

PhD Abstract

This PhD thesis aspires to study in its complexity the global history and collection of the Salvador Allende International Resistance Museum (1975-1990), intrinsically connected to the international political context and the Chilean one particularly, as well as the issues relating to the transnational implantation of this Museum in exile.

Our topic must be approached in its changing nature, because it is one of the main artistic manifestations of the Chilean exile in several Latin-American as well as European countries, and it involves actors of various nationalities (artists, political personalities, intellectuals, etc.).

By questioning the stakeholders' trajectory, the transfers implied by the Chilean exile to various host countries, and also the reasons why the artists -whatever their nationality- have given an artwork to the Museum, we will try to understand how this project takes part in the constitution of an artistic globalization based on principles of Solidarity, defence of Human Rights and progress, echoing with the Third World concerns. In other words, a globalization which would take the opposite view of the economical, social and cultural globalization then developing founded on the Market dogmas and on concurrence. Thus, renewing the international artistic solidarity manifestations by the supply of the unprecedented concept of "Museum in exile", how did this museum take advantage and participate in the constitution of transnational networks of international solidarity in arts in order to promote a pacific form of resistance, while perpetuating outside of Chile an experimental museum project born during the Popular Unity (1970-1973)?

The Salvador Allende International Resistance Museum, as a showcase for artistic solidarity, appears to be a link of the global solidarity with Chile, extra-state in the majority of cases and widely coordinated by the parties which composed the Popular Unity before the coup d'etat. As an organisational structure based on "the affiliation of several unities (committees) [...] distributed over several national territories and which participated all to the relation of solidarity as such", the nature of this Museum is eminently transnational. Concerning its way of operating, it seems to have been made possible by the favourable political conditions of the countries where its committee were implanted, which we must analyse. Thus, it is important to adopt different scales of analysis in order to understand at the same time the national contexts in which the committees developed but also the transnational dimension and implications of this museum in exile.

Moreover, the different collections offer specific representations of the military dictatorship, the Chilean people, the Popular Unity, or other conflicts, which will allow us to question the artworks critical function and the artists' internationalist engagement in the 1970-1980's, through the prism of an hypothetical resurgence of the political preoccupations of the 1930's and antifascist fronts.

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