

## Visions and Influences of an Unknown Engraver

Roberto Sebastian Matta Echaurren, Chilean surrealist artist, is principally known for his painting. Today, through this thesis, I wish to show, explore, investigate and deduce how this artist, primarily a painter, is found to have developed his engraving skills in parallel, in a manner unknown until now.

The thesis begins by studying the early period of his life and relates what course it took. Since all of these historical and personal elements help us to know and understand who Roberto Sebastian Matta Echaurren, an artist who did not consider himself Chilean, a universal artist and painter, never considered as an engraver - despite the quantity and quality of his artwork. These ideas are expressed and investigated in depth later in the thesis.

From then onwards, the investigation presents an explanation for the title "Visions and Influences of an Unknown Engraver" providing an understanding of how Matta understood and lived art. The most relevant is how Matta discovered engraving, where, how and when and why he wanted to express himself through this medium. Highlighted here is an important point, the "Atelieres" of engraving where Matta chose to work.

Later, we look at the most significant of the Atelieres where Matta worked, who are: Atelier George Visat - Albert Dupont and Atelier Fernand Mourlot, with particular attention paid to the relationship between Roberto Matta and Frank Bordas, from where we begin to understand how, through direct sources, Matta approached his engraving.

Everything described up to this point is the foundation that guides us to an essential part of the thesis, the chapter entitled "Painting and Printmaking." In this chapter we will look at Matta's painting, his finished work and the process within. By correlating all of this data, we construct a parallel between the pictorial and graphic, establishing and clarifying if there genuinely existed a direct relation between the painting and engraving of Roberto Matta.

The engravings catalogue is the heart of the thesis; being the first technical catalogue of Matta's work, despite this thesis having been started more than five years ago. Until now there has not existed a complete, technical and reasoned catalogue of his work. Through this thesis is presented the most comprehensive study of his work, although it does not yet contain the entirety of his artwork.

After the documentation and study of his engravings, an analysis is presented with commentary in order to understand the graphic work of this artist, within which we choose by relevance, in a historical context, either personal or public, six graphic artworks, which are; The New School, Hom'mere, El Verbo Hommerica, El Gran Burundi-Burunda ha Muerto, Don Q y Ubu Roi.

To conclude it was considered noteworthy to present a chronology of the life and work of Roberto Matta, linked to Chilean and global historical events, to give us a social political context which reflects directly upon his artwork.

I want to mention that “Visions and Influences of an Unknown Engraver” is not a completely comprehensive investigation, since the completion of this work was cut short by a member of the artist’s family. It does however manage to present roughly 80% of his artwork. Since the objective of this thesis was to uncover work that the artist himself hid and protected as a secret, we can only know fragments of the total body of work created.

Following the first external review of the thesis by external researchers, we have made some changes, one being the graphical presentation and display of the works. To date, all of the changes have been at the graphical level.

Finally, here it is!

Today is presented “Visions and Influences of an Unknown Engraver” a work against fear, against loss, against secrecy.