

THE RECOVERY OF A WORK:

JULIO ESCÁMEZ CENTENARY

A hundred years after his birth, this exhibition aims to bring visibility to the work of Julio Escámez, preserve the social memory of his work in Chile, and revisit the omissions in our historiographical narratives. As an active member of the political intellectual left, both nationally and internationally, he was committed to developing the regional artistic scene from that position, promoting a naturalistic language that valued territorial identities, heritage preservation, and the stories of landscapes and culture.

Julio Escámez Carrasco was born in 1925 in Antihuala, Arauco Province, Chile. Painter, muralist, printmaker, illustrator, educator, he also worked in costume design and set design for dance and theater in Chile and Costa Rica. He began his artistic training at the Free Academy of Fine Arts in Concepción, led by the painter Adolfo Berchenko. He then continued his studies at the School of Fine Arts and the School of Applied Arts in Santiago, as well as at the Academy of Fine Arts in Florence, Italy, and in Düsseldorf, Germany.

A tireless traveler, he studied the arts of Asia, Europe, India, and Latin America. He left Chile in 1974 after the dictatorship destroyed his mural "Principio y fin" ("Beginning and End"). He rebuilt his life in Costa Rica, where he settled at the newly established National University. There, he became closely involved with the Chilean academic community in exile, with whom he developed projects in the visual and performing arts. From exile, Escámez also maintained a rich and constant correspondence with artists and institutions in Chile, demonstrating his interest in keeping his connections alive, which also allowed him to return to the country to exhibit and participate in various projects. Before his death in Heredia at the age of 90, he bequeathed all his possessions to the National University of Costa Rica and the University of Concepción, an act that reflects his deep commitment to both institutions

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