link to the project](#)

DIGNIDAD

Exhibition venues and performances

2024 **CUE Gallery**, New York City
2024 **Bard College**, Hudson, New York
2024 **Governor Island**, New York
2024 **Casa del Libro**, San Juan, Puerto Rico
2023 **Goethe Institut**, Montreal, Canada
2023 & 2019 **The Print Center**, Philadelphia, PA
2023 **NADA**, The New Latin Wave, New York City
2023 **Southern Methodist University**, Austin, TX
2023 **Lipani Gallery**, Fordham University, New York
2023 **Matucana100**, Santiago, Chile
2023 **Widener Gallery**, Trinity College, Hartford, CT,
2021 **LA Art Show**, DIVERSEartLA, CA
2020 **The Immigrant Artist Biennial**, NYC
2019 **Center for Book Arts**, New York City
2019 **Galeria Animal**, Santiago, CL
2019 **Museum Meermanno**, The Hague, ND
2019 **ATA**, San Francisco, CA
2018 **Artists Space, Whitney ISP**, New York City
2018 **National Archive of Chile**, Santiago, CL



DIGNIDAD, performance, National Archive of Chile, Santiago, Chile, 2018

DIGNIDAD.

María Verónica San Martín

Una exposición basada en documentos telefónicos secretos sobre
Colonia Dignidad en colaboración con el Archivo Nacional, la Asociación por la
Memoria y los Derechos Humanos Colonia Dignidad y el abogado Winfried Hempel.





DIGNIDAD

MARIA VERONICA SAN MARTIN

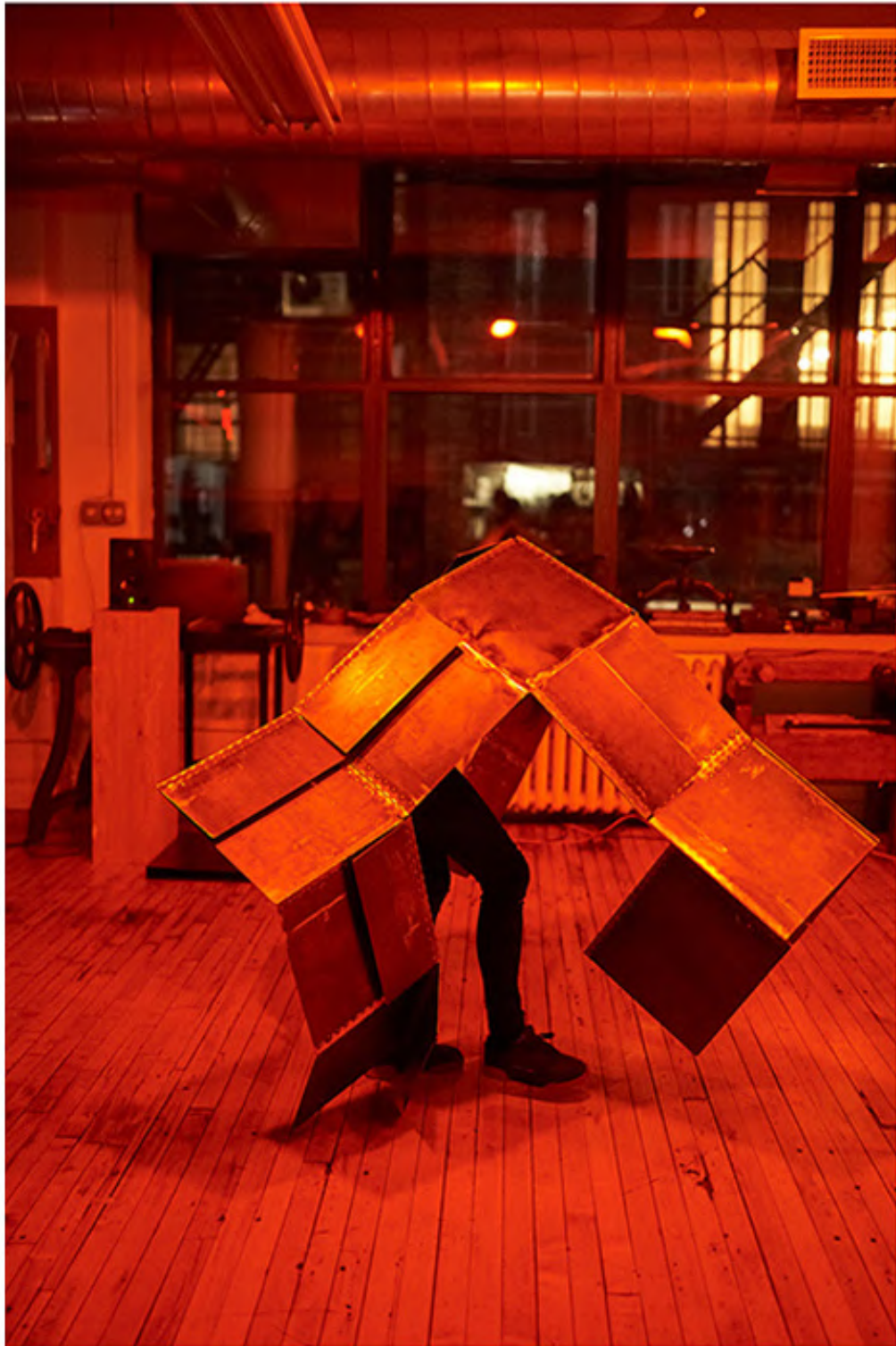
COLONIA DIGNIDAD / DYSTOPIC UTOPIA, 2018
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AUDIOS FOUND BY WINFRIED HEMPEL AT COLONIA DIGNIDAD
MUSICALIZED FOR THE INSTALLATION AND PERFORMANCE DIGNIDAD
MUSIC 1 DIEGO LAS HERAS / MUSIC 2 FELIPE VALENZUELA

DIGNIDAD,
2-LP black vinyl
composition from
Tape N19



DIGNIDAD, performance, Museum Meermanno, The Hague, ND, 2019



DIGNIDAD,
performance,
Center for Book
Arts, NYC, 2019

"The Aesthetics of Information" : No Olvidaremos
Maria Veronica San Martin



DIGNIDAD, Widener Gallery, Trinity College, Hartford, CT, 2023



DIGNIDAD, performance, NADA, NYC, 2023



DIGNIDAD, performance, Artists Space, Whitney ISP, New York, 2018



DIGNIDAD, Matucana 100, Santiago, Chile, 2023



DIGNIDAD, performance, CUE Gallery, NYC, 2024



DIGNIDAD, working on the archives of Colonia Dignidad at the National Archive of Chile, 2018

THE JAVELIN PROJECT



THE JAVELIN PROJECT

2021 (Pandemic work)

This ritual-performance of 30 minutes with original music explores the concept of migration, resistance, and freedom through the history of the ancestral spear to the professional javelin. Inspired by sports, and more specifically on the javelin throw, the project seeks to reflect on issues of power and patriarchy through a choreography based on simple movements from the early aboriginal cultures to the capitalism system we inhabited.

Media: 3 video channel with music and 30 minutes performance with 10 handcrafted javelins, 3 unique artist books with etchings on felt, handmade paper and textile and broken javelin.

Link to the project

Concept: María Verónica San Martín / Coreography: Jose Vidal / Music: Andrés Abarzúa / Dancers: Daniela Santibáñez, Benjamín Marchant, Tomás Ríveros, Imanol Ibarra, María Verónica San Martín / Cameras: Paula Leonvendagar, Martina Sivori / Edition: Víctor Leyton / Javelins construction: María Verónica San Martín / Thanks to: Alejandra Herrera, Víctor Trujillo, Mauricio Catalán

THE JAVELIN PROJECT

Exhibition venues and performances

- 2024 **Artiade - Olympics of Art**, LIC, New York
- 2023 **The Print Center**, Philadelphia, PA
- 2023 **Southern Methodist University**, Dallas, TX
- 2023 **Centro Cultural Providencia**, Santiago, Chile
- 2022 **Galeria NAC, Santiago**, Chile
- 2021 **LAartFair, DIVERSEartLA**, with the Museum of the Americas AMA, Los Angeles, CA
- 2021 **Queens Museum**, Queens, NY
- 2021 **Matucana100 with OMA**, Santiago, Chile
- 2021 **Gallery Weekend**, digital, Santiago, Chile



The Javelin Project, Galeria NAC, Santiago, Chile, 2022.



The Javelin Project, Galeria NAC, Santiago, Chile, 2022.



The Javelin Project, artist books, 2022.



The Javelin Project,
Queens Museum,
New York, 2021

THE-RIGHT-TO-KNOW



THE-RIGHT-TO-KNOW

2016

“The-right-to-know” is an installation that refers to the military dictatorship that took place in Chile between 1973 and 1990, in which the US government of that time had a direct participation. The work is based on information taken from the declassified documents provided by the National Security Archive within its Chile Project, which began in the late 1990s following the detention of dictator Pinochet in London accused of crimes against humanity. The identities of the disappeared-detainees fill the Omi International Art Center’s studio floor, creating a mapping of Chileans portraits and blank spaces. The portraits are the “memory available” (i.e) persecuted people that relatives and reports have managed to share so far in alphabetical order.

THE-RIGHT-TO-KNOW

Exhibition venues and performances

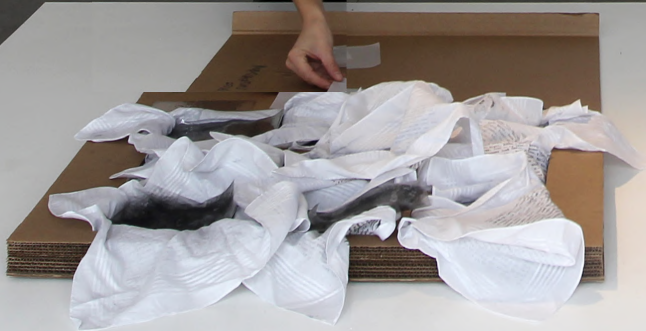
- 2024 **Bard College**, Hudson, New York
- 2023 **The Print Center**, Philadelphia, PA
- 2023 **Southern Methodist University**, Austin, TX
- 2023 **Columbia University**, New York City
- 2023 **Westchester University**, West Chester, PA
- 2022 **Lincoln Center**, New York City
- 2022 **Watkinson Library Art Center**,
Trinity College, Hartford, CT
- 2019 **Galeria Animal**, Santiago, CL
- 2019 **Museum Meermanno**, The Hague, ND
- 2016 **Art OMI** New York City



The-Right-to-Know, Ghen, NY, 2016



THE-RIGHT-TO-KNOW



MOVING MEMORIALS



MOVING MEMORIALS

A series of artist books + performance, 2012 - ongoing

MOVING MEMORIALS is an ongoing project composed of ten artist books printed original fine printmaking techniques in constant transformation. The series and its mobility, rejects a fix past and an idealistic progress, calling instead for an open book and an open narrative. These artist books are presented through a performance creating spaces to activate the viewer's affects through the experience of silence that transforms into a metaphoric voice in the present.

The books are limited editions from one-of-a-kind to 50 copies collected by Museums, art institutions, public libraries and Universities. They are held in more than 80 collections including the Pompidou Centre (Fr), the MET and the Walker Art Center (US), and The Museum of Memory and Human Rights (CL).

[Link to the project](#)

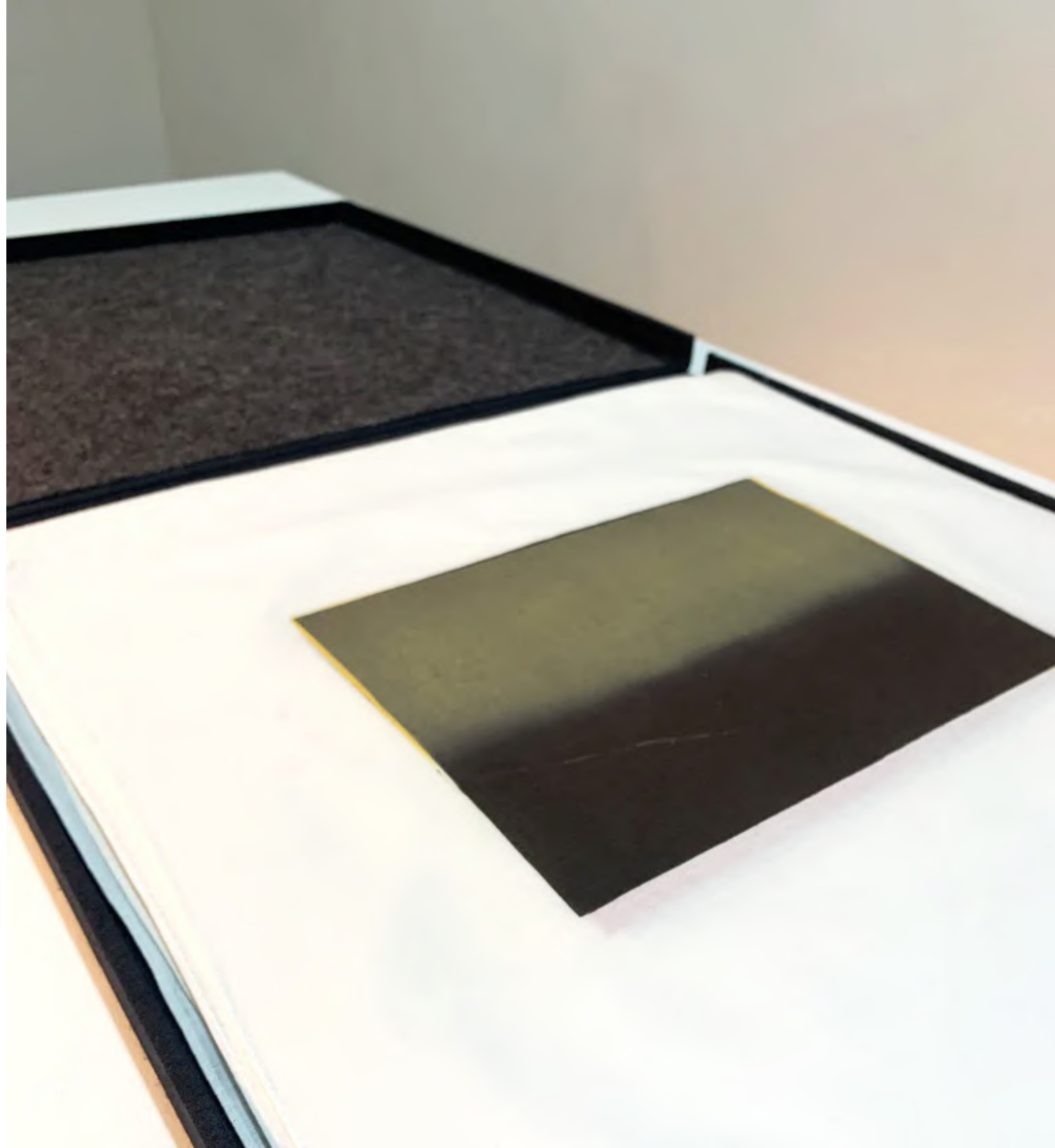
MOVING MEMORIALS

Exhibition venues and performances

- 2024 **Bard College**, Hudson, New York
- 2024 **La Casa del Libro**, San Juan, Puerto Rico
- 2024 **GovernorsIsland**, New York City
- 2023 **Southern Methodist University**, Dallas, TX
- 2023 **The Print Center**, Philadelphia, PA
- 2023 **Columbia University**, New York City
- 2023 **Westchester University**, West Chester, PA
- 2022 **Lincoln Center**, New York City
- 2022 **Watkinson Library Art Center**,
Trinity College, Hartford, CT
- 2019 **University of Delaware museum**, Newark, DE
- 2018 **Rare Book School**, Charlottesville, VA
- 2018 **P.S. 147, Brooklyn** New York
- 2017 **BRIC Arts media, Brooklyn** New York
- 2016 **Contemporary Art Musuem**, Santiago, Chile
- 2016 **Embassy of Chile Gallery**, Washington, DC
- 2016 **Art OMI** New York City
- 2015 **Adobe Books**, San Francisco, CA



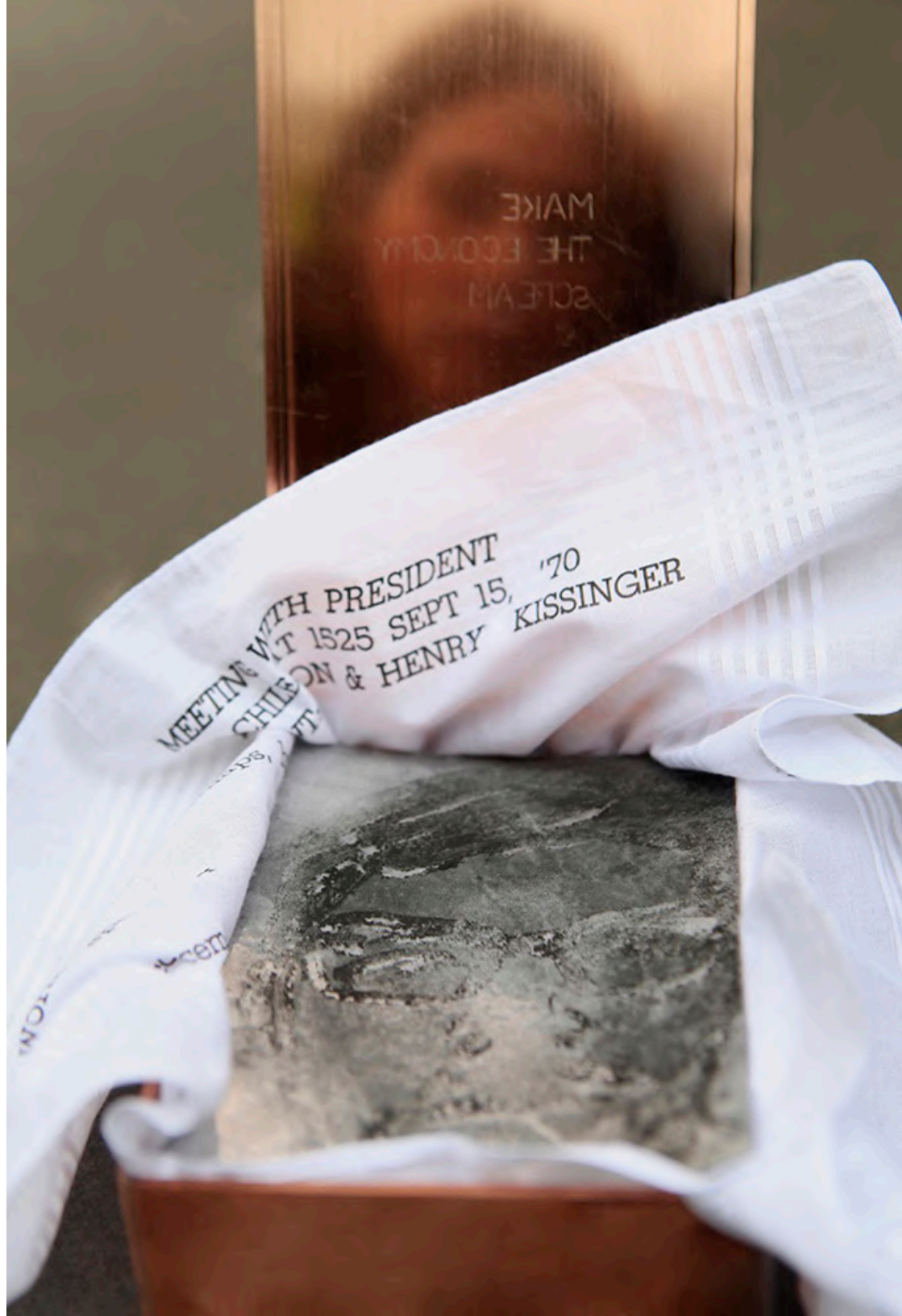
Madres Buscadoras, commission for the National Museum of Women in the Arts, 2023. [Description](#)



*The Javelin Project, etchings
on fabric, unique, 2022.*
Description and Collections



Dignidad, lithography and photography, edition of 50, 2019. [Description and collections](#)



***Make the economy scream, charcoal
paintings, letterpress fabric and
copper box, edition of 25, 2017.
[Description and collections](#)***



Indignity and Resistance, monoprints etchings and silkscreened artist book, edition of 50, 2015. [Description and collections](#)

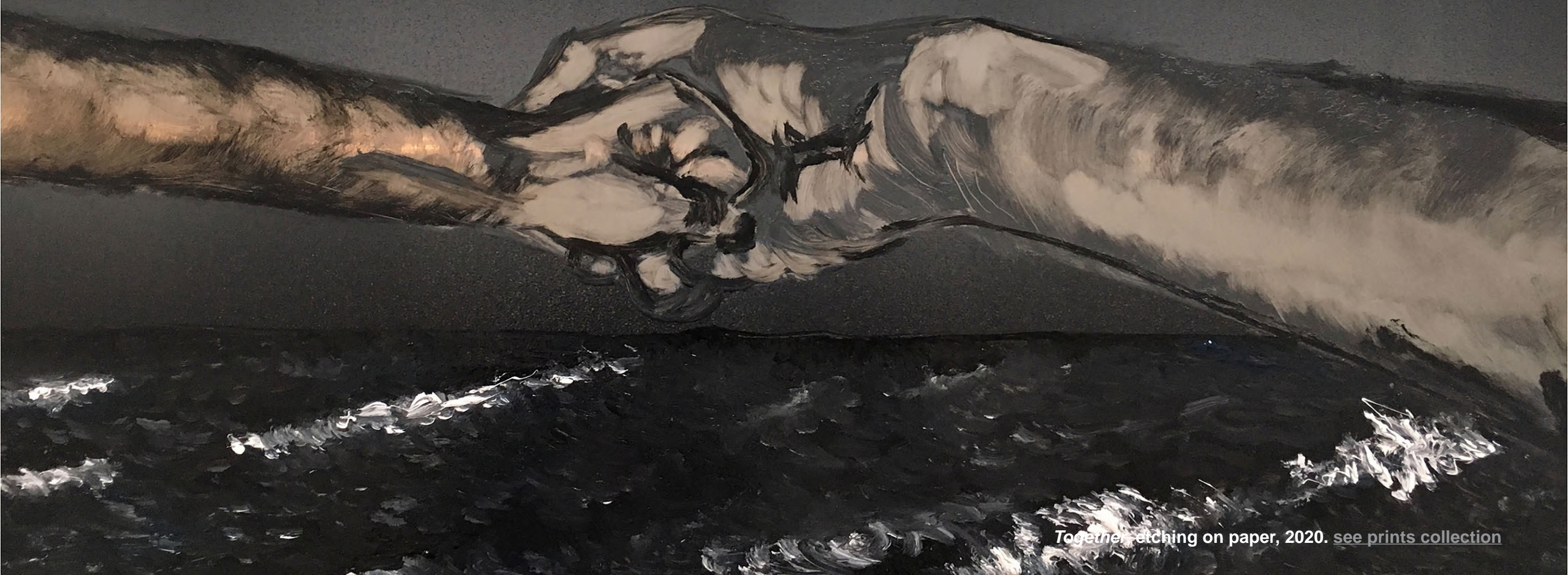


Memory and Landscape, aquatint etchings, woodcuts and silkscreened artist book, edition of 30, 2013 (out of print). [Description and collections](#)



In Their Memory, silkscreened artist book, edition of 40, 2012. [Description and collections](#)

PRINTS



Together, etching on paper, 2020. [see prints collection](#)

María Verónica San Martín, (Santiago, Chile, 1981) is a New York-based multidisciplinary artist and printmaker. She is a faculty member in the departments of Art, Media, and Tech and Communication Design at Parsons, The New School in New York. A Whitney Museum ISP fellow in 2018 and a scholar at the Center for Book Arts in 2017, San Martín's work explores the cultural impacts of history, memory, and trauma through archives, artist books, installations, sculptures, and performances.

San Martín's work could be found in multiple collections in museums around the world, including the Metropolitan Museum of Art; the Pompidou Center; the Walker Art Center; the National Museum of Women in the Arts; the Whitney Museum; Harvard University; Yale University; Columbia University; the Chilean Museum of Memory and Human Rights and the Contemporary Art Center of Chile, among over 80 other collections. She has exhibited in solo shows at The Print Center, Philadelphia (2023); Goethe Institute, Montreal (2023); Fordham University, New York (2023); Trinity College, CT (2023); NAC Gallery, Santiago, Chile (2021); Museum Meermanno, The Hague, Netherlands (2019); Animal Gallery, Santiago, Chile (2019); Center for Book Arts, New York (2019); National Archive of Chile, Santiago, Chile (2018); BRIC Arts Media, Brooklyn, New York (2017); Cultural Center of Antofagasta, Chile (2016); and the Museum of Memory and Human Rights, Santiago, Chile (2013). Her work has also been featured at the Triennial of Poli/Grafica de Puerto Rico: Latin America and the Caribbean (2024); Lincoln Center, New York (2022); Public Art at Rockefeller Center in collaboration with the Climate Museum, New York (2022); the LA Art Fair with the Museum of the Americas (AMA), CA (2021); the Immigrant Artist Biennial, New York (2020); and the National Museum of Women in the Arts, Washington, DC (2023).

San Martín has received several awards, including four Fondarts Chilean Government grants (2024, 2020, 2019 and 2017); a Sustainable Arts Grant (2023); two New York Foundation for the Arts grants (2021 and 2020); and a Conicyt Becas Chile scholarship (2011). Since 2016, San Martín has been performing and talking about her projects "Moving Memorials," "Dignidad," and "The Javelin Project," in museums, public spaces, and cultural centers. She is a board member of Booklyn Art and is currently preparing two series of workshops for the MET and organizing her next solo exhibitions while teaching also at the Center for Book Arts and at Mixteca in New York.

[Download CV](#)



STUDIO

350 Scholes Street, Brooklyn, New York