TITLE: Pan, Trabajo, Justicia, Libertad (Bread, Work, Justice, Freedom)
ARTIST: Arpillera workshop—Vicaria de la Solidaridad (Vicariate of Solidarity), Chile
SIZE: 15 x 19 1/2 inches
MEDIUM: textile, appliqué and embroidery (arpillera)
ACQUISITION #: 95.25

Additional works in the collection by the artist?
Yes X No

VOCABULARY
Arpilleras - Pronounced “ar-pee-air-ahs,” these three-dimensional textile pieces have their roots in Isla Negra, a coastal area west of Santiago de Chile, where inhabitants created textile images using rags which they would then embroider onto large pieces of cloth (Bacic, 2009). The word arpillera is usually translated to English as “sackcloth or burlap” (LaDuke, 1983, p. 34).
Appliqué - Decoration usually done by applying cut pieces of one material to the surface of another.

MEDIA AND PROCESS DESCRIPTION
There are three common techniques that are still in use:
- One that is fairly flat or two-dimensional—called the flat or planar method—where shapes are stitched on the edges.
- One that exhibits relief elements that add a three-dimensional feeling to the piece—referred to as raised or relief technique—where pre-made doll-like forms or other three-dimensional details are attached to the picture frame.
- One that incorporates glue to attach shapes to the surface—a more recent technique in which fabric shapes are added using glue and outlines of contrasting wool in different thicknesses are also adhered to each fabric shape (LaDuke, 1983).

At the beginning, arpilleras were created with used and leftover pieces of fabric that belonged to the clothes of the detained/disappeared. Later on, new pieces of fabric were utilized.

REFERENCES

For more information please refer to the arpillera Untitled (Soup Kitchen Encampment) which is also part of our collection.
LANGUAGE ARTS—Strand C: Listening, Viewing and Speaking

Standard 3: The student uses speaking strategies effectively. (LA.C.3.2)

CHILE AND LATIN AMERICA
GEOGRAPHY AND LANGUAGE ARTS
LESSON PLAN: 3-5

Session Activity and Objectives: Students will find examples of different types of textile pieces created in Latin American countries, locate the countries on the map, and share print-outs of the artworks found. Students will:

- Learn the location of the different countries in South America.
- Make associations between the countries and the types of textile pieces made by their native people.
- Make a presentation in which they will share images of the different textile pieces found and at least one fact about their countries of origin.

Activity Procedures: Introduce the topic of the arpilleras and locate the countries in which they are made: Chile, Bolivia, Peru, Ecuador and Colombia. Research other types of textile works made in Latin America. See http://www.crossroadstrade.com/textiles.php for more information. Look for images and facts using the internet. Print out and share facts and images on the findings in a presentation that helps the class make connections between the geographic locations and the textile pieces.

MATERIALS: Large map of South America, computers with internet access, and printers.

SUNSHINE STATE STANDARDS: 3—5
SOCIAL STUDIES—Strand B: People, Places, and Environments [Geography]
Standard 1: The student understands the world in spatial terms. (SS.B.1.2)

LANGUAGE ARTS—Strand C: Listening, Viewing and Speaking
Standard 3: The student uses speaking strategies effectively. (LA.C.3.2)

SUNSHINE STATE STANDARDS: 9—12
SOCIAL STUDIES—Strand A: Time, Continuity, and Change [History]
Standard 3: The student understands Western and Eastern civilization since the Renaissance. (SS.A.3.4)
Standard 4: The student understands U.S. history to 1880. (SS.A.4.4)

LANGUAGE ARTS—Strand C: Listening, Viewing and Speaking
Standard 3: The student uses speaking strategies effectively.

TEXTILES OF THE WORLD
HISTORY AND LANGUAGE ARTS LESSON PLAN: 9—12

Session Activity and Objectives: The class will be divided in three groups and each group will be assigned one of the textile pieces below. Students will:

- Research one of the following: the Hmong Story Cloths, created by members of the Hmong culture (from Southeastern Asia, emigrated to the U.S. after the Vietnam War, ) who are traditionally known for their decorative textiles using needlework, appliqué and embroidery techniques; Esther Krinitz, survivor of the Holocaust who decided to represent her stories through quilts, or Harriet Powers, famous American quilter and former slave, whose work illustrates different biblical themes.
- Compare and contrast the assigned textile pieces with the arpilleras.
- Develop a group presentation to share their findings.

Activity Procedures: Introduce the topic of the Chilean arpilleras by discussing the political context in which they were created emphasizing the history component. Introduce the three textile pieces provided as examples (see below) to analyze their historical settings. In addition to a comparison and contrast of the historical context of these textiles, groups will look at the following topics: physical (geographical) context surrounding the artworks, the themes included, media and techniques, etc.

MATERIALS: Computers with internet access for research, and printers, as well as foam boards, glue, scissors or paper cutters, etc. to prepare the group presentations.

See the following sites for reference:
http://edsitement.neh.gov/view_lesson_plan.asp?id=241
http://www.artandremembrance.org/index.cfm?fuseaction=main.showAbout&subLevel=estherProject
http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-2577
http://www.womenfolk.com/quilting_history/hmong.htm

MATERIALS: Large map of South America, computers with internet access, and printers.

Hmong Story Cloth (detail from a shirt), embroidery and appliqué, 20th Century.


Harriet Powers, Pictorial Quilt, cotton plain weave, pieced, appliquéd, embroidered, and quilted, 1995–98.