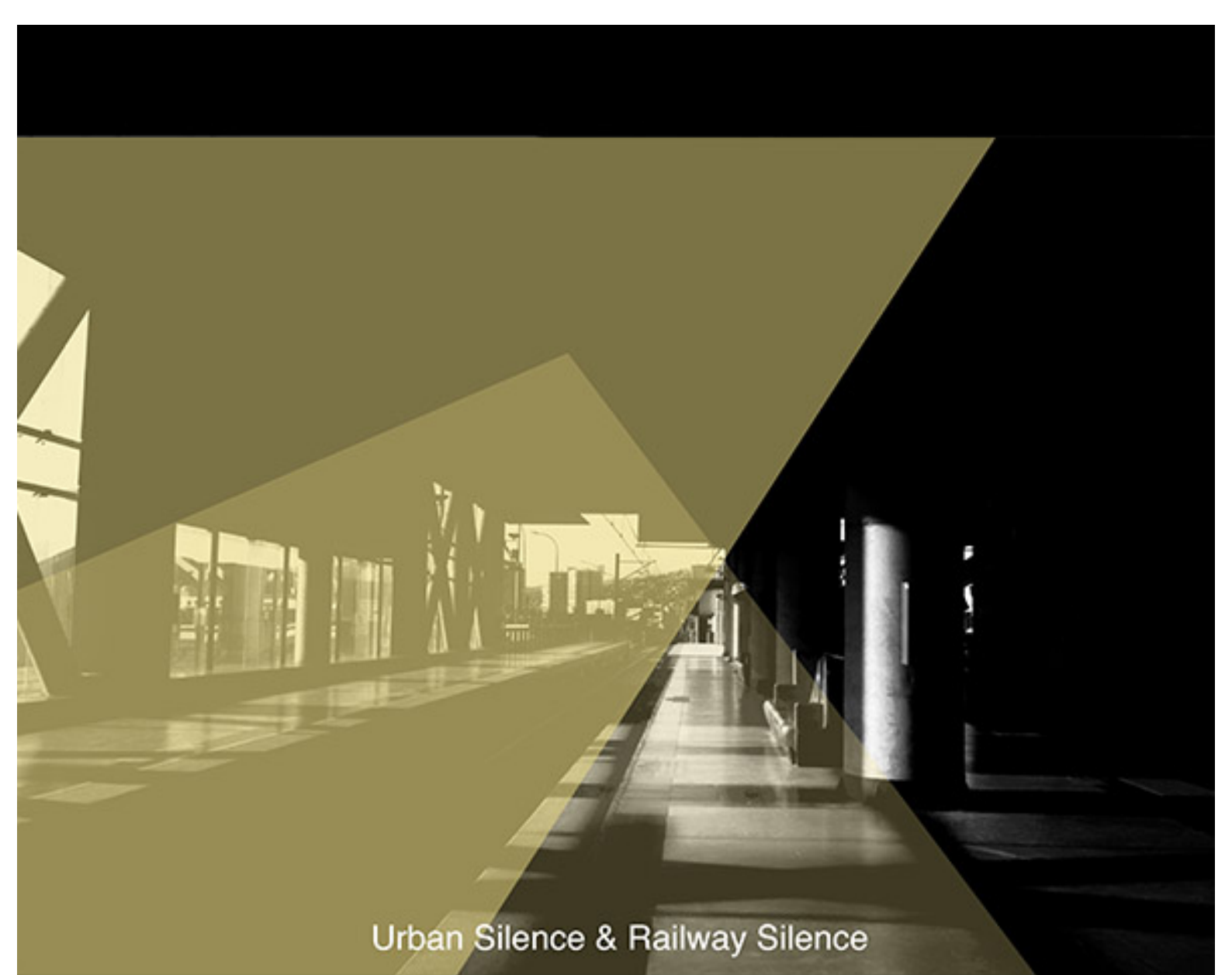


URBAN
SILENCE

&

RAILWAY
SILENCE



Urban Silence & Railway Silence

Hermann Schmidlin R. Neculman
is a visual artist with Chilean-Swiss nationality, with Mapuche ancestry straight from her grandmother.

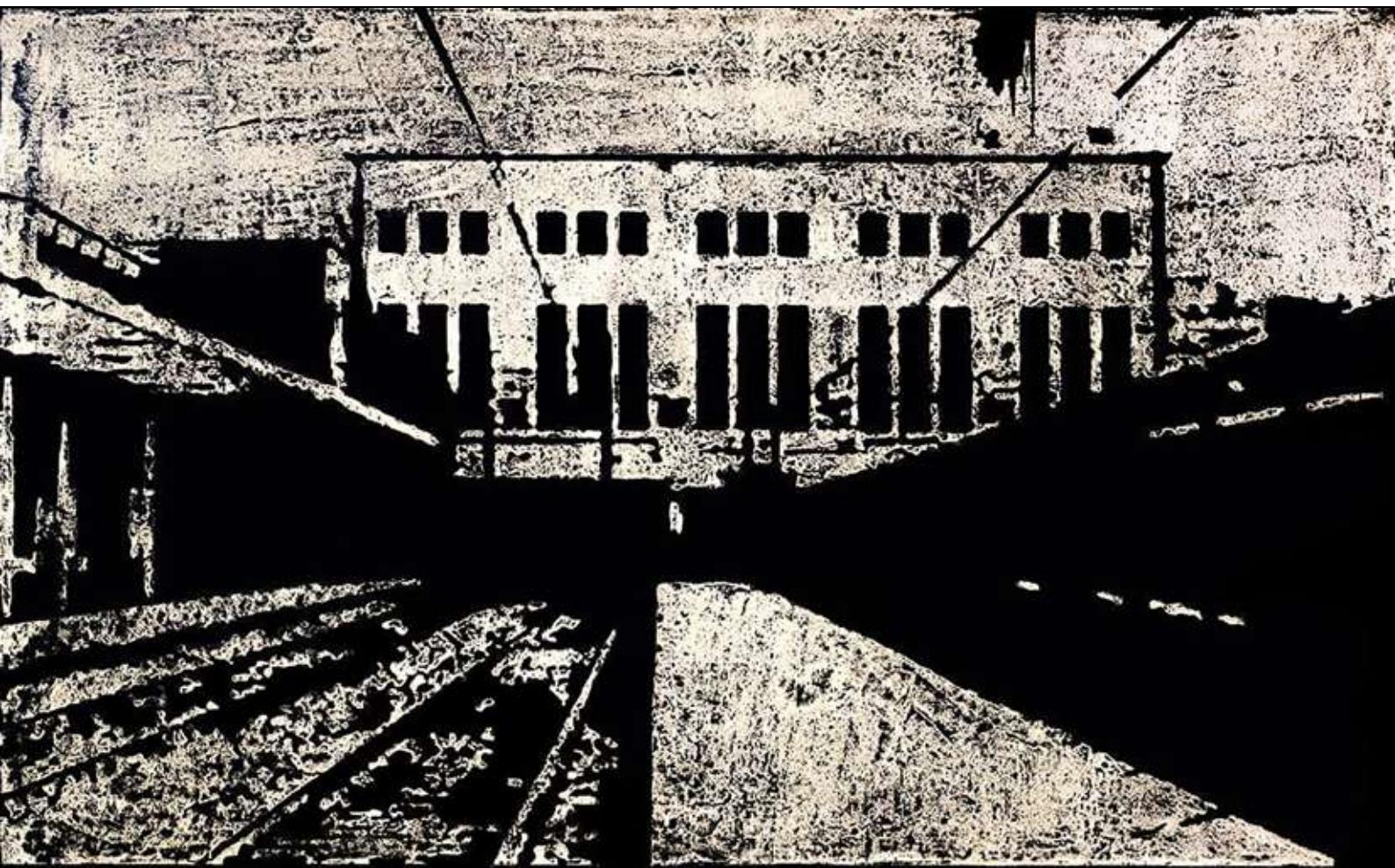
My work, as a visual artist, is a combination of my origins and the contemporary times in which I have lived. I am from a generation of artists marked by the events of the 1970s and 1980s in Chile. A period of rapid growth of global capitalism, political turmoil, significant differences in wealth, global media, the height of the Cold War, the installation of dictatorships in South America, the fall of the Berlin Wall, the information revolution, among others.

My artistic training has been multidisciplinary, academic and self-taught. From the Academy of Fine Arts and University, in Chile continuing with the specialization of the art of engraving and Visual Anthropology, in Paris. In 1993, with the international award in the "prints" area, in Japan, my artistic-professional career began.

The work that I produce experiments through painting, drawing, engraving, digital photography, without excepting three-dimensionality, guided by anthropological research on ancestral and modern cultures, especially in its iconography.

Within my themes, two lines of work stand out. One, the "Extrapolation of Mapuche Iconography" and another, "Urban Silences", of urban icons, especially railway stations, bridges, cranes, cables and others, from the cities where I have lived.

* Mapuche is the name of the most notorious ancestral culture of southern Chile and Argentina. ** The Helvetii, a Gallo-Celtic tribe resident in what is now Switzerland.



“URBAN SILENCE” & “RAILWAY SILENCE”

Hermann Schmidlin R. Neculman

The “Urban Silence” Project is a compilation of images of the coastline of Valparaíso in Chile, taking into consideration the view from the city to the sea.

A sequence of urban images from photographic origin that rescues the icons against the light of the coastline of Valparaíso, which once lived in the splendor of culture and industrialization.

Dark tar-based backgrounds invoke silence of railway stations, ruins, cranes, among others, fixing the image with a conceptual load, giving guarantee of free interpretation.

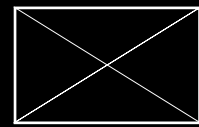
“Urban Silence” tells us about the historical abandonment that the port city of Valparaíso has experienced. The beauty of abandonment is moored like a drifting rope in this challenging and brutal iconographic ocean.

Title: **Port Station II**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



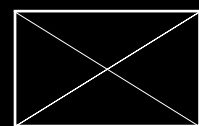
152 x 244 cm

Title: **Silence Station V**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



152 x 244 cm



Title: **Port Cranes I**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



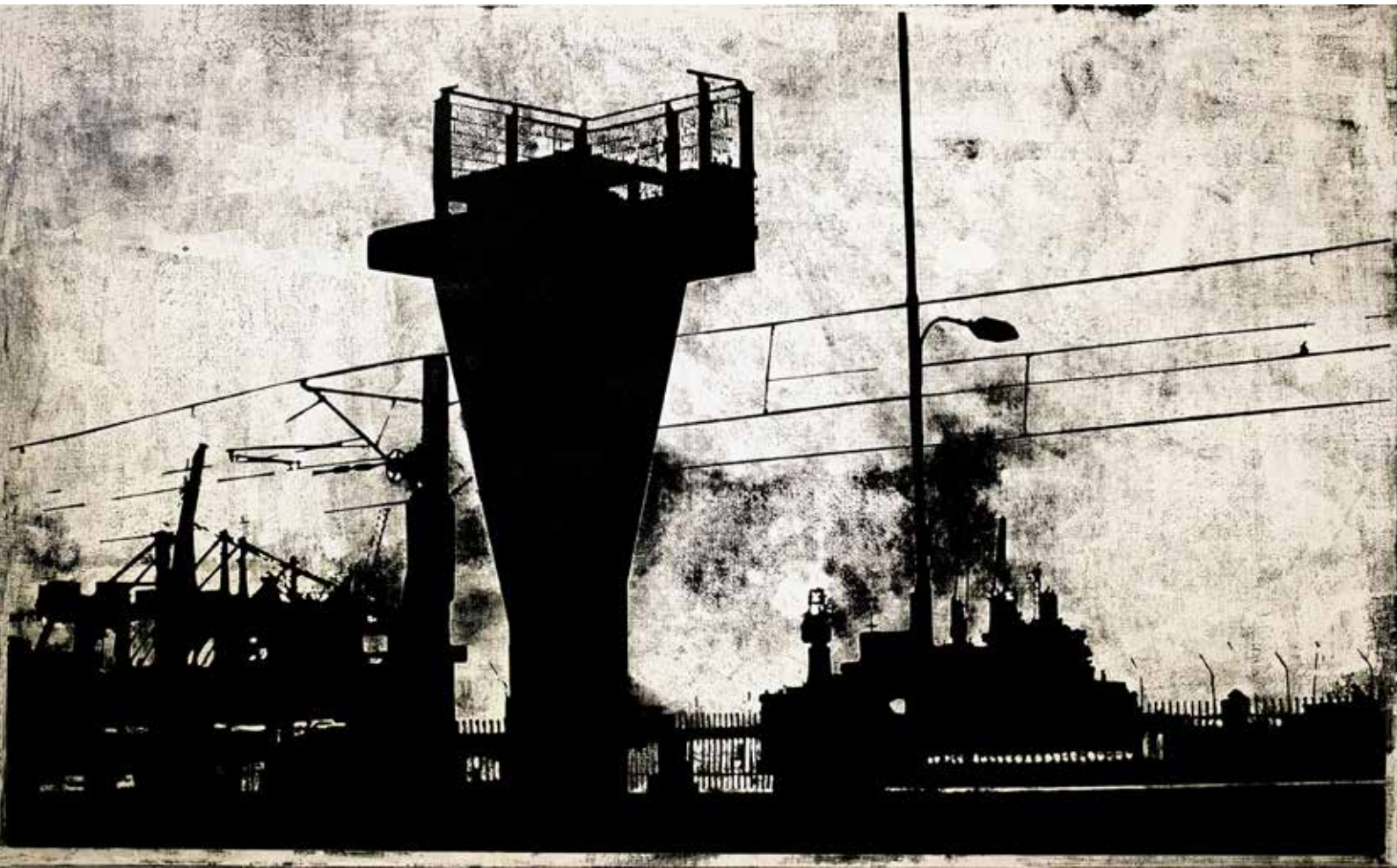
152 x 244 cm



Title: **Floating Dock, Valparaíso III**
Technique: Xylography, I/III
Medium: White oil on tarred linen canvas
Year: 2019



152 x 244 cm

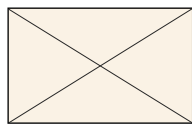


Title: **Footbridge I**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



152 x 244 cm

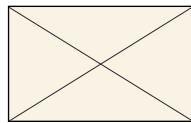


Title: **Train Station I**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



152 x 244 cm



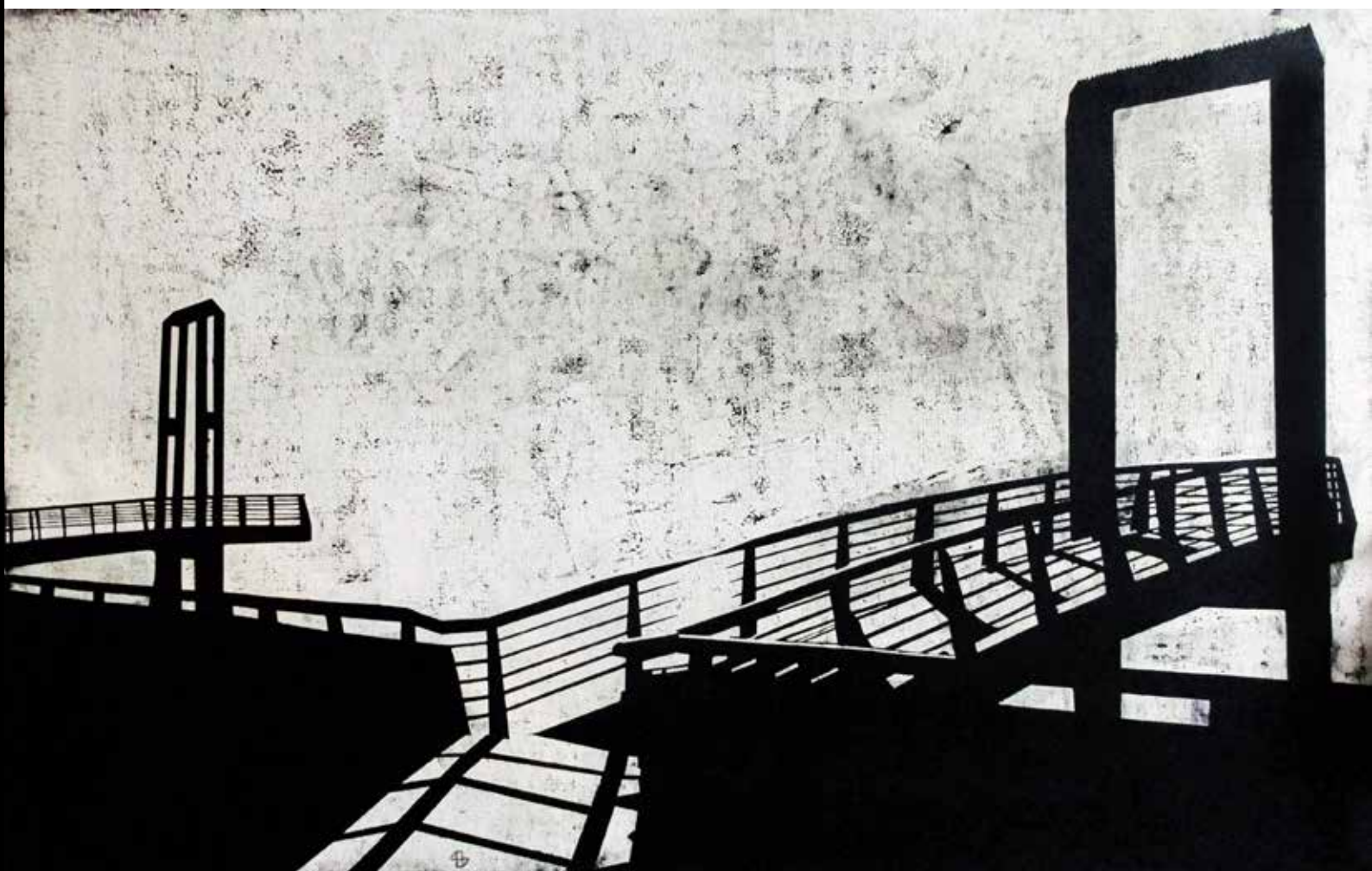
Title: **Sea Train Ruins**
Technique: Lynography, Monocopy
Medium: White oil on tarred linen canvas
Year: 2019



152 x 244 cm

Urban-primitive images, which **Hermann Schmidlin R. Neculman** chooses for his Project "Urban Silence" and now he rereads and propose as "Railway Silence", compiling photographic images of his travels in railways, their stations and routes, in Chile, France, Switzerland and keeping in his retina trips in India and Bolivia.

Schmidlin builds silhouettes of icons of the coastline of his hometown through the passage of light, with photograph frames that allow us to look at the coastline.

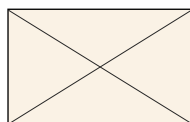


Title: **Maritime Lookout**

Technique: Lynography, Monocopy

Medium: White oil on tarred linen canvas

Year: 2019



152 x 244 cm



Title: **Footbridge II**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

Year: 2019



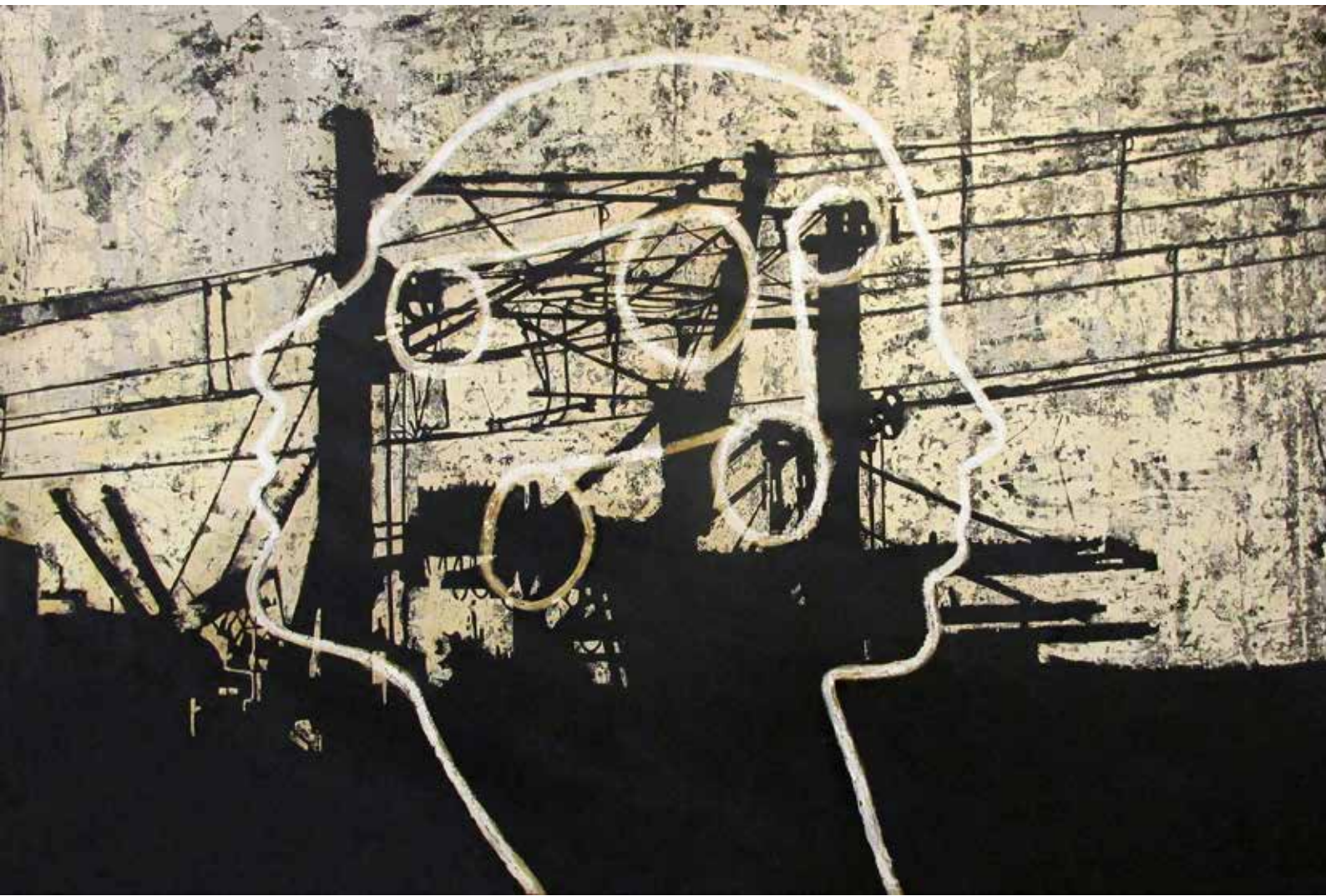
152 x 244 cm



Title: **Propeller and Helicopter**
Technique: Xylography, I/III
Medium: White oil on tarred linen canvas
Year: 2019



152 x 244 cm

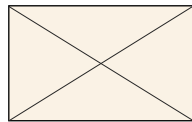


Title: **Valparaíso Empty I**

Technique: Lynography and drawing, Monocopy

Medium: White oil on tarred linen canvas

Year: 2008



190 x 292 cm

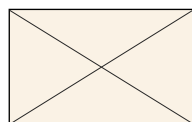


Title: **Valparaíso Silence**

Technique: Lynography, Monocopy

Medium: White oil on tarred linen canvas

Year: 2006



152 x 244 cm

Title:

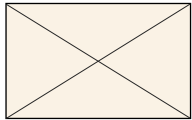
Valparaíso Silence I

Technique: Lynography,

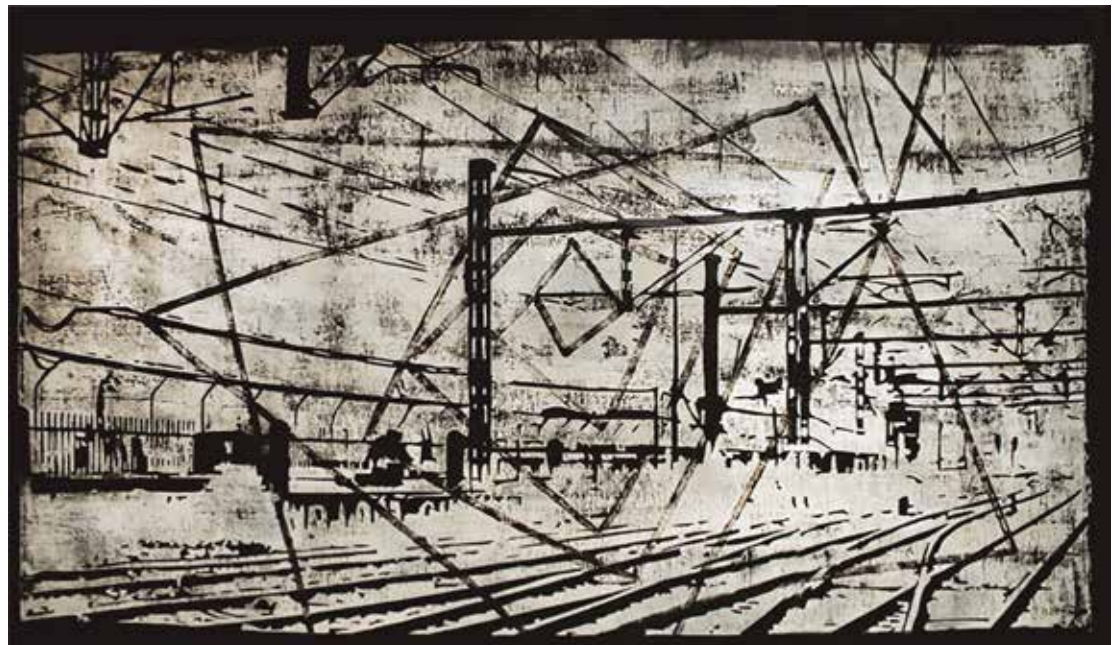
Monocopy

Medium: White oil on
tarréd linen canvas

Year: 2006



152 x 244 cm



Title:

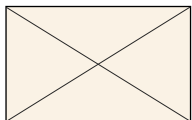
Valparaíso Silence II

Technique: Lynography,

Monocopy

Medium: White oil on
tarréd linen canvas

Year: 2006



152 x 244 cm



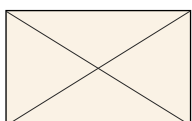
Title:

Valparaíso Silence III

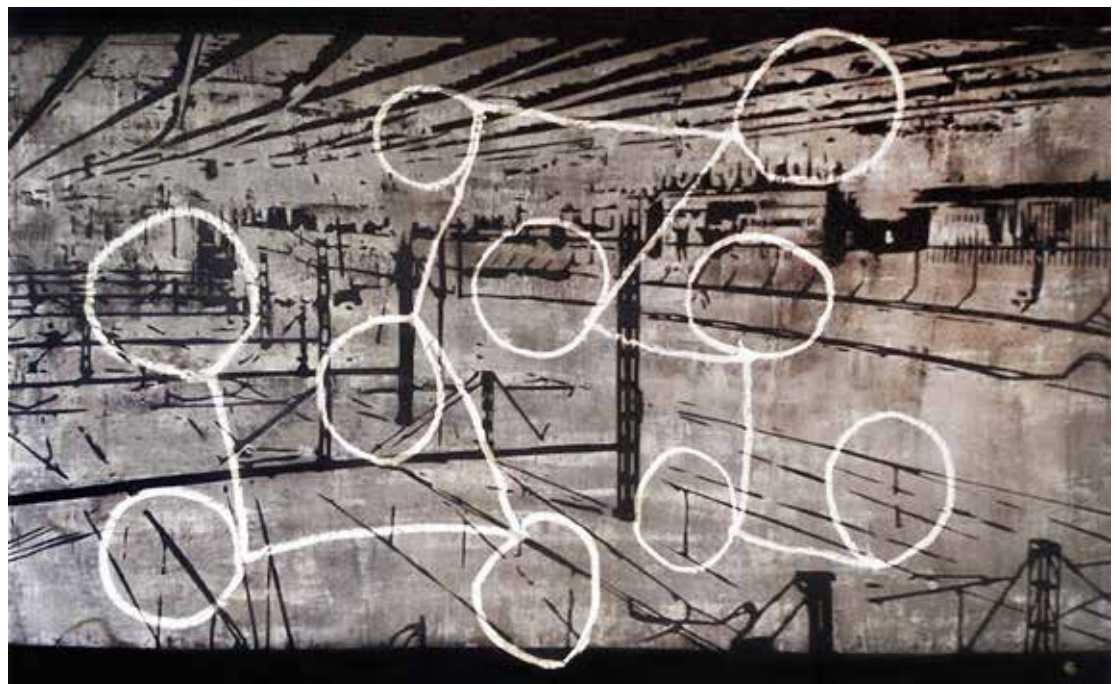
Technique: Lynography
and drawing, Monocopy

Medium: White oil on
tarréd linen canvas

Year: 2006



152 x 244 cm





Exhibition "URBAN SILENCE"
Cultural Park de Valparaíso PCdV
2019, 2020



Title: **Gare de Zurich**

Technique: Xylography, I/III

Medium: White oil on tarred linen canvas

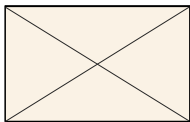
Year: 2022



90 x 120 cm



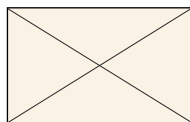
Title: **Paris Saint-Lazare Station I**
Technique: Lynography, Monocopy
Medium: White oil on tarred linen canvas
Year: 2017



110 x 150 cm



Title: **Paris Saint-Lazare Station II**
Technique: Lynography, Monocopy
Medium: White oil on tarred linen canvas
Year: 2017



110 x 150 cm



Title: **Dijon Train Station**

Technique: Lynography, Monography

Medium: White oil on tarred linen canvas

Year: 2006



152 x 244 cm



Texture detail

The scenography of the exhibition places us as passengers on board a train that allows and invites us to stop in silence to contemplate the frames that pass like windows of a train.

The photographic images, which recreate an imaginary train trip, are carried by various graphic-pictorial treatments, which by losing the original information, results in a counterpoint between the realistic and the abstract.

Digital photography, transferred to a matrix of wood or linoleum, to then be printed on tarred linen fabric and fixed, the ink, with thermographic relief powders.

The tar and white oil melt on the linen fabric in layers that migrate in a process of absorption of the ink by the tar and adsorption of the tar by the white oil. Personal technique, which the artist has developed in the silence of his workshop and has called "bitugravure" in the silence of my workshop.

PHOTOS
RODRIGO SÁNCHEZ
DANIEL SOLÍS
SOLE M. AHUMADA

PRINTING
BIK IMPRESOS

DESIGN
LOLAMUNDO

