



« Printmaking and performance have provided me with the aesthetic tools to explore the relationship between memory, politics, and culture as well as the possibilities to understand the transformation of media. »



**Maria Veronica San Martin is a multidisciplinary artist, graphic designer and educator based in New York whose works have been exhibited nationally and internationally. Her art is as an exploration of the impacts of history and the trauma between memory, politics, and culture. San Martin's diverse compositions are a "testimony of the present built upon the legacy of the traumatic past".**

**Moving Memorials is an ongoing project composed of several artist books in constant transformation, the series, its mobility, rejects a fix past and an idealistic progress, calling instead for an open book and an open narrative. The series migrates from the public space mottos such as “Where are they,” “Neither forgive nor forget,” and “That they appear, alive,” inviting the viewer to connect, in the present made out of the contingency of the past, with the politics of reconstitution by means of faces, names, memory sites, and declassified archives regarding U.S.-Chilean relations during the Cold War. Through the performance, I participate within the spaces created when the books transform into 3D imaginary sites of memory.**



EL SIGLO. Militaries Betray the Country, 2011, silkscreen and ink, 17.25W x 11.75H x 0.5D in, unique, Washington, DC.





Cultural Art Center, Antofagasta, Chile. 2016

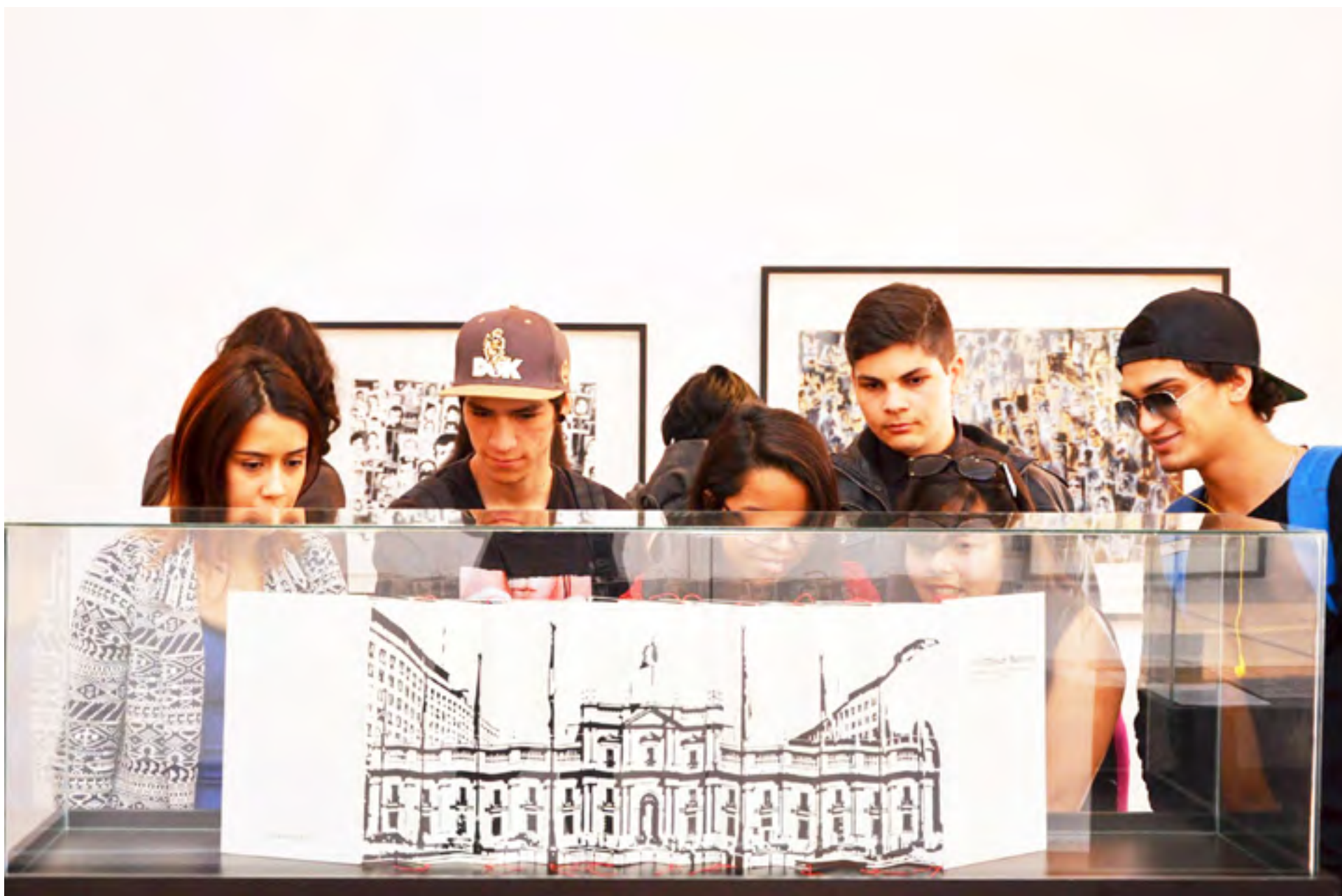


In their Memory: Human Rights Violations in Chile, 2012, silkscreen and digital print, 12.25W x 7.5H x 1.5D in., Ed. of 20. Washington, DC.



In their Memory: Human Rights Violations in Chile, 2012, silkscreen and digital print, 12.25W x 7.5H x 1.5D in., Ed. of 20. Washington, DC.



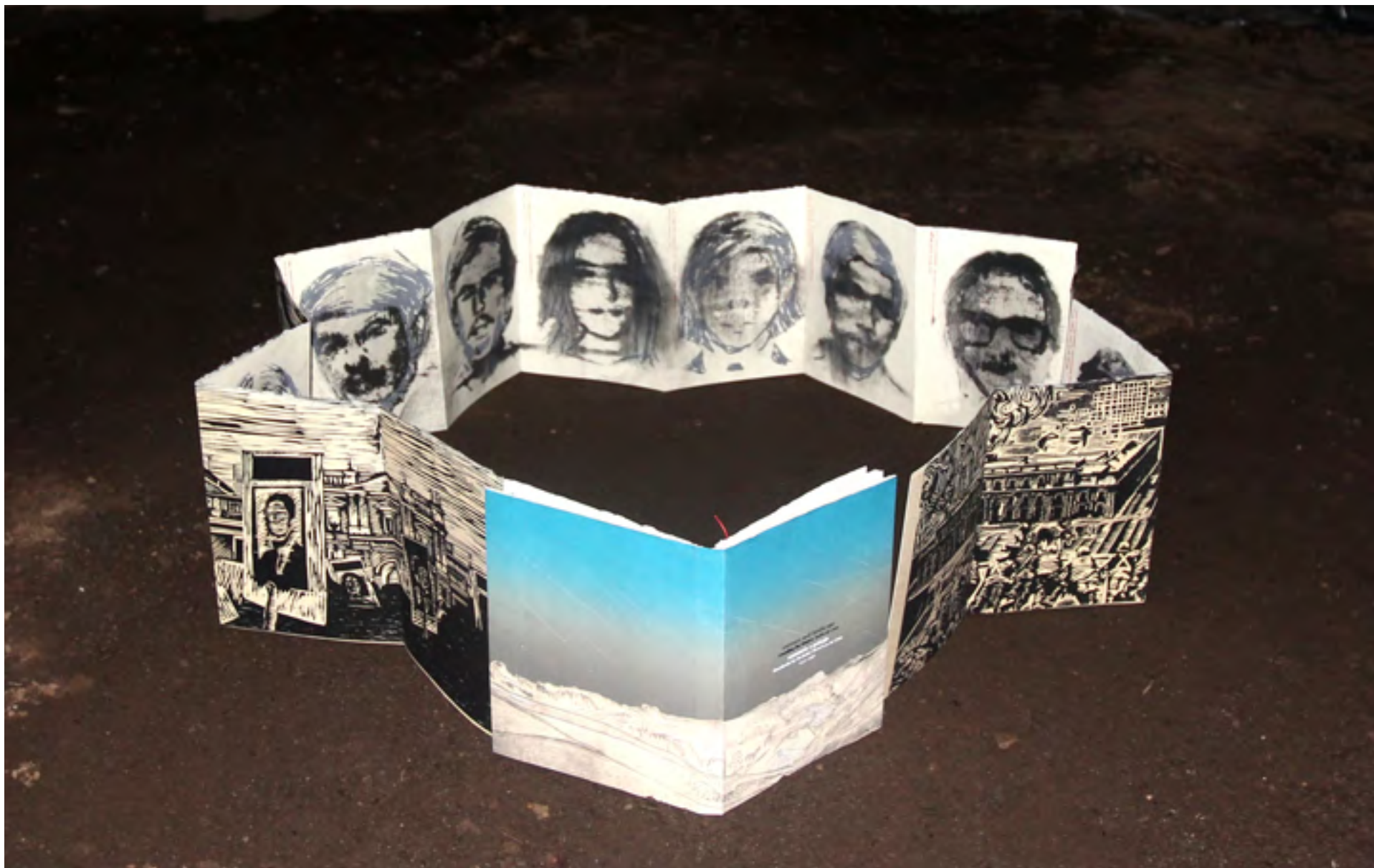


Cultural Art Center, Antofagasta, Chile. 2016. In Their Memory, back side of the accordion.





Cultural Art Center, Antofagasta, Chile. 2016. In Their Memory.



Memory & Landscape: Unveiling the historic truths of Chile, 2013, etching, woodblock, letterpress, silkscreen, 24W x 18H in. Washington, DC.  
1<sup>st</sup> Ed of 10 / 2<sup>nd</sup> Ed of 20.



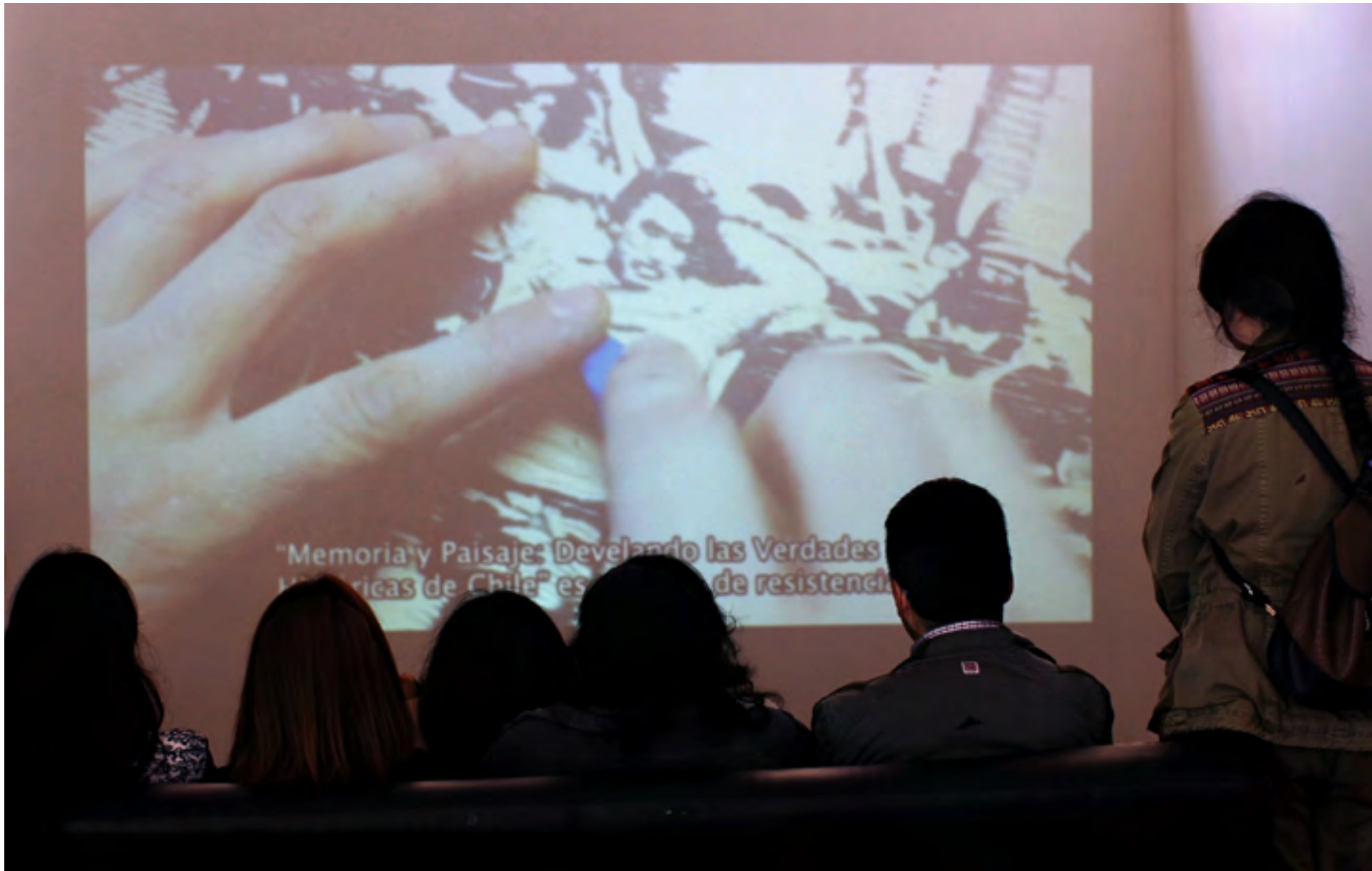


Museum of Memory and human Rights. Santiago, Chile. 2013.



MIA Museum, Minneapolis Institute of Art. MN, United States, 2015.





Cultural Art Center, Antofagasta, Chile. 2016. Video Memory and Landscape.



Indignity & Resistance in the foothills of the Andes. A case study of Villa Grimaldi, 2015, monoprints, 13.2W x 10.0H x 1.2D in, Santiago, CL, v.e of 50



Indignity & Resistance in the foothills of the Andes. A case study of Villa Grimaldi, 2015, monoprints, 13.2W x 10.0H x 1.2D in, Santiago, CL, v.e of 50



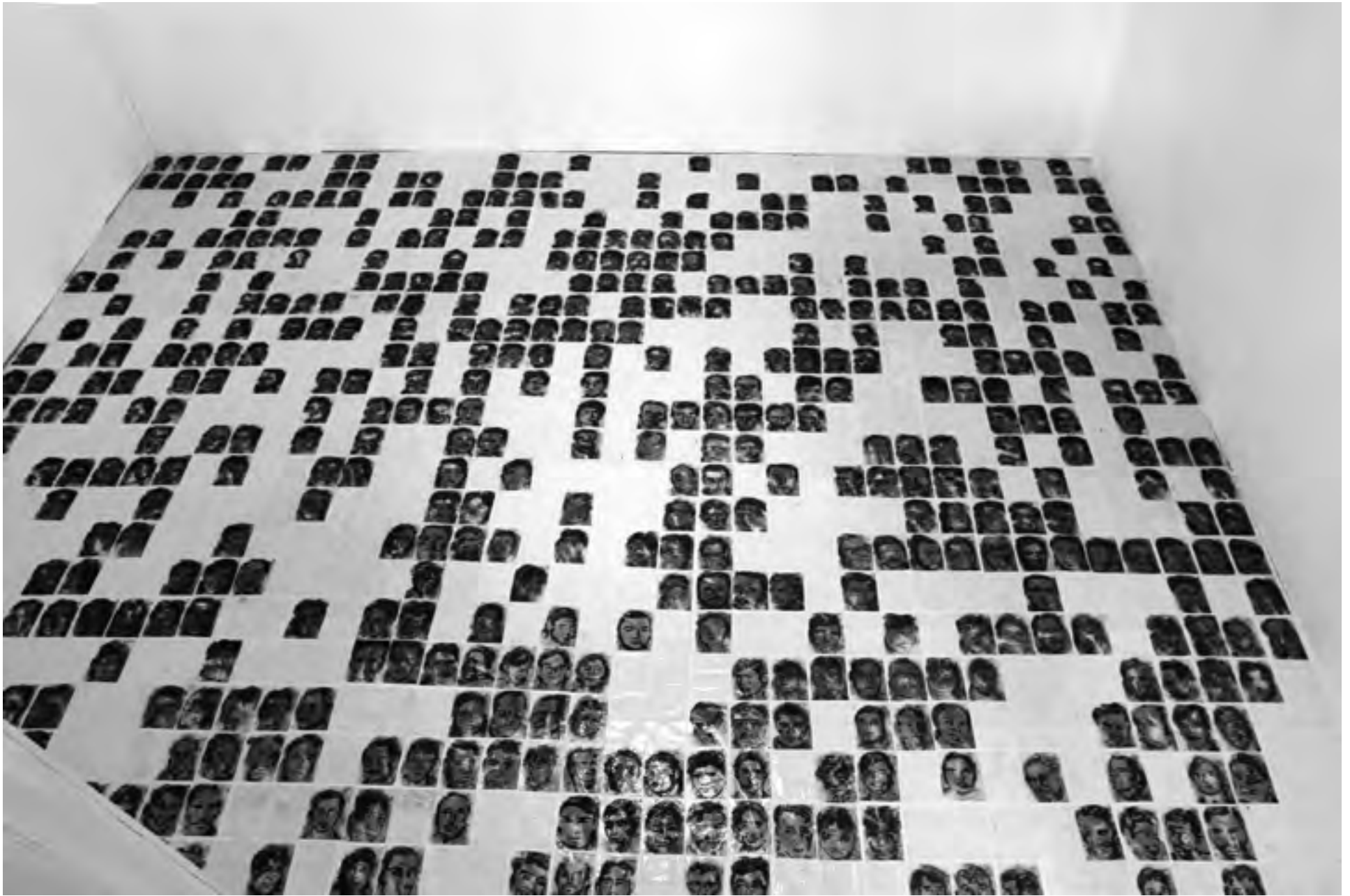


Indignity & Resistance in the foothills of the Andes. A case study of Villa Grimaldi, 2015, monoprints, 13.2W x 10.0H x 1.2D in, Santiago, CL, v.e of 50





Museum of contemporary Art, Santiago, Chile. Artists Book Fair, 2016.



The-right-to-know [room], installation, 2016, 1.102 hand drawings, 5W x 7H in each. Open Studios, Art OMI, Ghent, NY.



The-right-to-know [room], installation, 2016, 1.102 hand drawings, 5W x 7H in each. Open Studios, Art OMI, Ghent, NY.





The-right-to-know [artist book installation], 2017, hand paintings, silkscreen, 30.0 in W x 20.0 H x 2.2 D, unique. Brooklyn, NY.





The-right-to-know [artist book installations], 2017, hand paintings, silkscreen, 30.0 in W x 20.0 H x 2.2 D in each., unique. Brooklyn, NY



The-right-to-know [artist book], 2017, hand paintings, silkscreen, 30.0 in W x 20.0 H x 2.2 D in each., unique. Brooklyn, NY

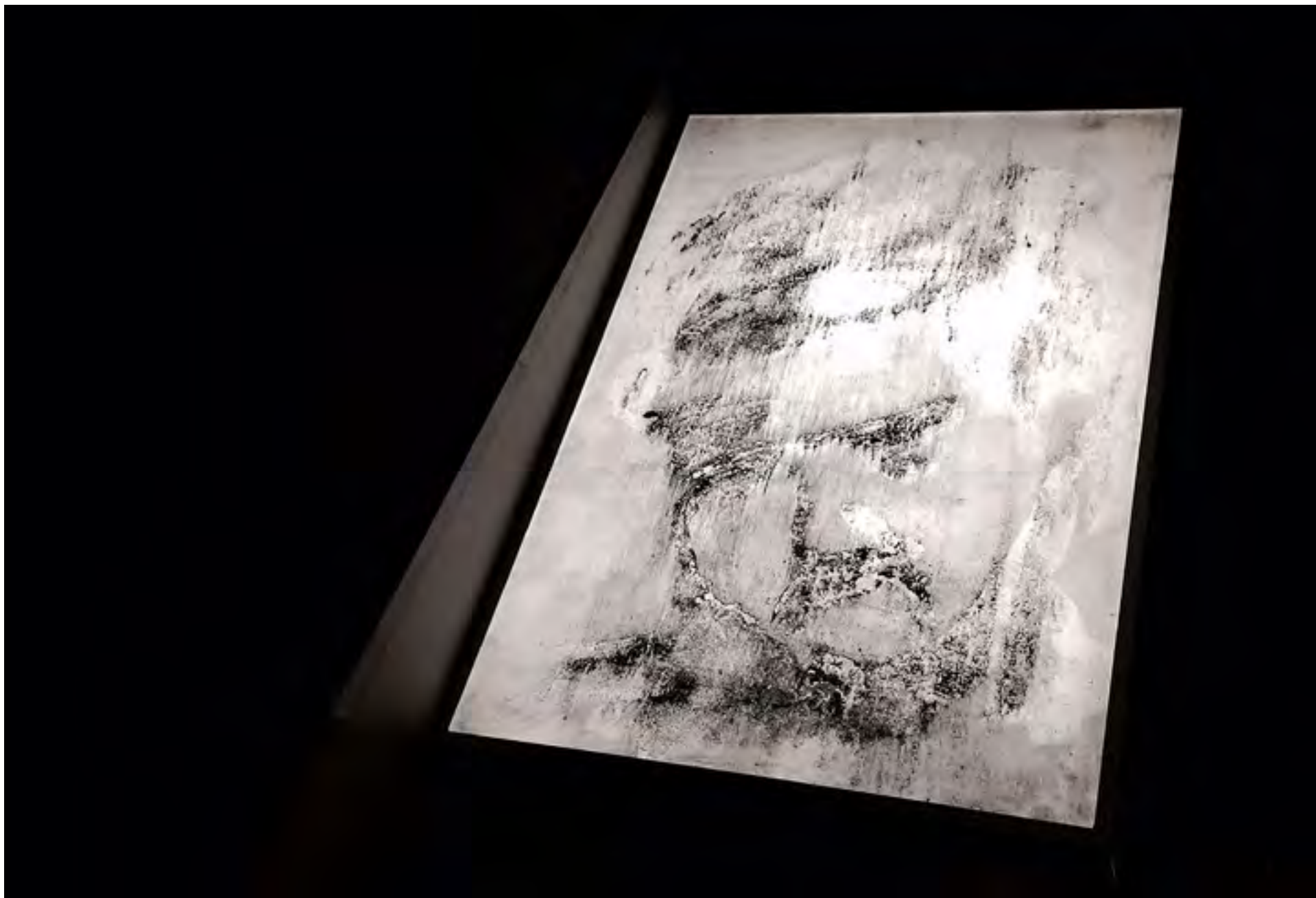


The-right-to-know. Under the US sky [silo installation], 2016, hand drawings, 30 pieces of 23W x 32H in, Ghent, NY





The-right-to-know. Under the US sky [silo], installation, 2016, hand drawings, 23W x 32H in



The-right-to-know [light-box installation], 2016, hand drawing, 23W x 32H x 2D in, Solo exhibition The Embassy of Chile, Washington DC.





The-right-to-know [Silo installation], Edition Artist Book Fair, 2017, NYC.







Make the Economy Scream, 2017, hand drawings, silkscreen, 4W x 6.7H x 2D in. Brooklyn, NY, Ed of 22.



Make the Economy Scream, 2017, hand drawings, silkscreen, 4W x 6.7H x 2D in. Brooklyn, NY, Ed of 22.





Make the Economy Scream, 2017, hand drawings, silkscreen, 4W x 6.7H x 2D in. Brooklyn, NY, Ed of 22.

MEETING WITH THE PRESIDENT  
ON CHILE AT 1525 SEPT 15, '70  
PRESENT: JHON & HENRRY KISSINGER

1 in 10 chance, perhaps, but save chile!

worth spending

not concerned risk involved

not involvement of embassy

\$ 10,000,000 available, more if necessary

game plan

full-time - job - beat me - we have

make the economy scream

48 hours for plan of action

whit - \$25,000,000 10.

Slessinger

SECRET

Make the economy scream. Setting and proofing metal type at the Center for Book Arts, NYC.

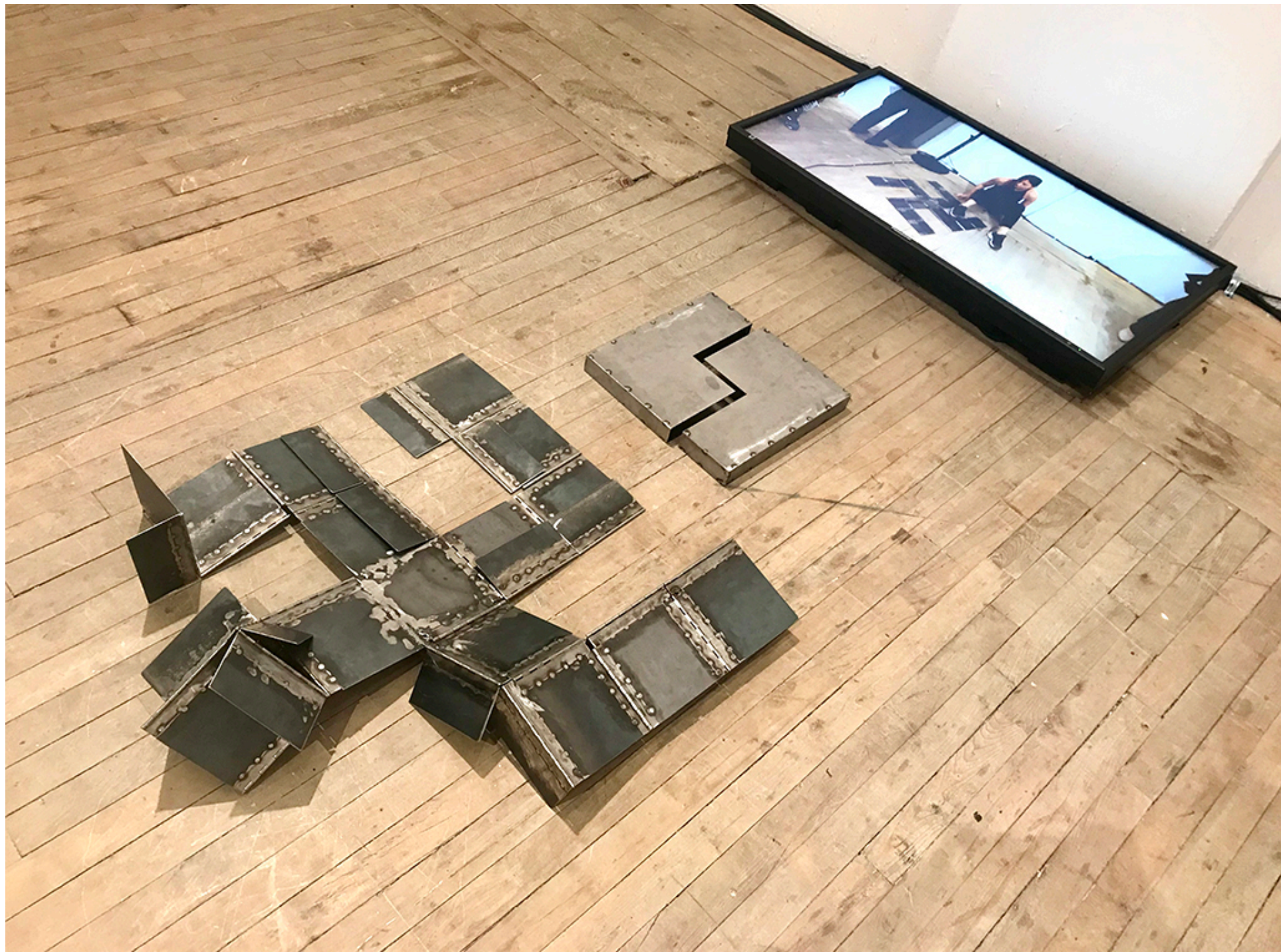
















**DIGNIDAD, sculpture construction, Brooklyn, NY, 2018.**



ARCHIVO NACIONAL

Exposición  
**DIGNIDAD.**  
María Verónica San Martín

5 oct. - 27 nov.  
Archivo Nacional de Chile





**DIGNIDAD**, performance, Royal Academy of Art, The Hague, Netherlands, 2019.



# DIGNIDAD.

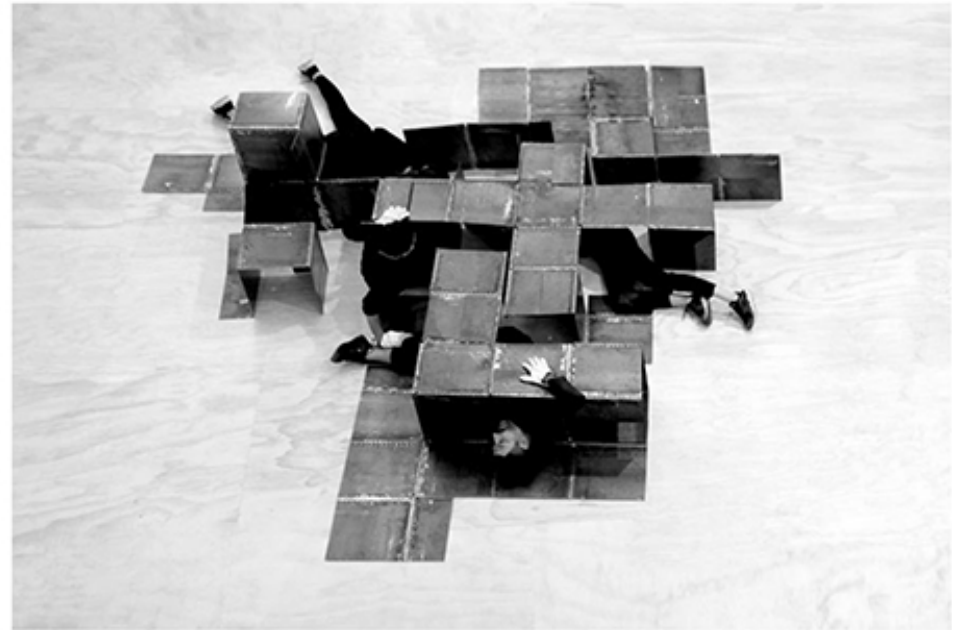
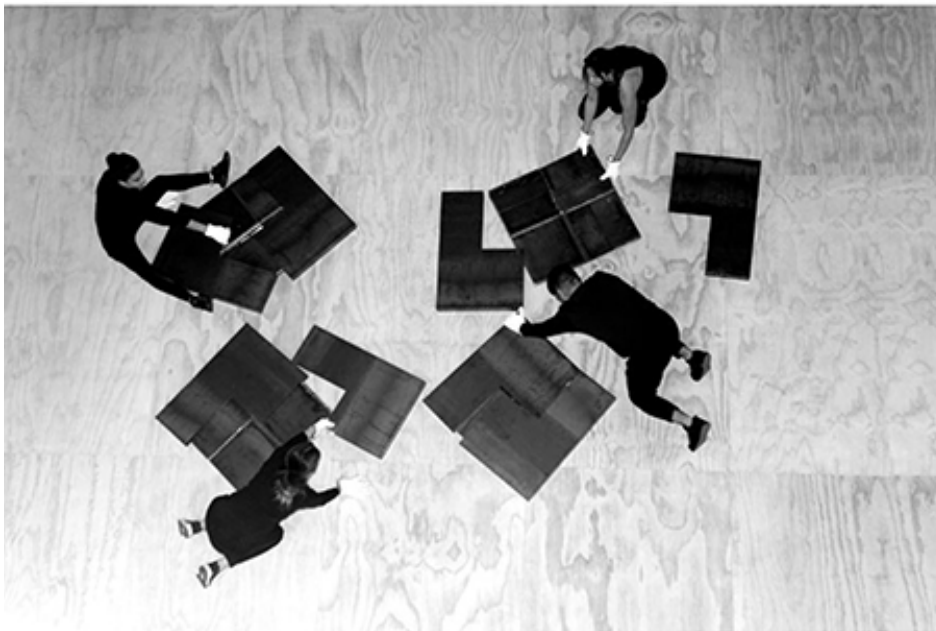
María Verónica San Martín

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



DIGNIDAD, Exhibition, National Archive of Chile, Santiago, Chile, 2018.





**DIGNIDAD, performance, the National Archive of Chile, Santiago, Chile, 2018.**

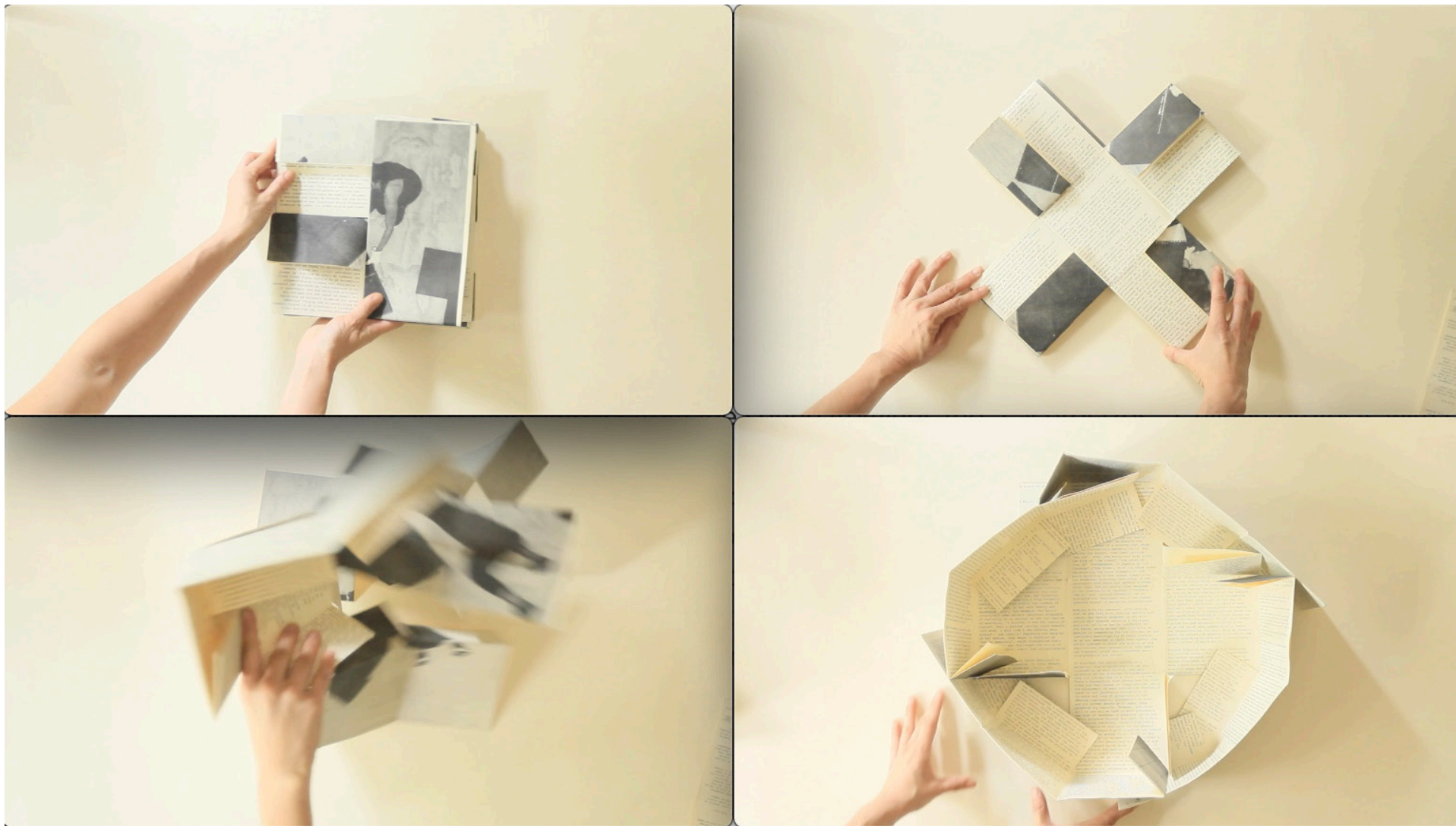






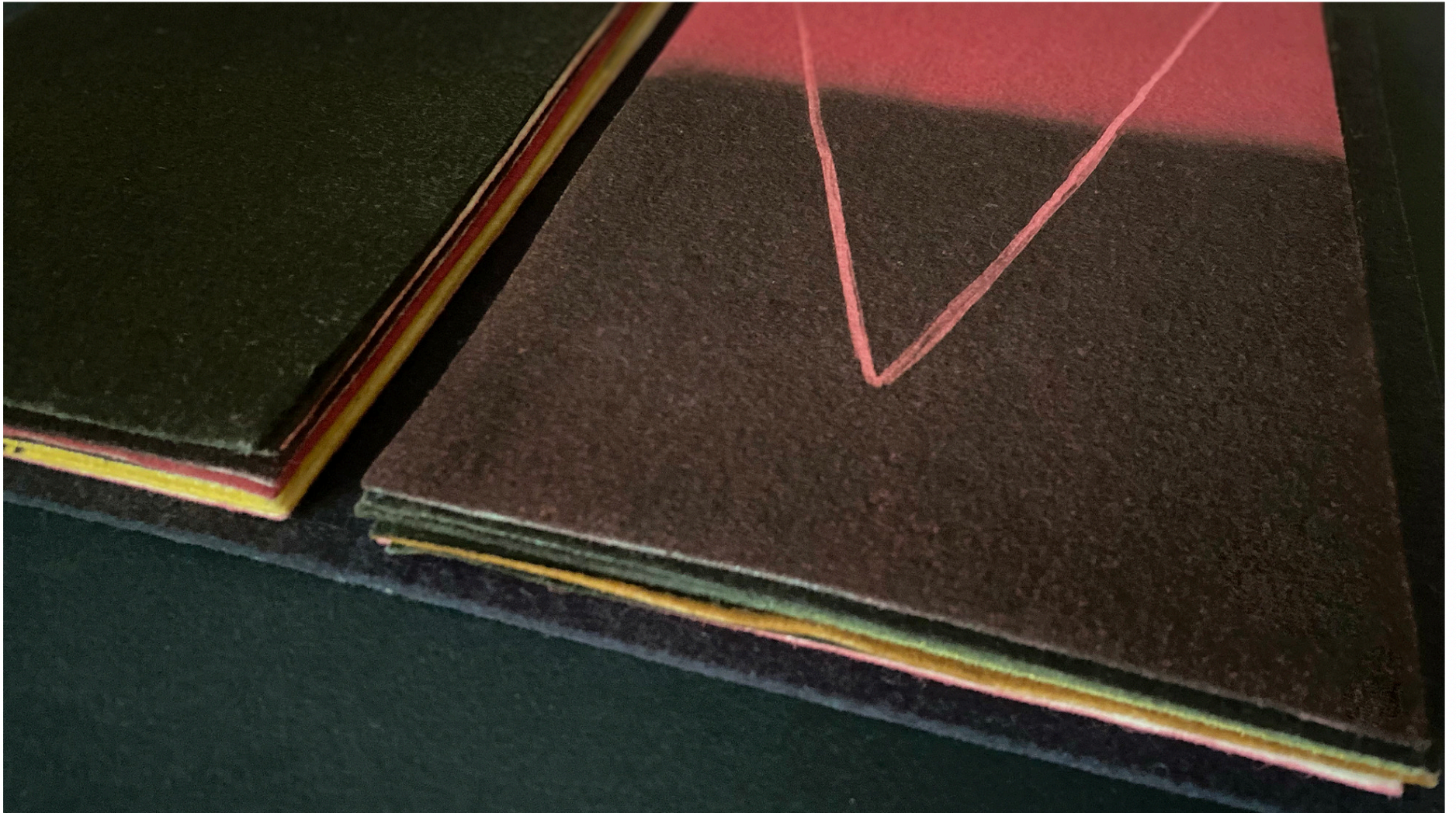






**DIGNIDAD, artist book performance video, lithography on paper, Buenos Aires, Argentina, 2019.**





Artists book, etchings on fieltro, varied edition of 3, 2021





Moving Memorials performance, 2016. Open Studios, Art OMI, Ghent, NY.



Memory in Multiples Performance, 2017. BRIC Arts Media, Brooklyn, NY.





Memorial y Movilidad Performance, 2016. Museum of Contemporary Art, Santiago, Chile



Moving Memorials Performance, 2016. Summer Camp, Art OMI, Ghent, NY.







Memory in Multiples Exhibition. BRIC Arts Media, Brooklyn, NY. 2017