



2022 | JULY | EDITION 37

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<https://www.facebook.com/xloblanconegro/>

<https://www.instagram.com/xloblanconegro/?hl=es>

Miguel Villanueva (Andy), a Chilean visual artist based in Australia since 2018, has spent the last sixteen years developing printmaking techniques, mainly those made in wood and linoleum on paper and textiles. Since the beginning of his career, Miguel has participated in different creative projects, standing out for his critical thinking on political and social issues, and reflecting on topics such as poverty, folklore, and indigenous culture, among others.

The artist has published five books, all of them based on his outstanding engraving technique, through which he intends to maintain in the current discipline as a graphic record over the years. Andy has participated in different collective exhibitions in Chile, Peru and Australia, and in recent years he has had two individual exhibitions in Melbourne, Australia, the first in 2018 called "En Tránsito" and the second called "Human Vices" in 2019, both at SOMA GALLERY on Sydney Rd, Brunswick.

EXHIBITION OPENING
 Thursday JULY 14, 2022
 6-8pm



THE BLOOD IS MONEY
 MIGUEL VILLANUEVA
 14 JULY - 31 JULY



\$1 coin
 Commemorates
 squoyah Cherokee
 USA

Lino Cut 1/10
 Price:
 Unframed Print \$350
 Framed Print \$550

Full Print
 Cotton Fabric \$500

1 shilling coin 1965,
 Maori warrior in war
 like attitude New
 Zealand

Lino Cut 1/10
 Price:
 Unframed Print \$350
 Framed Print \$550

Full Print
 Cotton Fabric \$500



500 francs 1976,
 E-Central Africa
 Republic

Lino Cut 1/10
 Price:
 Unframed Print \$350
 Framed Print \$550

Full Print
 Cotton Fabric \$500



1 cent 1983,
 Lapu-Lapu, ruler of
 Mactanfirst native to
 resist Imperial
 Spanish colonization
 Republic of the
 Philippines

Lino Cut 1/10
 Price:
 Unframed Print \$350
 Framed Print \$550

Full Print
 Cotton Fabric \$500



The Blood is Money is a critique that invites us to reflect on the one hand about the logic of power, money, abuse, and the excessive and irresponsible use of the image of Indigenous and Aboriginal people from various territories, who have been systematically mistreated throughout history. History: and on the other hand, to the failed attempts at reconciliation by oppressive states concerning the original peoples around the world, which have been nothing more than mere offensive approaches that continue to deny the violence that has been exercised for decades against the First Nations.

The artist seeks to make the use of the image of the Aboriginal visible in an object of economic exchange that has positioned itself as a key element of power in modern societies, showing in some way an irony the fact of using the image of those who have been victims of abuse at various levels, even to the point of not being considered human for long periods and not only in past times, as is thought of conquest and colonisation, but relatively recent and contemporary.

In this case, the Aboriginal, as opposed to power, is articulated as the main image in the daily exchange in the hands of residents throughout the globe; however, how much are we aware of that image that we carry without remorse in our pockets? It is what the artist seeks to use with the invitation to choose a political position regarding the true stories that precede us and constitute us. Through this visual criticism, conversations, connections, and concerns are built regarding reconciliation, recognition and memory processes, creating together, with the First Nations, spaces of resignification and reconstruction of multicultural environments that visualise, respect and defend the diversities with which we cohabit.

Miguel Villanueva

**100 pesos
Mapuche Woman
Chile**



Lino Cut 1/10
Price:
Unframed Print \$350
Framed Print \$550

Full Print
Cotton Fabric \$500



**2 dollars coin
Tjungurrayi Australia**

Lino Cut 1/10
Price:
Unframed Print \$350
Framed Print \$550

Full Print
Cotton Fabric \$500

THE BLOOD IS MONEY

The colonising model established throughout history has been consolidating a series of exploitation strategies based, on the one hand, on extractive intervention policies in the occupied territories and, at the same time, on the application of racial, ethnic and sexual categories on the bodies, strengthening a social system that distributed property and works according to the differentiation between different human groups, among which indigenous people, women and children remained under the order of these systems of dispossession and colonial exclusion.

And, even when numerous indigenous communities raised resistance actions, the imposition of the model was fierce. Through genocide and barbarism, they were relegated from their territories, forced to live in the so-called indigenous' reserves or reductions, and subjected to profound acculturation processes. Even after the independence movements that emerged in the 19th century, the new Republics kept those mechanisms of territorial usurpation and cultural marginalisation with their original cultures.

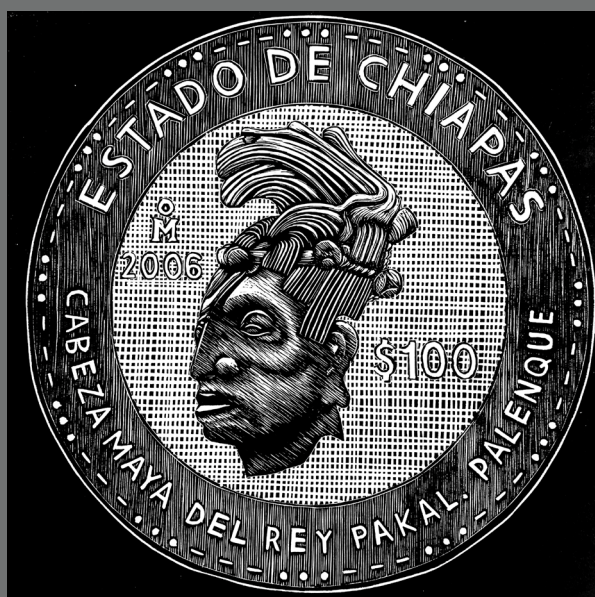
However, the fights for civil rights that emerged in the mid-20th century allowed those excluded communities, including indigenous peoples as political actors, to appear as visible in the dispute for the recovery of their lands and the recognition of their rights. The response of the States has been somewhat the generation of certain public actions, such as the appearance of indigenous people in mass-circulation coins, such as Lapulapu, Sequoyah, Pakal, Mapuche, among others; rather than concrete reparation policies. A strategy that aims to promote the progressive and inclusive image of today's societies while remaining silent in the face of demands and claims from the aboriginal and indigenous communities.

Andrés Villanueva proposes a critical mismatch between the coined object and the representations that appear in them, the indigenous. By expanding the formats, using the engraving technique as a cultural reproduction device and not an economic one (such as coins), he exposes those images to re-signify their relevance and fight; because their blood is resistance, origin, and life.

**100 pesos
Head of Pakal,
an ancient
Mayan King, Paleque
180th Anniversary of
Federation Chiapas
Mexico**

Lino Cut 1/10
Price:
Unframed Print \$350
Framed Print \$550

Full Print
Cotton Fabric \$500



M. Elena Retamal Ruiz

