

THE REST HAS ALL BEEN DREAMS

Curated by **Tabish Khan**

An exhibition of Chilean artists based in the UK,
presented by the **Chilean Visual Arts Group**
(CVAG), the **Embassy of Chile**, and **ProChile**.

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Foreword

The Rest Has All Been Dreams is an exhibition showcasing the work of UK-based Chilean artists, aiming to build a visual and narrative bridge between the two countries. By bringing together diverse artistic voices, this exhibition seeks to elevate the profile of Chilean artistic talent within the UK and foster a deeper cultural exchange.

At first glance, the contrasts between Chile and the UK are striking—starting with their locations on opposite sides of the world. However, throughout the process of curating this exhibition, it has been fascinating to uncover the many parallels between them. Both countries share a sense of geographical isolation, a deep connection to their landscapes, and a profound appreciation for nature. These shared sensibilities are reflected in the artworks on display, revealing unexpected common ground through artistic expression.

This endeavour is rooted in the belief that art has the power to connect people, even across vast distances. We hope to

inspire audiences in the UK and beyond to discover Chile, not only through its distinct cultural identity but also through the universal themes that unite us. At a time of global uncertainty, initiatives like this serve as meaningful acts of cultural diplomacy—reminders that despite our differences, we can always find spaces to come together, to exchange ideas, and to build relationships. Art, as always, leads the way in inspiring critical thinking and initiating meaningful and unexpected conversations.

In 2022, ProChile and the Embassy of Chile in the UK recognised the increasing impact of Chilean artists within the British visual arts scene. In response, they created a platform to bring these artists together, understand how best to support their work, and explore how their creativity could contribute to shaping Chile's cultural presence in the UK. This led to the formation of the Chilean Visual Arts Group (CVAG), a collective that has since flourished with the backing of these institutions. Over the past two years, the group has grown

significantly, fostering connections, hosting networking events, and developing a deeper understanding of the opportunities and challenges within the sector. This exhibition marks a major milestone in their journey, and I could not be prouder of the dedication, talent, and resilience that have made it possible.

Curated by Tabish Khan, the present exhibition features the original works of Bárbara Oettinger, Carola Ureta Marín, Luciana Solar Guzmán, Otto Schade, Sachiyo Nishimura, Tere Chad, and Ume Dahlia. Spanning a range of artistic backgrounds, generations, and mediums, this selection offers a glimpse into the diversity of Chilean talent. It is inspiring to see how these artists embody and express their connection to Chile, despite the physical distance from their homeland.

This project is the result of a collaborative effort between the CVAG, the Ministry of Foreign Affairs of Chile, ProChile, and the Anglo Chilean Society.

Together, these organisations have worked to bring Chilean art to the heart of London, creating new opportunities for artists, increasing awareness of Chile's creative excellence, and fostering partnerships for the future.

ProChile, a key supporter of this initiative, has played an instrumental role in expanding Chile's exportable offer beyond traditional sectors such as wine, food and minerals, placing the country's Creative Industries at the forefront. Meanwhile, the Anglo Chilean Society has long championed Chilean culture in the UK, and we are thrilled to have their support in showcasing a new side of Chile's artistic identity.

We hope this exhibition sparks your curiosity about Chile—its rich artistic and cultural landscape, its distinct perspectives, and the many threads that connect us all.

H.E. Ximena Fuentes
Ambassador of Chile to the UK

All it takes

About the Chilean Visual Arts Group

I clearly remember that first meeting. It took place in October 2022, after I had received a formal invitation from the Chilean Embassy in London. Catalina Herrera, the Cultural Attaché in the UK, and Nicolás Poblete, the Director of ProChile's office, were present. They referred to the gathering as the 'Arts Working Group' and explained that a small number of artists had responded to the call. There were no more than five of us.

'What is a painter doing in a diplomatic building overlooking St. James's Park?', I wondered observing my peers. I didn't know any of them.

Four years earlier, having just arrived in London, I requested a meeting with Catalina and introduced myself as a 'Chilean painter'. I attended with a local curator, seeking space at the embassy for a group show of Chilean artists. 'What a location for Chile to have its embassy in!' the curator said, astonished, that evening in 2018. 'Why should that be

surprising?' I asked myself, not realising that her spontaneous observation hinted at one of the many challenges of establishing oneself in Europe as a citizen of the Global South.

Four years later, there I was again. No curator this time, but I was still a painter. 'We would like to hear about your experiences as Chilean artists in the United Kingdom,' Nicolás said.

'Uh-oh,' I thought. Bringing a group of artists together under that premise was like summoning a kraken. And so it was. Introductions quickly turned into a collective airing of professional grievances, as everyone voiced their frustrations. The meeting (or exorcism?) lasted more than two hours.

If being an artist in Chile is already a struggle marked by precarious conditions and limited support, the challenges take a different form in London. For some, adapting has been a long and difficult process, shaped by

cultural displacement and systemic barriers as much as financial instability. For others, the transition has been smoother, whether due to established networks or fewer social barriers. Depending on one's background, navigating a different language, standing out in a competitive global artistic scene, and asserting a presence where some still find it surprising that Chile's embassy is a neighbour to Buckingham Palace, are shared challenges experienced differently by each individual.

And it was this that shaped the group's direction. Chilean artists with over twenty years of experience in the UK advised the newcomers; word about the group spread at parties and pub nights, and artists and researchers began to meet monthly to contribute their insights. It soon became clear that all it took was an opportunity for open

dialogue to enrich the project in a meaningful way. New Chilean artists arriving in the UK found a cohesive space that answered their questions without them having to start from scratch. Today, after three years of hard work, CVAG's first exhibition is opening.

While this exhibition is far from representing the vast array of talent within the Chilean art scene in the UK—and within CVAG itself, it is a testament to Chilean institutions, the British art scene, and colleagues around the world: our artists are on par with any international standard of excellence, thanks to the foundations we built in Chile. All it takes is for those in positions of power to respect and value artists by amplifying talent and fostering opportunities. In this way, Chilean culture will thrive at home and abroad, even in the most challenging contexts.

Marco Arias
Artist and CVAG co-founder

The rest has all been dreams

“We, as the children of Eternity, were merely playing the game of Time. We never left this Homeland, the rest has all been dreams, children’s games in a giant courtyard.”

This quote from Gabriela Mistral’s *The Return (El Regreso)* gives the title to this exhibition. Her words capture the sense of being in between places, belonging to both but never fully to either, feeling lost yet found.

Mistral’s poetry may explore grief, but it also resonates with the artists in this exhibition who hold firmly to their Chilean heritage and the lives they’ve built in the UK. Mistral was the first Latin American author to receive the Nobel Prize in Literature in 1945, and just as she drew greater attention from the rest of the world to Chilean culture, these artists are similarly creating a bridge between the hemispheres — engaging a UK audience that emerges from the meeting of lands thousands of miles apart. As a female poet, she broke multiple barriers and her words have empowered women across generations in Latin America. This gives her words an added resonance to the artists in an exhibition that’s predominantly women artists.

As someone whose parents grew up in another country and moved to the UK, where I was born, I understand what it’s like to be a ‘third culture kid’, someone who is neither from one culture or another but a blend of two or more cultures. While it can manifest in a feeling of not quite fitting in during childhood, the older I get, the more I appreciate the fantastic perspective it gives you of knowing different worlds, the simple similarities you can find between any cultures and the differences that you grow to cherish.

Sachiyo Nishimura’s work (p. 20) reflects this sense of being in between places. She was born in Chile to Japanese parents before moving to the UK, and she says, ‘I have lived long enough in both countries to have some sense of belonging, but I’m also aware that my roots are not deep enough in either of these territories’. It’s why she’s drawn to photograph subjects like power lines and railway tracks — universal urban elements that exist

everywhere yet belong nowhere. While specific items trigger certain memories for all of us, she is drawn to what is often considered mundane as it takes us away so that it could be anywhere.

Carola Ureta Marin (p. 14) also uses photography to capture commonalities and memories, for example, in a series she created in 2021, when the only reprieve from lockdown and confinement was our daily wanderings. On these walks in London, she spotted and collected a type of moss that can also be found in Southern Chile, a discovery that deepened her sense of connection between the two places. Before the pandemic, the world had never felt smaller — daily flights bridged distances effortlessly — but during the pandemic as the skies fell silent, the UK felt insular, an island in every sense. Carola feels a connection between the UK and Chile, and while the latter is not an island, the narrow country with mountains on one side and the ocean on the other can often make it feel like an island. Her work proves that even when countries

and people are isolated, we can find complexity and common refuges in the natural world, even through the humblest of plant life.

For Luciana Solar Guzmán, (p. 16) plants are not just a subject but also the medium. Using solar light, she prints images of women on leaves so that we can both see the delicate and beautiful patterns on each leaf while recognising the role of female figures in caring for nature throughout history. Her works incorporate what are known as ‘power plants’ species traditionally used by Indigenous communities in Latin America and Chile to receive messages from spirits. It’s a recognition of how Indigenous practices have historically been suppressed by colonial powers, and new research is highlighting the benefits of these ancient practices. Today, scientific research is validating many of these practices, with studies on hallucinogens revealing their potential mental health benefits.

This connection to nature also forms a core part of Tere Chad's work (p. 22), including her ceramics and the film of her performance. In her performance work *Neo Norte 4.0* (New North), filmed in Palermo, Sicily, four performers used their footprints on the ground to inscribe the silhouette of the 'Chakana', the Andean representation of the Southern Cross as an invitation to look South. Performers also wore 'chajchas', a traditional Andean instrument made from lambs' hooves, crafted by an indigenous artist. She describes growing up in Chile as a reminder of how the vast landscape reminds you how insignificant we are against nature, a stark contrast to the dense crowds and relentless pace of London. In a city where our connection to nature often feels severed, her work serves as a powerful call to restore it.

There's a sense of the performative in Ume Dahlia's work (p. 24) where ceramic urns, shells and pearls are scattered throughout the space — connected by trails of pink salt. The patterns in the salt evoke ocean currents and the urns are

based on the shape of a native Chilean mollusc. Her work examines how the female body is simultaneously revered and vilified, aligning with the broader exploration of the intersections between femininity and the natural world in the works of other artists in the show.

Bárbara Oettinger's work (p. 12) reminds us that while oceans appear as vast separators, the borders that divide nations are human constructs — lines that persist only because we believe in them. While maps depict these boundaries as clean, unwavering demarcations, Oettinger's work reveals their more tangible, chaotic reality. In her own words, they are formed by: "Rusted metal filings lodged in damp sand. Salt-worn pebbles, smoothed by time, waiting beneath bare feet. A splinter of driftwood, half-buried, half-reaching. A plastic fragment, clouded, sharp-edged, forgotten... a grotesque abstraction of power."

Otto Schade (p. 18), the exhibition's sole street artist, holds a particular significance for me. When I first began

writing about art, I spent days exploring Shoreditch, where street art thrives. That was when I first encountered Schade's signature ribbon-like faces, unaware that it was my first exposure to contemporary Chilean art. Seeing his pieces scattered throughout the city marked an early milestone in my artistic journey, and it feels fitting that his work should now be part of this show — just as every artist here reflects on their own journey.

These artists and their works cover belonging and displacement, nature and urbanity, history and reinvention. Their works offer a meditation on how identity, geography, and memory intertwine, revealing connections between their lives in Chile and the UK. Through photography, performance, ceramics, and street art, they challenge the boundaries that separate us, showing that even in isolation, common ground can be found.

As a proud Londoner, I love this city for its multiculturalism. It's a great example of how people from around the world can live side by side and share their backgrounds, culture, and food. It's the perfect place to host an exhibition that celebrates the similarities and differences between life in Chile and the UK, and I am thrilled to have been asked to curate this exhibition. I hope that visitors are as enriched by this exhibition as I have been in selecting these artists, learning about their practices and spending time with these works.

Gabriela Mistral once said '*You shall create beauty not to excite the senses but to give sustenance to the soul*' — it aligns perfectly with my goals as curator and the works in this exhibition.

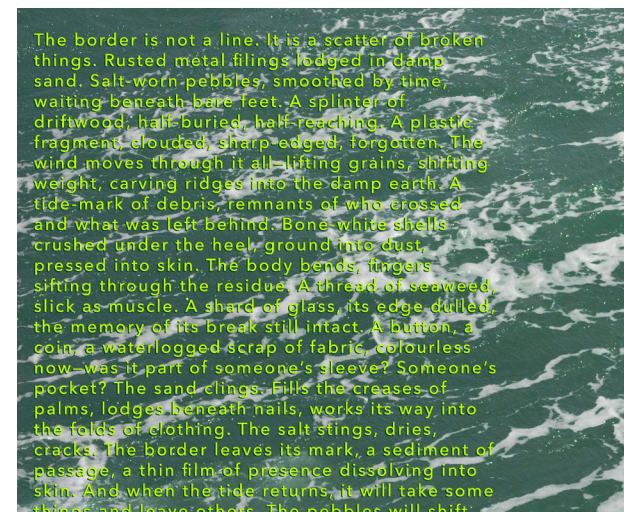
Tabish Khan
Art critic and curator
of the exhibition

Barbara Oettinger

www.barbaraoettinger.com [instagram.com/barbaraoettinger](https://www.instagram.com/barbaraoettinger)

Standing on the shores of the English Channel as a Chilean, I look across the water that separates the UK from France. I think about the journeys—those of so many others—marked by hope, fear, and resilience. The border isn't just an abstract concept of power; it's something lived and felt, etched into the landscapes and the lives of those who cross it, and the stories etched in the sands of time. Beyond geographical lines, borders exist within us — internal boundaries shaped by bureaucracy, culture, and personal histories. These invisible borders often dictate our movements and identities as profoundly as any physical barrier.

My work challenges conventional understandings of borders, exploring themes of geography, belonging, and ownership. By asserting that “the border is not a line,” I propose that borders are more complex and fluid than just geographical divisions. My work examines how power dynamics shape our perception of space and borders, influencing our collective identities. Also, it explores how these forces shape our collective and individual experiences — how we move through, resist, and redefine the spaces around us.



1.a *The Border is not a Line*
Digital photography, digital drawing, and text, 2025
Giclée print, acid free mount
87.8 cm x 34.8 cm

Carola Ureta Marín

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My work “Isolated” was made during the pandemic, referring to this shared feeling relegated to a place of solitude and distance. The work with miniatures allowed a pause, a stop, and a careful, deep look, not just for the artists but also for the viewers. These pieces were made from real moss collected during my walks on the streets of London in 2020. Surprisingly, it is very similar to the one that grows in southern Chile and can be easily found on the Carretera Austral. The process of making reminded me of the feeling I had during the lockdown in Santiago, where I felt like I was living on an island as I waited for the borders to open and to get to this island.

The photographs question the concept of literally living on an island, as in the UK, feeling isolated during the pandemic, and at the same time, the feeling that Chile, being on the other side of the immense mountain range and the sea, at times also seems to be an island. However, in that solitude, it is also possible to see life and that nature is a great and wise companion. After all of the above, the work addresses concepts of both Sensitive Landscapes & Memory and Interactions as main themes. This work involves three phases: the creation of the miniature scenes, the capture of photographs, and the UV Print on Aluminium technique, which allows illumination and mirroring of the same image.



2.a | *ISOLATED N°1*
Miniature scene, UV Print on
Aluminium, 2021
21 x 29.7 cm



2.b | *ISOLATED N°2*
Miniature scene, UV Print on
Aluminium, 2021
21 x 29.7 cm



2.c | *HALLUCINOGENIC
MICROWORLD*
Miniature scene, digital treatment,
UV Print on Aluminium, 2021
14.9 x 21 cm



2.d | *REAL SCENARIOS,
THE MAKING*
Moss

Luciana Solar Guzmán

lucianasolar.com

[instagram.com/luz.solar.g](https://www.instagram.com/luz.solar.g)

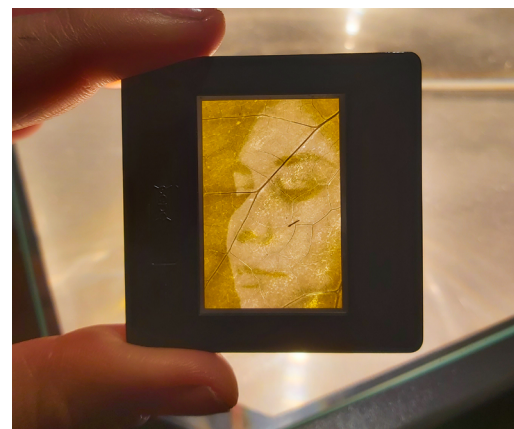
As an artist, I explore parallels between Chile and the UK from a migrant's perspective—someone who travels lightly, leaving no trace. I create photographs on plant leaves, reflecting on Western science's historical dismissal of Indigenous technologies and medicine. These small, delicate images are preserved in jars reminiscent of old laboratories. Science has long treated the world as inert matter, reacting only to physical changes, disregarding the ancient belief in an animated world filled with spirits and interconnected beings.

I also reference ongoing research in the UK and beyond on the use of hallucinogenic plants to treat chronic mood disorders. Is this a shift in scientific thought? A return to knowledge once deemed primitive?

My work explores the deep connections between humans and plants, viewing them as an essential realm of experience. By incorporating plants into my creative process, I embrace their ephemerality—they will return to the earth, just as all things do. This awareness leads me to question sustainability and the impact of my artistic practice. Ultimately, I see myself as a migrant who leaves no footprint, witnessing the endless cycles of life, death, and transformation.



3.a | *Botanical Mysteries*
Chlorophyll printing
on leaves, glass bottles,
2024
Prints - 73 x 73 cm,
bottles - 26 x 20 cm,
jars - 8 x 5 cm



3.b | *Botanical Mysteries*
Chlorophyll printing on
slides, 2024
5 x 5 cm



3.c | *Nigredo*
8 prints on handmade
paper, natural ink, 2024
11 x 11 cm

Otto Schade

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[instagram.com/otto_schade](https://www.instagram.com/otto_schade)

Combining my love for architecture and art, I began painting surreal urban contemporary pieces. Originally starting with oil paint on canvas, I explored various styles and mediums, from collages to illustrations to stencil free-hand spray paint on canvas, and then the eventual shift to interior and exterior walls. I discovered the local urban art scene in 2009, where I painted pieces boasting a sharp and ironic twist while communicating anti-war themes in my Orb style. I also use a trademark ribbon style that is highly recognisable and unique, always signing as Osch.

I have participated in several art festivals in the UK and Europe, including Monumenta in Leipzig, Germany. My pieces have been exhibited in the USA, South America, Africa, Asia, and many cities across Europe. My latest collective shows in London included R.I.O.T. at Saatchi Gallery, Love Endurance at Stolen Space Gallery, and Unreal at Maximillian Wolfgang Gallery.



4.a

Flor Maria

Freehand spray paint and acrylic mixed technique on canvas, 2019
100 x 100 cm



4.b

Miss C

Freehand spray paint and acrylic mixed technique on canvas, 2020
100 x 100 cm

Sachiyo Nishimura

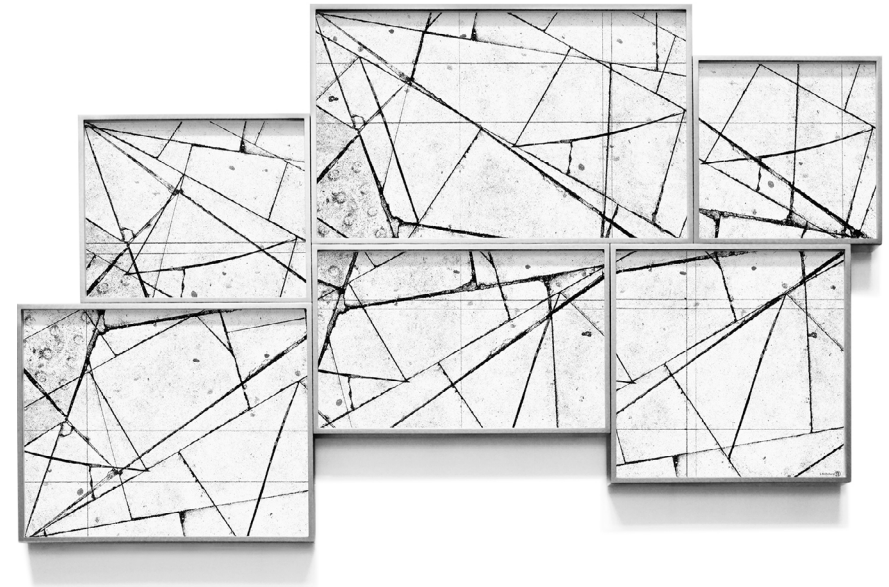
www.snishimura.com

[instagram.com/ sachiyo_nishimura](https://www.instagram.com/sachiyo_nishimura)

The concept of belonging to a place is a rather complex one for me. I was born in Chile to Japanese parents who emigrated from Japan in the 1960s. I grew up in Santiago with my expat family, graduated there, started my art practice, and got married. In 2007, my husband and I moved to the UK, and years later, we started our own expat family in London. I have lived long enough in both countries to have some sense of belonging, but I'm also aware that my roots are not deep enough in either of these territories.

Following my own constant quest for belonging, I aim to reimagine landscapes that could belong everywhere and nowhere, putting together photographic fragments captured in different cities around the world.

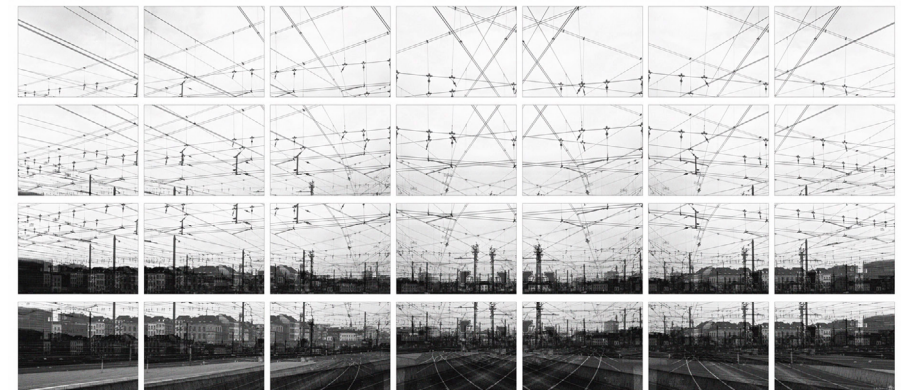
My attention usually gravitates towards certain objects and spaces that look similar to what I've already seen, such as rail tracks, public wires hanging above, and patterns on pavements that could be found anywhere, far away or nearby. I feel a sense of comfort whenever I find these pieces of urban landscape and the urge to photograph them as a way to grasp and treasure what seems familiar.



5.a

Lines on Pavement

Set of 6 prints, photomontage, giclée print, 2024
125 x 78 cm



5.b

Landscape/Fiction

Photomontage, giclée print, 2011
115 x 55 cm

Tere Chad

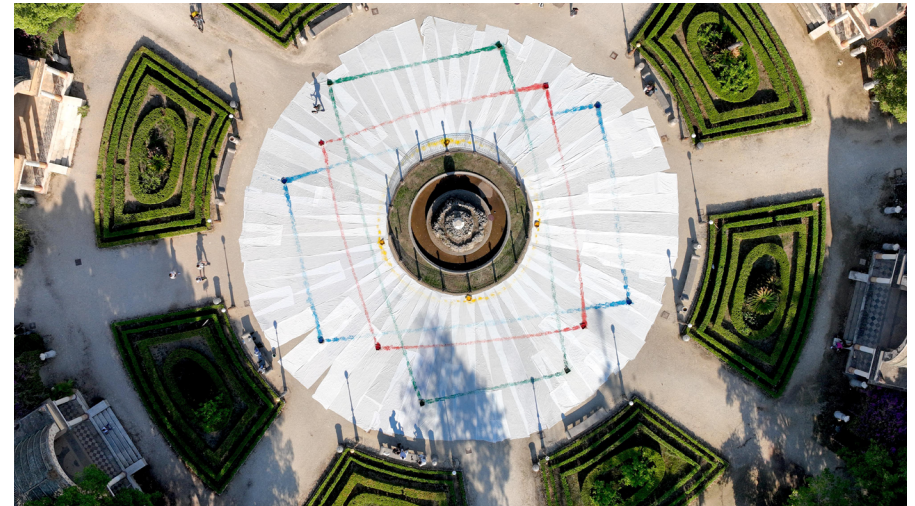
www.terechad.com

[instagram.com/terechad](https://www.instagram.com/terechad)

Growing up in Chile is a great privilege, as you experience wild nature, but also a great challenge, as the vast landscape reminds you how insignificant we are against nature. Chile is the only place where the violence of its geography makes me feel insignificant against the universe. This feeling of loneliness against uncontrollable nature makes me explore life as a *flâneur*, trying to understand human behaviour and which paradigms rule our society.

This radical landscape leaves me on an eternal quest to grasp moments through suspension. I tend to expose and contrast past civilisations with current phenomena in a theatrical way. I often feel that we are all acting in the same play, as, however much fashion and technology may change, human nature remains the same.

Due to the influence of Chilean poets, storytelling becomes an essential part of how I construct different narratives, where the language could be defined as naïve and ironic. Growing up connected to nature makes me create tactile artworks, sometimes involving the collaboration of other artists or the viewer, as I envisage that the only path forward, if we are to face the Anthropocene challenge, is to root ourselves back in the Earth.



6.a

Neo Norte 4.0
Video performance, 2023
7:26' minutes



6.b

Imperial Games
Ceramic, russian antique paper globe, papier-mâché, acrylics, wire, 2024
31 x 55 x 30 cm

Ume Dahlia

[instagram.com/umedahlia](https://www.instagram.com/umedahlia)

My work explores the relationship between language, memory, and territory through interconnected pieces.

In *Urnas Ostra*, I reimagine pre-Columbian zoomorphic urns as twenty one clay vessels inspired by *Ostrea Chilensis*, a native Chilean mollusc, arranged with salt patterns that evoke ocean currents. These urns explore the interplay between trauma, cultural emancipation, and gender oppression, suggesting a dynamic territory marked by transformation.

Through my work, I invite contemplation on the amplification of trauma, tracing a mysterious path from the human body to the vast expanses of my homeland and inciting reflection on the complexities of healing and the recovery of hidden territories.



7.a

Urnas Ostra

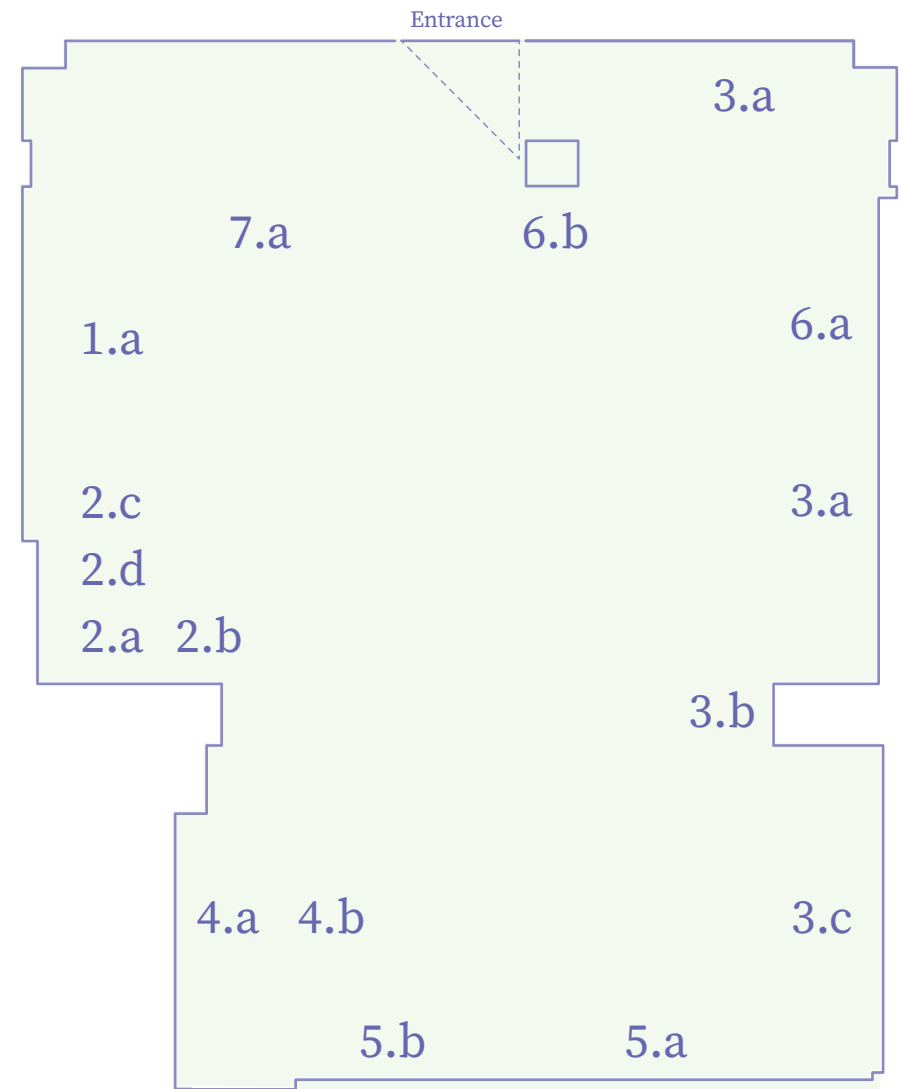
21 ceramic urns resembling oysters, pink salt, chalk, ostrea chilensis shells and pearls, 2024
20 x 10 x 10 cm each

Exhibition map

Somers Gallery

London, UK

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|-----|---|-----|---|
| 1.a | <i>The Border is not a Line</i>
Bárbara Oettinger (p. 13) | 4.a | <i>Flor Maria</i>
Otto Schade (p. 19) |
| 2.a | <i>ISOLATED N°1</i>
Carola Ureta Marín (p. 15) | 4.b | <i>Miss C</i>
Otto Schade (p. 19) |
| 2.b | <i>ISOLATED N°2</i>
Carola Ureta Marín (p. 15) | 5.a | <i>Lines on Pavement</i>
Sachiyo Nishimura (p. 21) |
| 2.c | <i>HALLUCINOGENIC MICROWORLD</i>
Carola Ureta Marín (p. 15) | 5.b | <i>Landscape/Fiction</i>
Sachiyo Nishimura (p. 21) |
| 2.d | <i>REAL SCENARIOS, THE MAKING</i>
Carola Ureta Marín (p. 15) | 6.a | <i>Neo Norte 4.0</i>
Tere Chad (p. 23) |
| 3.a | <i>Botanical Mysteries</i>
Luciana Solar Guzmán (p. 17) | 6.b | <i>Imperial Games</i>
Tere Chad (p. 23) |
| 3.b | <i>Botanical Mysteries</i>
Luciana Solar Guzmán (p. 17) | 7.a | <i>Urnas Ostra</i>
Ume Dahlia (p. 25) |
| 3.c | <i>Nigredo</i>
Luciana Solar Guzmán (p. 17) | | |



El Regreso *The Return*

Gabriela Mistral

Translated by Adam Feinstein

Desnudos volveremos a nuestro Dueño,
manchados como el cordero
de matorrales, gredas, caminos,
y desnudos volveremos al abra
cuya luz nos muestra desnudos:
y la Patria del arribo
nos mira fija y asombrada.

Pero nunca fuimos soldados
del coro de las Potencias
y de las Dominaciones,
y nombre nunca tuvimos
pues los nombres son del Único.

Soñamos madres y hermanos,
rueda de noches y días
y jamás abandonamos
aquel día sin soslayo.
Creímos cantar, rendirnos
y después seguir el canto;
pero tan sólo ha existido
este himno sin relajo.

*Naked, we return to our Master,
like sheep stained by shrubland
and the clay of muddy roads.
Naked, we return to the haven
unclothing us in its glow.
And the homeland we find on our arrival
stares back at us in surprise.*

*But we were never free
of His choral Power
and Domination.
We never even had names:
only He could name us.*

*We dream mothers, brothers,
the wheel of days and nights
and we never abandoned
that inevitable day.
We thought we could sing, surrender
and then sing some more,
But there was never any other song
than this unceasing hymn.*

Y nunca fuimos soldados
ni maestros ni aprendices,
pues vagamente supimos
que jugábamos al tiempo
siendo hijos de lo Eterno.
Y nunca esta Patria dejamos,
y lo demás, sueños han sido,
juegos de niños en patio inmenso:
fiestas, luchas, amores, lutos.

Dormidos hicimos rutas
y a ninguna parte arribábamos,
y al Ángel Guardián rendimos
con partidas y regresos.

Y los Ángeles reían
nuestros dolores y nuestras dichas
y nuestras búsquedas y hallazgos
y nuestros pobres duelos y triunfos.

Caíamos y levantábamos,
cocida la cara de llanto,
y lo reído y lo llorado,
y las rutas y los senderos,
y las partidas y los regresos,
las hacían con nosotros,
el costado en el costado.

*And we were never soldiers,
teachers or learners,
because we vaguely suspected
that we, as the children of Eternity,
were merely playing the game of Time.
We never left this Homeland,
the rest has all been dreams,
children's games in a giant courtyard:
parties, battles, passions, griefs.*

*In our slumber, we travelled
far and wide, but never arrived,
left our guardian angels exhausted
with our comings and goings.*

*And the angels laughed
at our sorrows and joys,
our quests, our discoveries,
our petty triumphs, our despair.*

*We stumbled, struggled to our feet,
our cheeks flushed with tears,
from years of laughing and weeping.
They were at our side,
accompanying us
in our comings and goings,
on every path we strode.*

Y los oficios jadeados
nunca, nunca los aprendíamos:
el cantar, cuando era el canto,
en la garganta roto nacía.

De la jornada a la jornada
jugando a la huerta, a ronda, o canto,
al oficio sin Maestro,
a la marcha sin camino,
y a los nombres sin las cosas
y a la partida sin el arribo
fuimos niños, fuimos niños,
inconstantes y desvariados.

Y baldíos regresamos,
¡tan rendidos y sin logro!
balbuceando nombres de “patrias”
a las que nunca arribamos.

*And we never mastered
the most gruelling of tasks:
when the time came to sing,
we could do nothing but croak.*

*Day in, day out, we played
at gardening, dancing or singing,
at work without a teacher,
at walking without a road,
at names without things,
at leaving but not arriving.
We were children, children,
fickle in our raving and ranting.*

*And we came back, barren,
so tired and empty-handed,
stuttering the names of ‘homelands’
we’d never even seen.*

Mistral, Gabriela. “El Regreso.”
Lagar, Editorial del Pacífico, 1954.

The rest has all been dreams

Curator

Tabish Khan

Somers Gallery

Javier Calderón – Gallery Director

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For more information on
the Chilean Visual Arts
Group click [here](#) or scan
the QR code.

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