

*Temporary  
exhibition*

José Solórzano

# *Ludic inventories\_II*

Curaduría  
Marta Rosa Cardoso



MUSEO DEL  
**JADE**  
Y DE LA CULTURA PRECOLOMBINA  
INSTITUTO NACIONAL DE SEGUROS

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**INS**

The Jade Museum and of pre-Columbian Culture, in keeping with the support of activities for the visibility, dissemination, and education on the artistic and archaeological heritage, exhibits a series of works by José Manuel Solórzano, Costa Rican visual artist. It is aimed at creating interconnections between past and present, through images referring to the use of symbolic and decorative elements; they address pre-Columbian pieces, using contemporary themes and objects.

With *Ludic Inventories II*, the artist documents creative processes. He summons participants to establish a dialogue and reflect on the pre-Columbian art construct in Costa Rica. Based on the appropriation made from the archaeological object, their different uses are shown, emphasizing their possible connotations as material evidence and support of memory and identity.

Curatorship of the pieces exhibited was in charge of Marta Rosa Cardoso Ferrer. They are part of artist José Manuel Solórzano's research career path, on the themes included in his Academic Master's Thesis in Arts: *The theoretical construct of Costa Rica's pre-Columbian Art category, 1887-2010* (UCR, 2017); and the individual exhibits *Mythographies* (2015) and *Ludic Inventories I* (2016).

## Credits

Artist: José Manuel Solórzano Salmerón

Curatorship: Marta Rosa Cardoso Ferrer

Production: Jade Museum and of Pre-Columbian Culture

Instituto Nacional de Seguros

2023

Through a dialogue with some theoretical references from which the pre-Columbian art category in Costa Rica is built, José Manuel Solórzano explores signs and creative processes where past and present coexist, discovering alternations and discrepancies between etymological meanings and ideological connotations of concepts such as arts and crafts, inventory and invention, reality and fiction.

The works conceived for this exhibition are part of an ongoing investigation about what has been identified as ideological and aesthetic manipulation of signs which apparently, do not yet transcend their acknowledgment as iconic archetype, nor do they revert the perception of historical distance and axiological interpretations from foreign cultural models.



He uses his reinterpretations of the archaeological object to warn of the potentially misleading perceptions of the exhibited work, deprived of its original function, opening space for alternative hypothesis.

His argument implies, on one hand, the thorough study of the pieces of the archaeological collection exhibited by the Jade Museum, and on the other hand, the explicit intention of using false testimonies to propose new readings of a hybrid past, vague, essentially misunderstood, using its linguistic complexity as a resource to refer to its semantic capacity to overlap anachronic experiences.

The artist dares to transgress the significance awarded to ancient signs by rescuing the exquisite attention to details in the technique and simulation of a museography installation, as a strategy to involve us in a reflection on the construction of sense and symbolic scope of the concept of heritage, generating restlessness about the visible and invisible, the image and imagination, in the universe Costa Ricans identify as their ancestral memory.

Marta Rosa Cardoso Ferrer  
Curator  
February, 2023

# *What is an artistic – cultural screen?*

It is a theoretical construct enabling the recovery of part of the objects of the past, selected in accordance to the particular cultural traditions of the social group which constructed them, of the present artistic reality and the political organization model proposed by that group, implicitly, as a paradigm."

Ramírez, Juan Antonio. Medios de masas e historia del arte, 6<sup>a</sup> ed. Cátedra, 2004: (p.173)

***The pre-Columbian art category in Costa Rica,***  
is constructed within a framework of characters, institutions, events and studies which establish what it is and how to look, appreciate, and understand this art. That category also implies that some archaeological artifacts, while being fragments of aesthetic universes, are selected and inventoried as art pieces.

This selection takes into account the institutions, the exhibitions and some theoretical approaches reflecting different moments of the pre-Columbian art category in Costa Rica, its study and which artifacts comprise it.

José Solórzano.  
Visual Artist. 2022.



# Quipu Typology

*Institution* ●

*Exhibition* ●

*Publication* ○

*Catalogue* ●

# 1887

Foundation of the National Museum of Costa Rica.

# 1892

Historical-American Exhibition of Madrid /  
Exposición Histórico-Americana de Madrid (Madrid).

# 1894

*Antiques of Costa Rica. / Antigüedades de Costa Rica.*  
Anastasio Alfaro. Tipografía Nacional.

# 1928

Ancient Arts of America. / Les Arts Anciens  
de l'Amérique (Paris).

# 1934

[First] Archaeology and pre-Columbian Art Exhibition/  
Exhibición de Arqueología y Arte pre-Colombino  
(San José, Costa Rica)

# 1935

Toyopán Altars / Los altares de Toyopán. Jorge Lines.  
Imprenta Lehmann.  
*Scientific Research / Investigaciones científicas.*  
Anastasio Alfaro. Imprenta Trejos Hermanos.

# 1936

*Una huaca en Zapandí.* Jorge Lines.  
(Watercolors by Francisco Zúñiga)/(Acuarelas  
de Francisco Zúñiga). Imprenta Lehmann.

# 1941

Art in Costa Rica. Section 1. Aboriginal Art in Costa Rica / El arte en Costa Rica. Sección 1. El arte aborigen en Costa Rica. (San José, Costa Rica).

*Portrait heads of the Huetares / Las cabezas retrato de los huetares.* Jorge Lines. Imprenta Universal.

# 1951

Opening of the Gold Tower at the new headquarters of the National Museum of Costa Rica / Inauguración de la Torre de Oro, en la nueva sede del Museo Nacional de Costa Rica (Antiguo Cuartel Bellavista)

# 1966

Gold Museum of Costa Rica's Central Bank / Museo del Oro del Banco Central de Costa Rica.

# 1972

*Guayabo de Turrialba. Archaeology of a pre-Hispanic indigenous site / Guayabo de Turrialba. Arqueología de un sitio indígena prehispánico.* Carlos Aguilar. Editorial Costa Rica.

# 1975

*Pre-Columbian Costa Rica / Costa Rica precolombina.* Luis Ferrero.

# 1977

Jade Museum, Instituto Nacional de Seguros / Museo del Jade

# 1981

Between Continents/Between Seas. Pre-Columbian Art of Costa Rica. (International Itinerant Exhibition, United States).



# 1983

*Pre-Columbian Ceramics in Costa Rica / La cerámica precolombina en Costa Rica.*  
Michael J. Snarskis. Instituto Nacional de Seguros.

# 1985

Opening of the New Gold Museum of Costar Rica's Central Bank/ Inauguración del nuevo Museo del Oro del Banco Central de Costa Rica.

# 1992

Gold, Jade, Forests/Oro, Jade, bosques: Costa Rica. (International Itinerant Exhibition, United States).

# 1993

*Pre-Columbian Lithics. Stone Objects of the INS collection / Lítica precolombina. Artefactos de piedra en la colección del INS.* Sergio Chaves y Amalia Fontana Coto. Instituto Nacional de Seguros. 1993.

# 2001

*Everlasting Designs of the Past: Towards an Approach to Bidimensional Design in pre-Columbian Ceramics of the Greater Nicoya Archaeological Region of Costa Rica / Diseños del pasado que perduran para siempre: hacia una aproximación en el diseño bidimensional de la cerámica precolombina de la Región Arqueológica de la Gran Nicoya de Costa Rica.* Amalia Fontana Coto. Instituto Nacional de Seguros, 2001.

# 2003

*Jade and the Shaman/ El jade y el Chamán.*  
Carlos Aguilar. Editorial Tecnológica de Costa Rica.

## 2006

*Animals in Costa Rican Art / La animalística en el arte costarricense.* Ileana Alvarado Venegas & Efraín Hernández Villalobos. Fundación Museos del Banco Central.

## 2007

*Esferas Precolombinas de Costa Rica / Pre-Columbian Spheres of Costa Rica.* Ifigenia Quintanilla. Fundación Museos del Banco Central de Costa Rica.

## 2008

*Costa Rica, Land of Wonders / Costa Rica, Tierra de Maravillas.* (International Exhibition in Montréal, and in Costa Rica).

## 2015

*Pre-Columbian Design in Costa Rica. Analysis of ceramic and stone objects of the National Museum / Diseño precolombino en Costa Rica.* Análisis de objetos de cerámica y piedra del Museo Nacional. Henry Vargas Benavides. Editorial UCR.

## 2016

*Symbolic Designs in Rock: Pre-historic Expressions / Diseño simbólico en la roca: la manifestación rupestre.* Sergio García Piedra. Instituto Nacional de Seguros, Jade Museum and of Pre-Columbian Culture. / Museo del Jade y de la Cultura Precolombina



## Captions of the artworks

0.1.

### ***Overlappings/Traslapes***

2022. Textile fiber

0.2.

### ***Inquiries/Pesquisa***

2021-2022. Mixed Technique

0.3.

### ***Finding/Hallazgo***

2021-2022. Wooden sculpture

0.4.

### ***Mythographies/Mitografías***

2022. Acrylics/Canvas

0.5.

### ***Reencounter/Reencuentro***

2022. Intervened Ceramics

0.6.

### ***Memory/Memoria***

2023. Chalk/Wall

"The flow of traditions, as well as people and animals' migration among us, has always taken place by natural law, from north to south by the Pacific slope, and south to north by the Atlantic, both currents leaving their trace as they mix, in Costa Rica due to the Continent's narrowness, of how the water of two powerful rivers comes together, white and cloudy, producing a mixture where one and the other participate (...) At sea, in electric power, in human societies, in the movement of ideas, we may observe these opposing currents, mixing as they come together; resembling the phenomenon disclosed by the study of Costa Rican Archaeology."

Alfaro, Anastasio (1907). *Arqueología costarricense. Páginas Ilustradas.*

“(…) when studying a zoomorphic archaeological piece, it won't be such a difficult task to appreciate the extent reached by the observation, how each part of the animal was observed and interpreted, so those parts were depicted and finally the degree of manual dexterity reached by the native artist (sic) to perform the work; namely, the degree of artistic culture reached.”

Tristán, José Fidel (1925). Zoología Arqueológica Indígena. La danta o tapir. *Revista de Costa Rica*.

"The art historian (...) observes the decorations on the ceramic pots, being part of the aesthetic expression of a people. (...) For him, rare is significant, representing an authentic artist's work (...) Through these, ceramic art reaches plenitude: an artist is beyond a creator, a creator is more than a craftsman."

Ferrero, Luis (2000). *Costa Rica precolombina*.

"With intelligent dedication and devotion for the fine objects passed on to us by the natives (sic), what innocent artistic delight it would be to repeat contours and fretworks, searching among those strong and undulating lines, for the racially pure nerve centers we should rely on for our healthy impulse to be reborn."

\*Sic: It is used to indicate that the use of the word is incorrect.

Prieto, Emilia (1932). *Arte indígena. Repertorio Americano.*



"the once anonymous artist (...) was undoubtedly, as most native artists, a profound connoisseur of the human heart; striving to leave a trace of professional skill, features inspired on the truth, to render some transparency and sincerity to their work (...)."

"there is beauty in the lines, a mastery in the symmetric plan of the cut; intention expressed in the symbolic traits of the carving, there is an unequivocal seal of tragedy in the motif."

Fernández de Tinoco, María (1945). *Apreciación de un motivo indígena en lítica de Costa Rica precolombina. Repertorio Americano*

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