

Felipe Mujica

FELIPE MUJICA

COLLABORATIONS AND WORK IN PUBLIC SPACES

2011 - 2019



Above and next page:

Línea de hormigas (Chile), 2011

Documentation of sculpture actions made with wood and electric insulation tape in different areas of Santiago de Chile, in private and public spaces





Above and next 3 pages:
Línea de hormigas (Brevoort), 2012
 Documentation of sculpture workshop with seniors at Brevoort Community Center, NYCHA,
 Bed-Stuy, Brooklyn NY

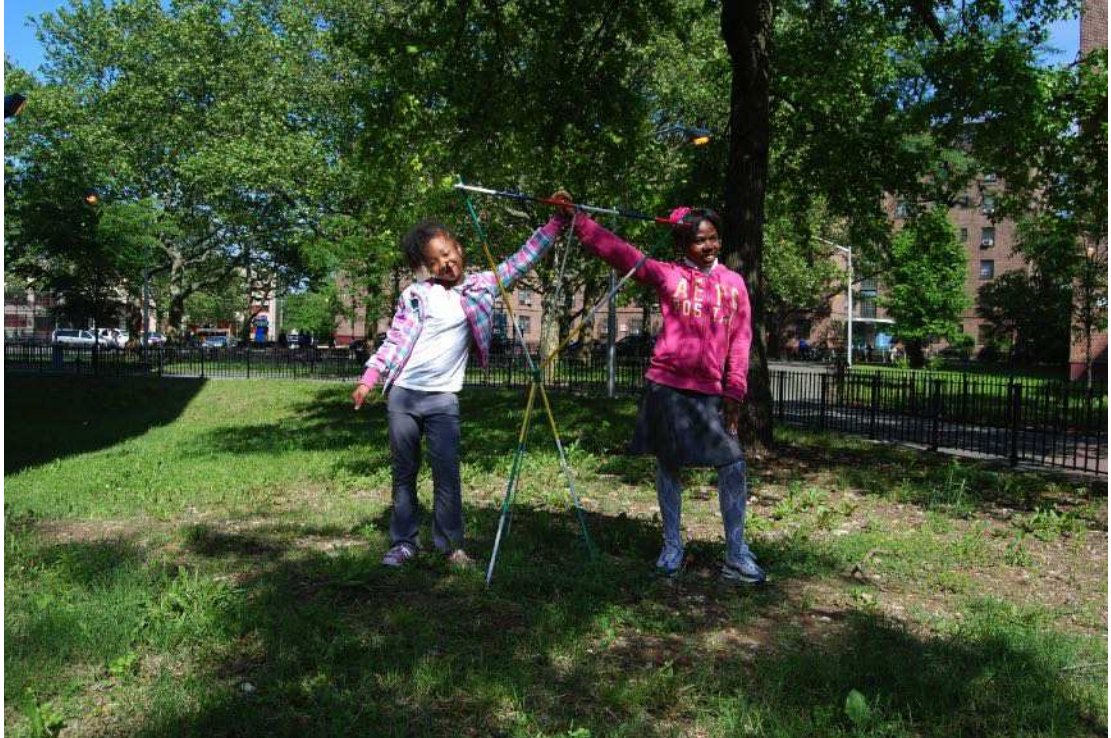








Above and next 3 pages:
Línea de hormigas (Brevoort), 2012
 Documentation of sculpture workshop with teens at Brevoort Community Center, NYCHA,
 Bed-Stuy, Brooklyn NY









Above and next page:
Arquitectura y amistad, installation views, 2-person exhibition with Johanna Unzueta at
 Proyectos Ultravioleta, Ciudad de Guatemala. July 2013.





Above and next page:
Línea de hormigas (Guatemala), 2013
 Sculpture workshop with friends and general public at Proyectos Ultravioleta,
 Ciudad de Guatemala





Above and next page:
Línea de hormigas (Guatemala), 2013
Sculpture workshop with friends and general public at Proyectos Ultravioleta,
Ciudad de Guatemala





Above and next 3 pages:

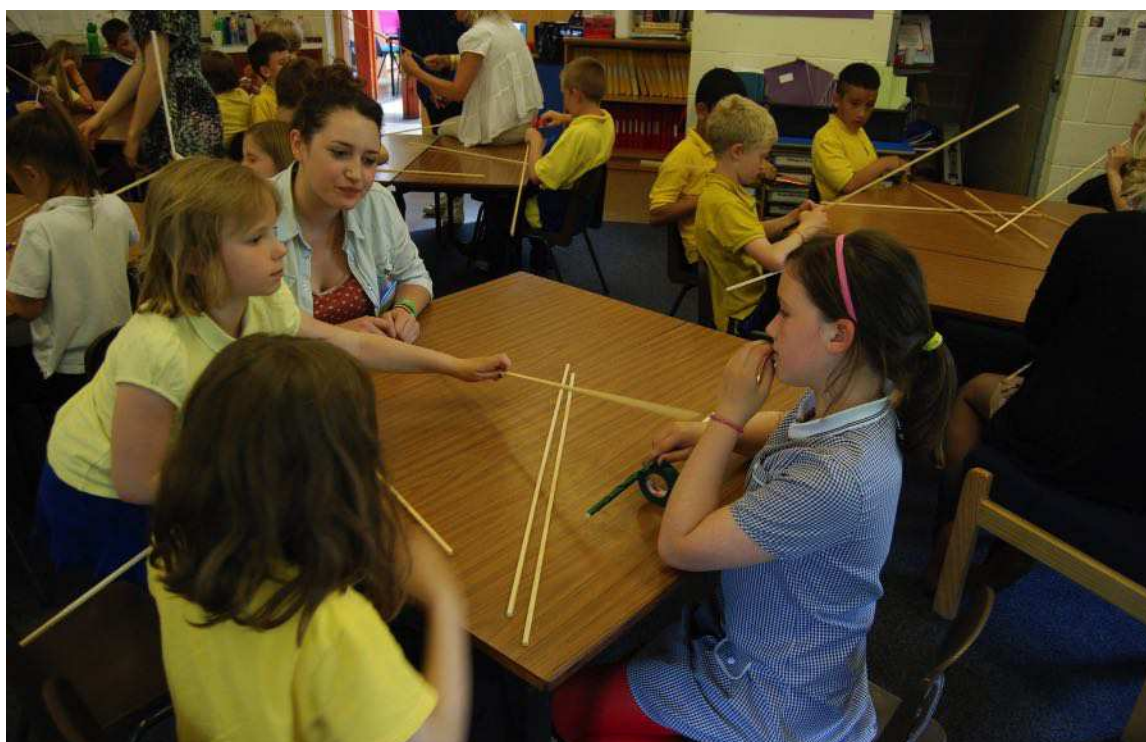
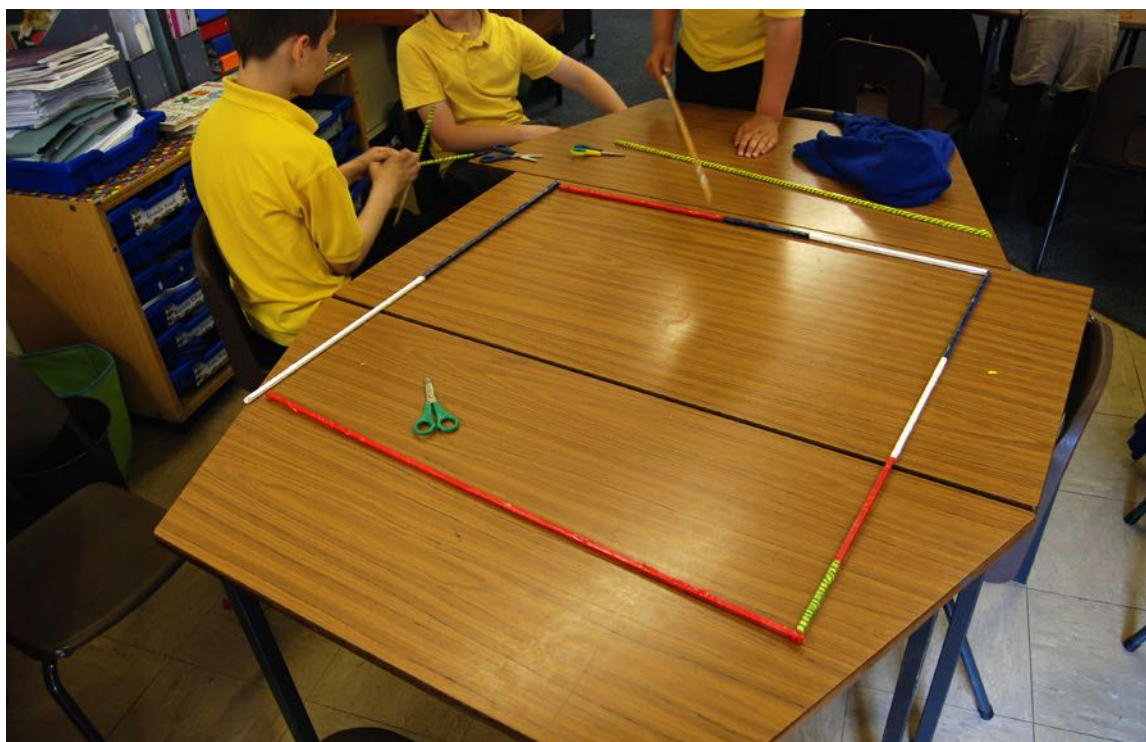
Línea de hormigas (Guatemala), 2013

To close the workshop sculptures were taken to Plaza de la Constitución, political, social, and historical center of Ciudad de Guatemala.









Above and next 5 pages:
Linea de hormigas (Newcastle), 2013
 Sculpture workshop with children from Hotspur Primary School, Newcastle, UK













Above and next page:

Untitled (Newcastle), 2013

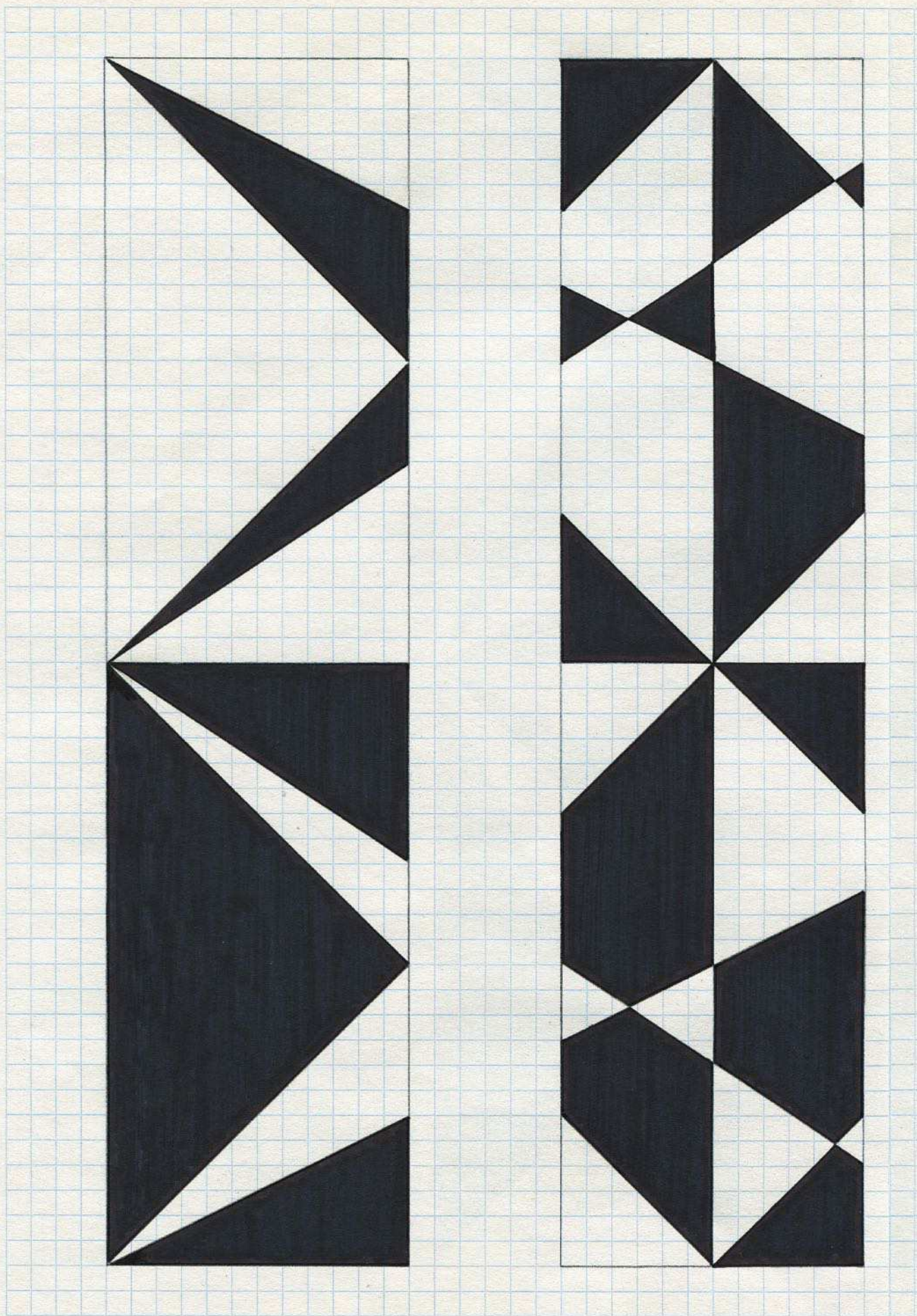
Polyester fabric and thread, 3 panels of 4 x 1 mt

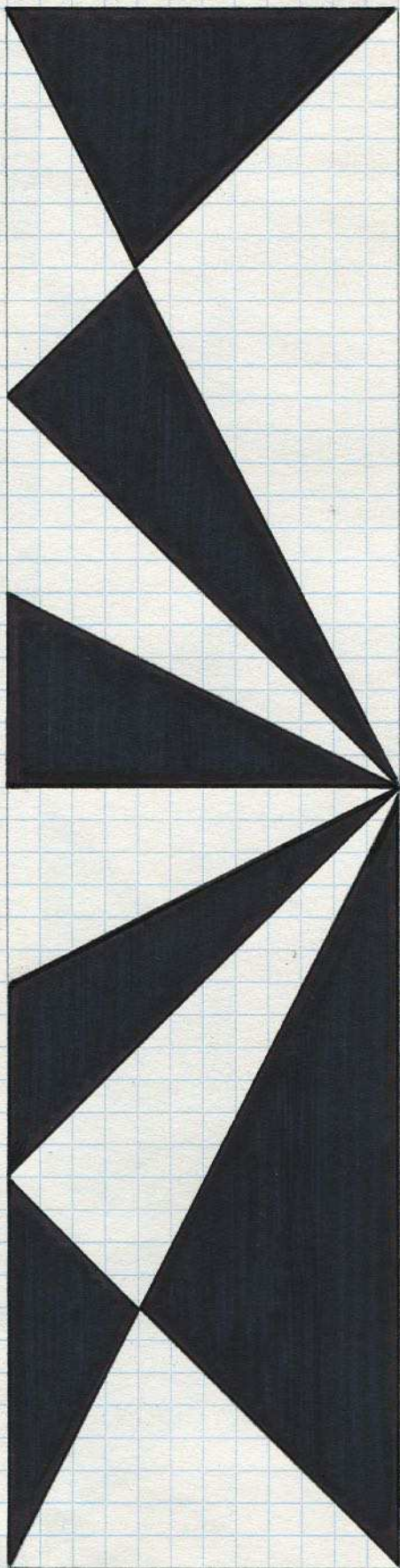
Commissioned public art piece for Vamos! Festival, Newcastle, UK

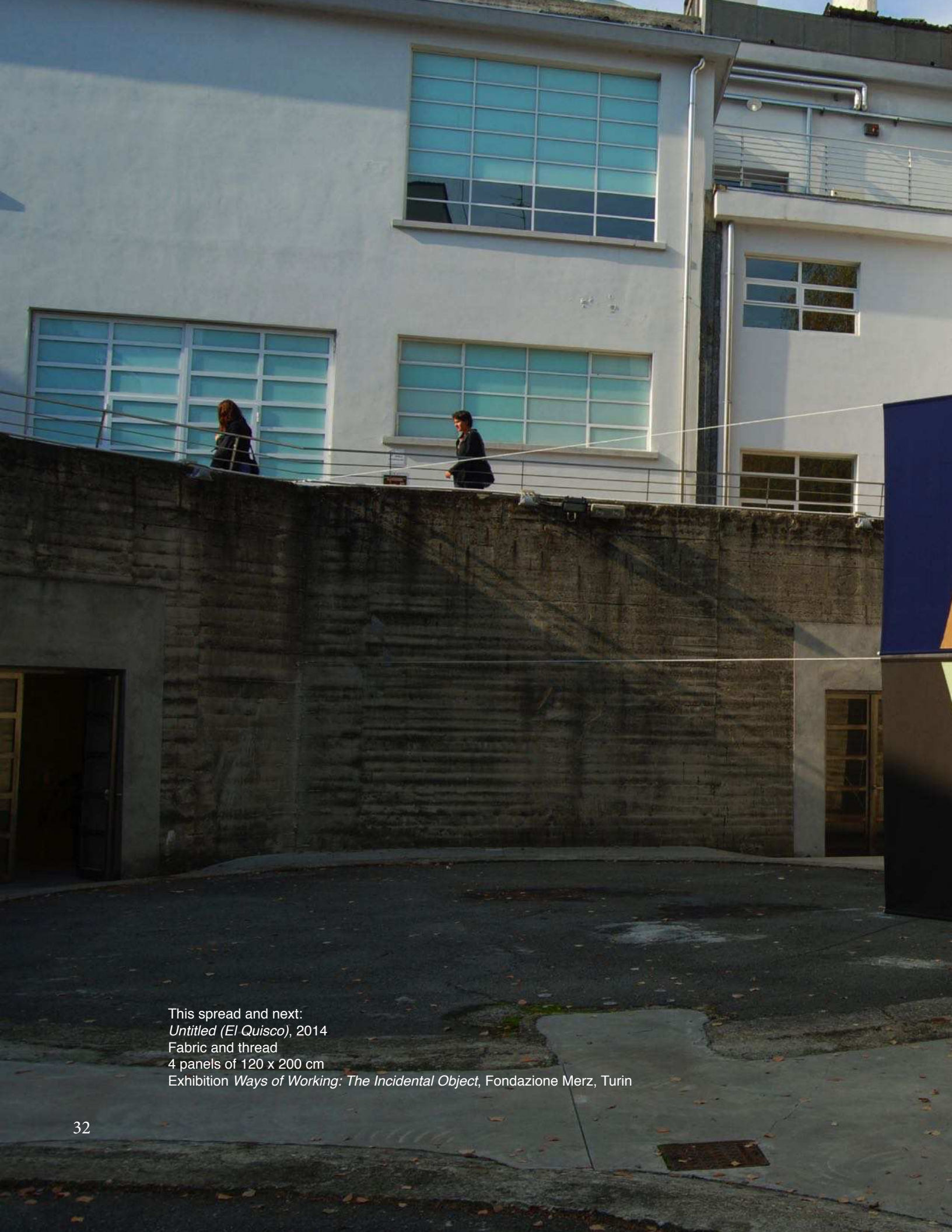
Next spread:

Early design for *Untitled (Newcastle)*

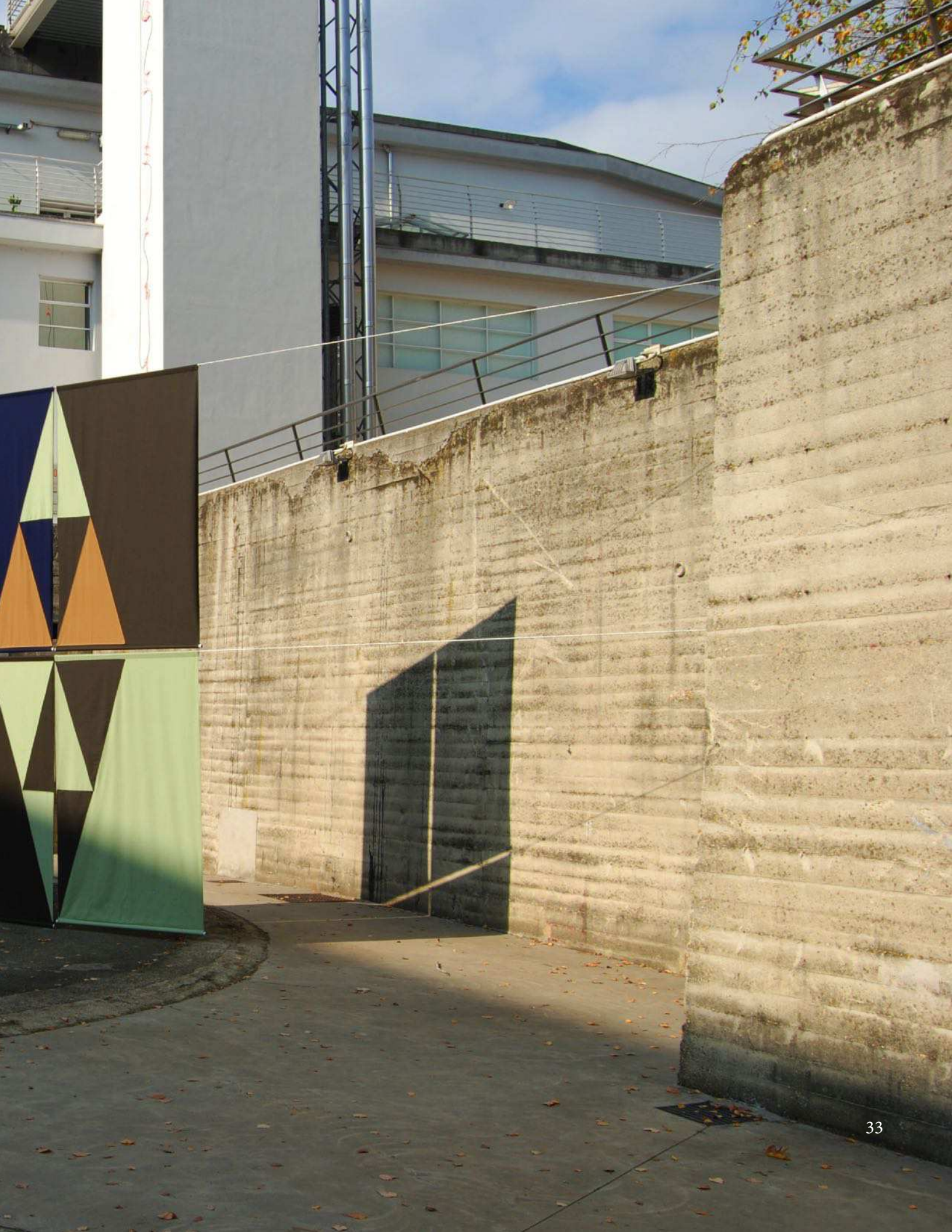






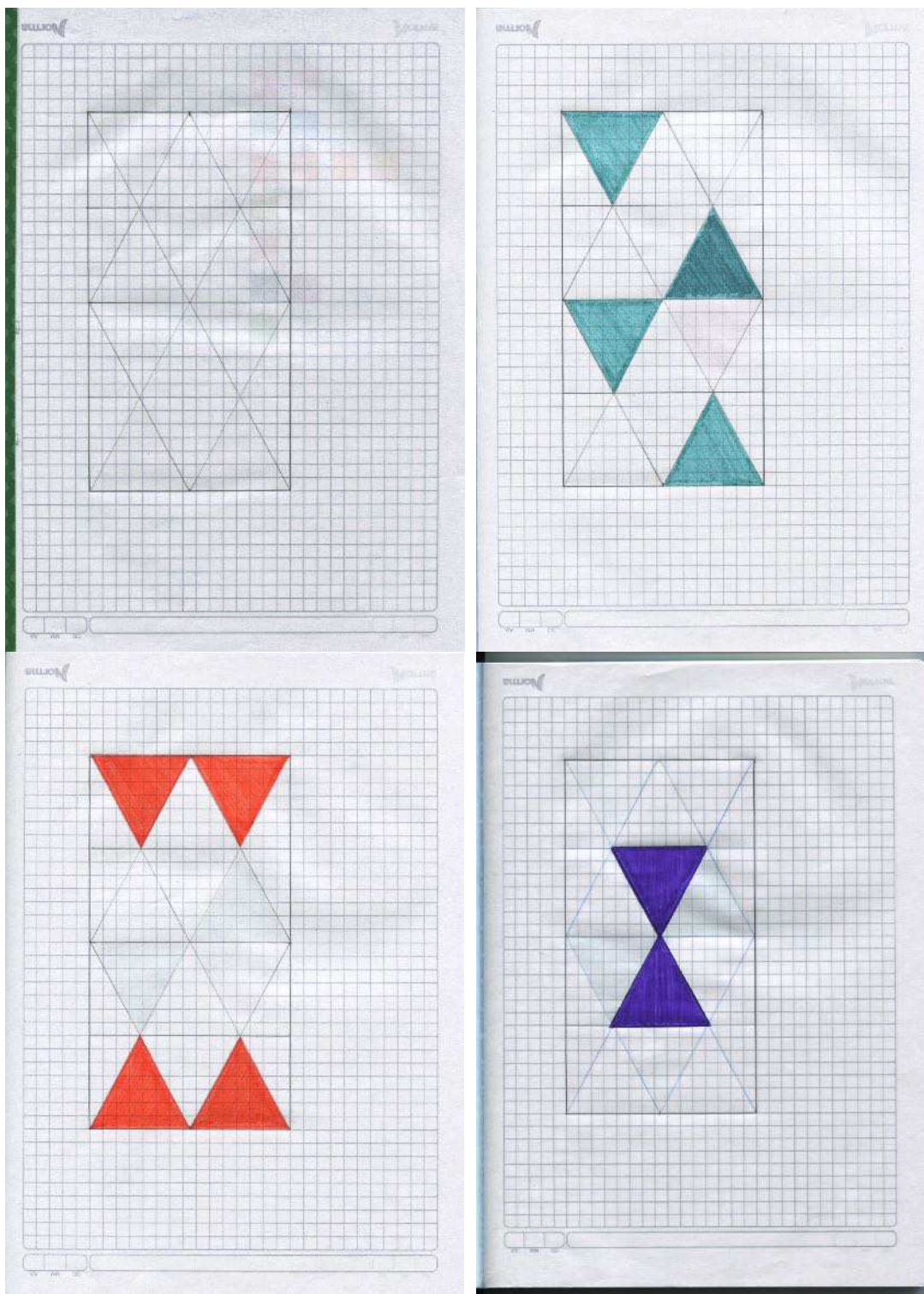


This spread and next:
Untitled (El Quisco), 2014
Fabric and thread
4 panels of 120 x 200 cm
Exhibition *Ways of Working: The Incidental Object*, Fondazione Merz, Turin

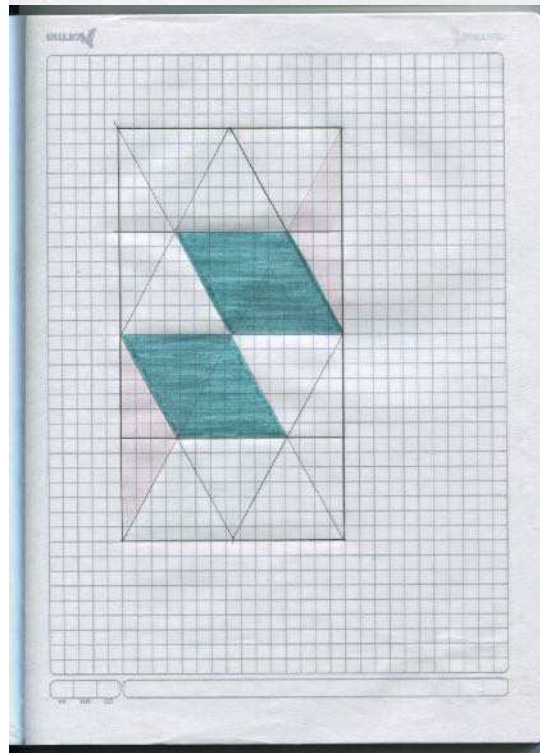
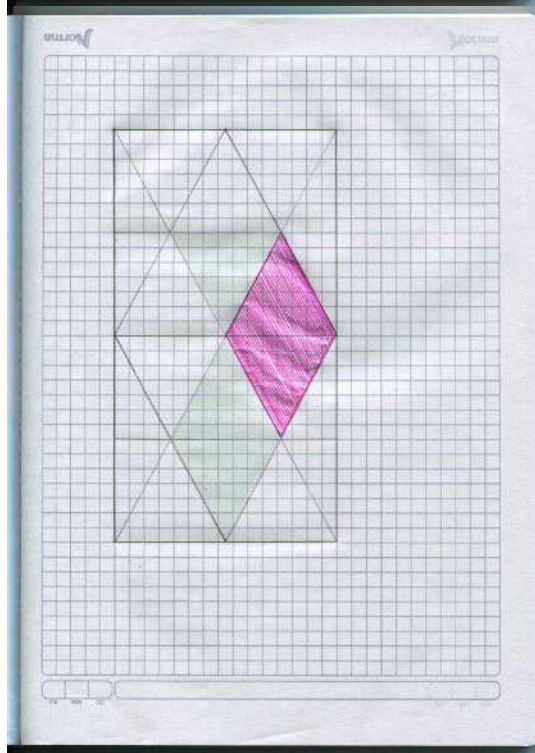
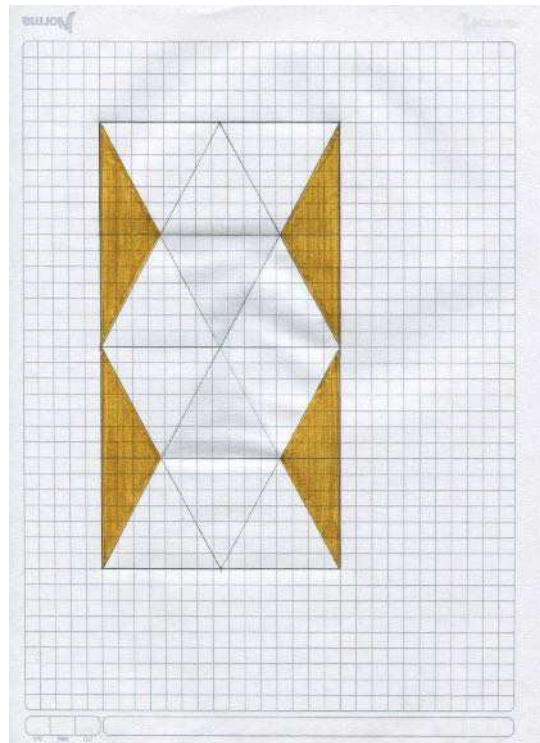
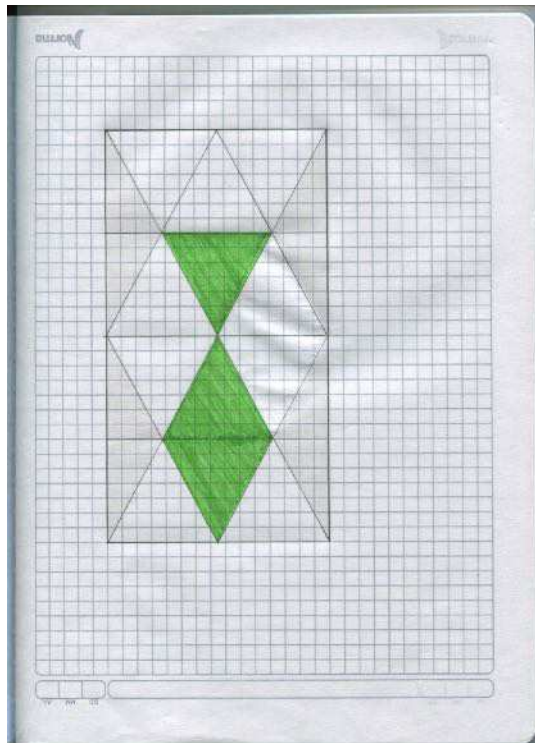








Selection of drawings/studies for XII Bienal de Cuenca, 2014
 Pencil and color markers on paper
 8 of 30 drawings, page size: 17 x 24 cm approx.





Above and next page:
Documentation of Ecuatorian *Chola* dresses and lanilla, material used for their fabrication





Documentation Ecuacortinas Studio, with Nancy and Laura (the later is co-owner of the family run business). The curtain designs were “open”, completing themselves in the moment of fabrication (color combinations, types of stitches, and so on), in dialogue with fabricators.



Sin título (para Cuenca), 2014
Fabric and thread
8 curtains, 280 x 148 cm each



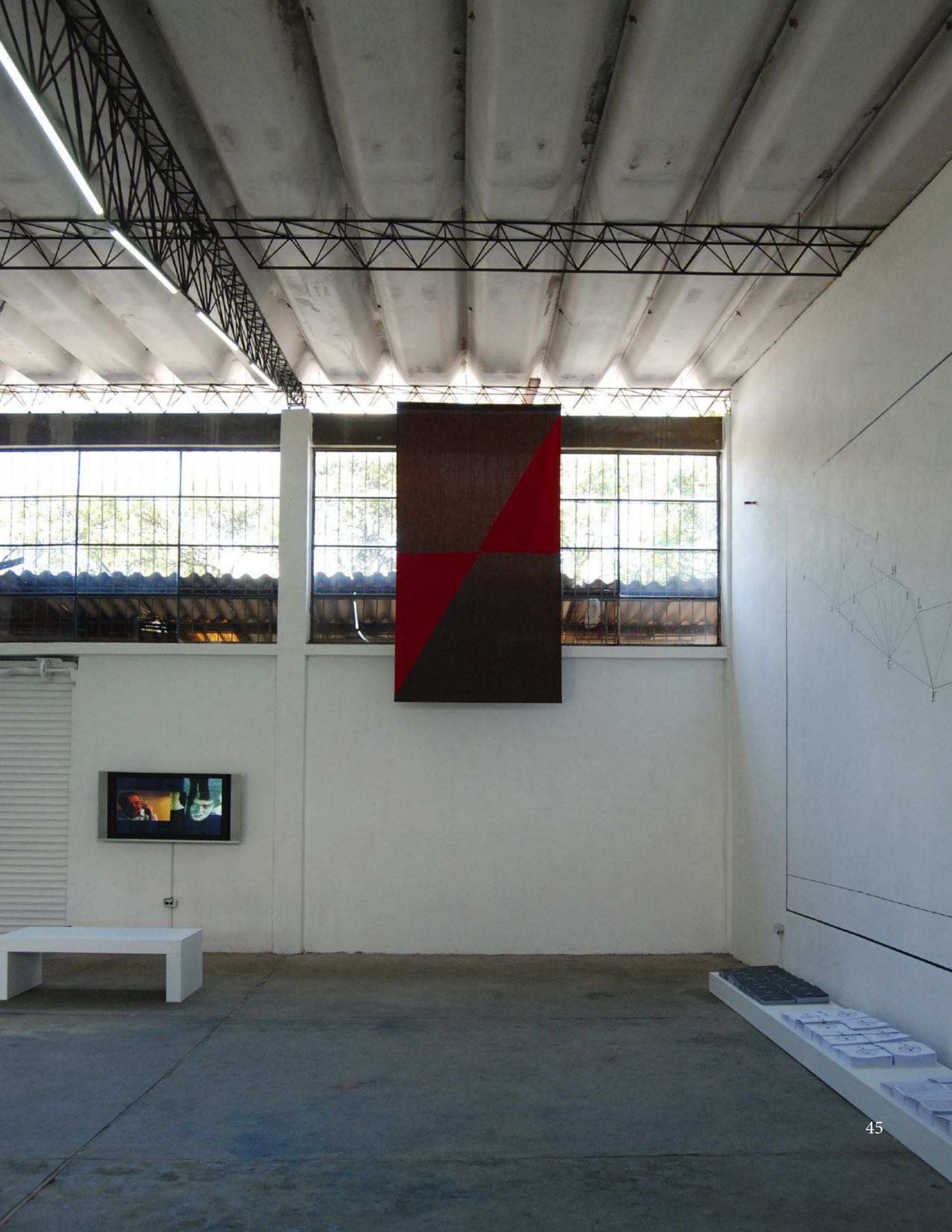
Untitled (para Cuenca), 2014
Fabric and thread
3 of 8 curtains, 280 x 148 cm each

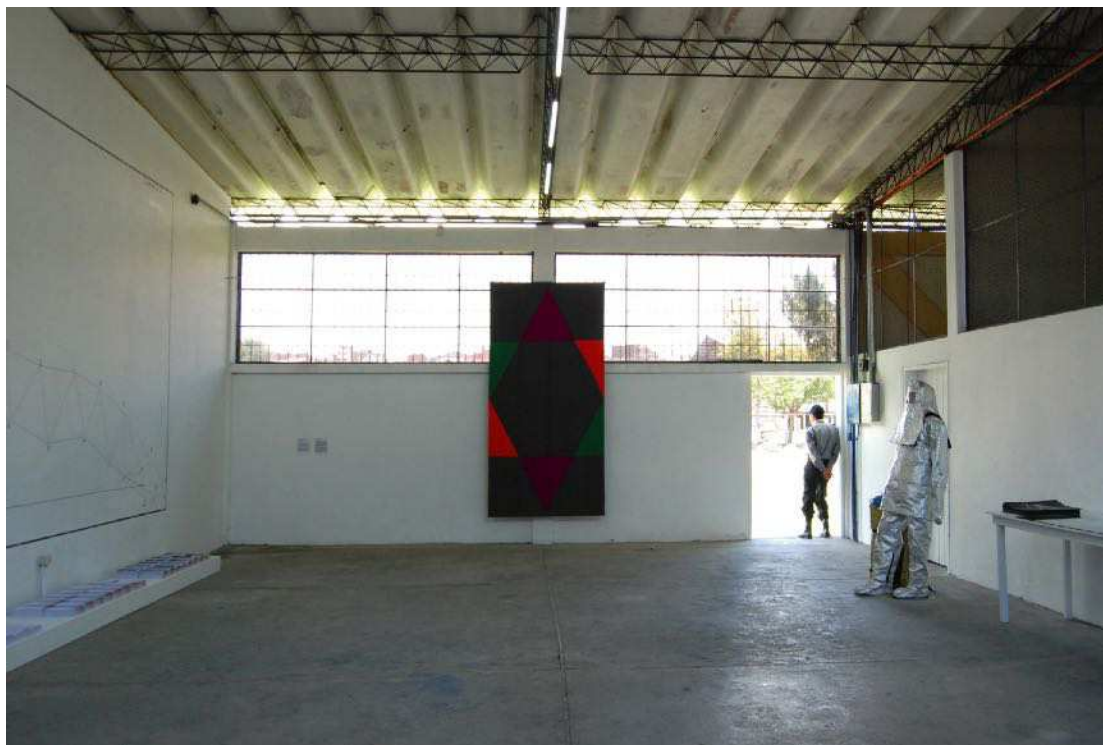


Above:
Untitled (para Cuenca), 2014
Fabric and thread
3 of 8 curtains, 280 x 148 cm each

Next 2 pages:
Installation views of *Untitled (para Cuenca)*, 2014



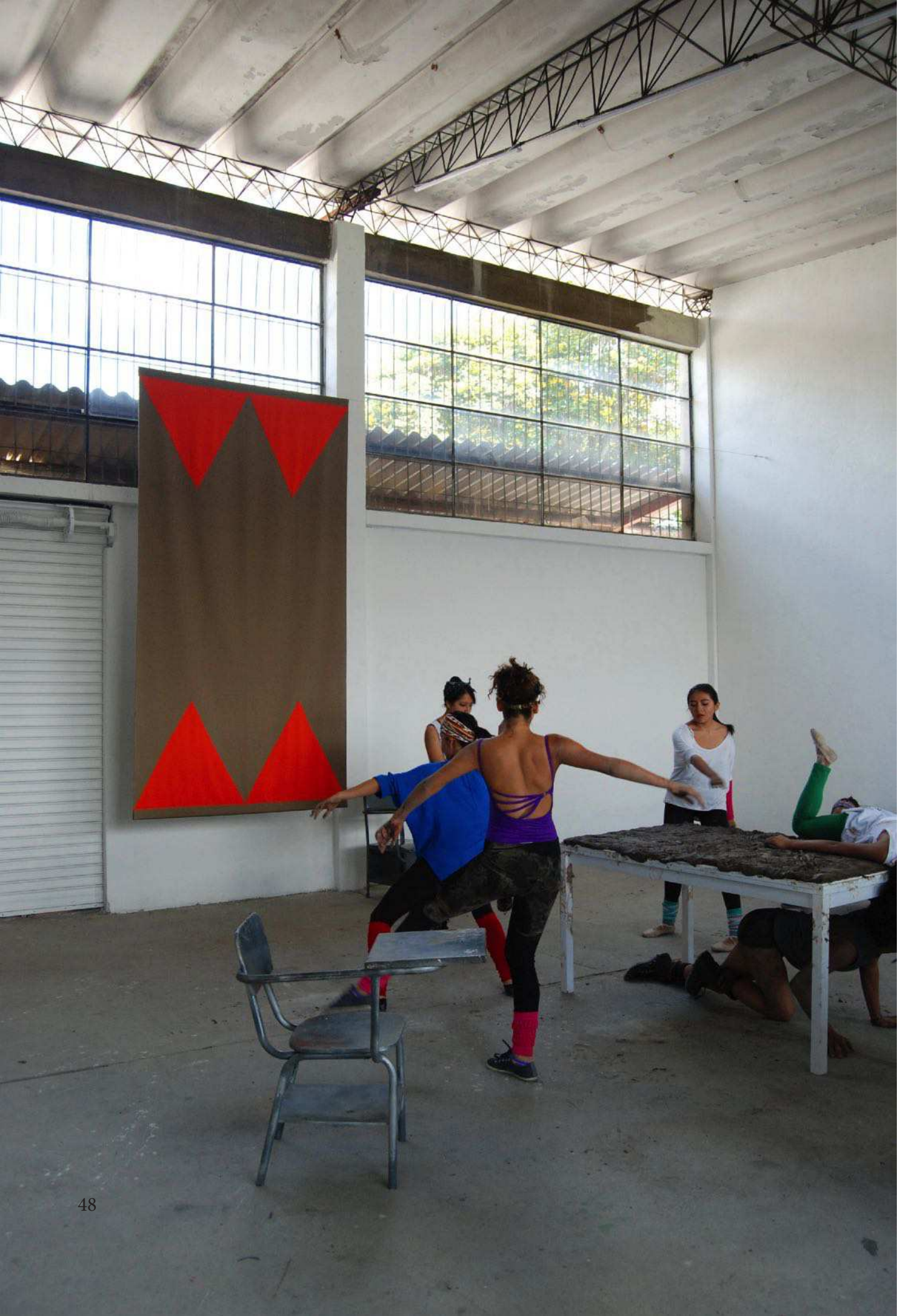




Above:
Sin título (para Cuenca), 2014
 Fabric and thread, 8 curtains, 280 x 148 cm each

Right and next 2 pages:
The School of Narrative Dance, workshop and performance conducted by Marinella Senatore





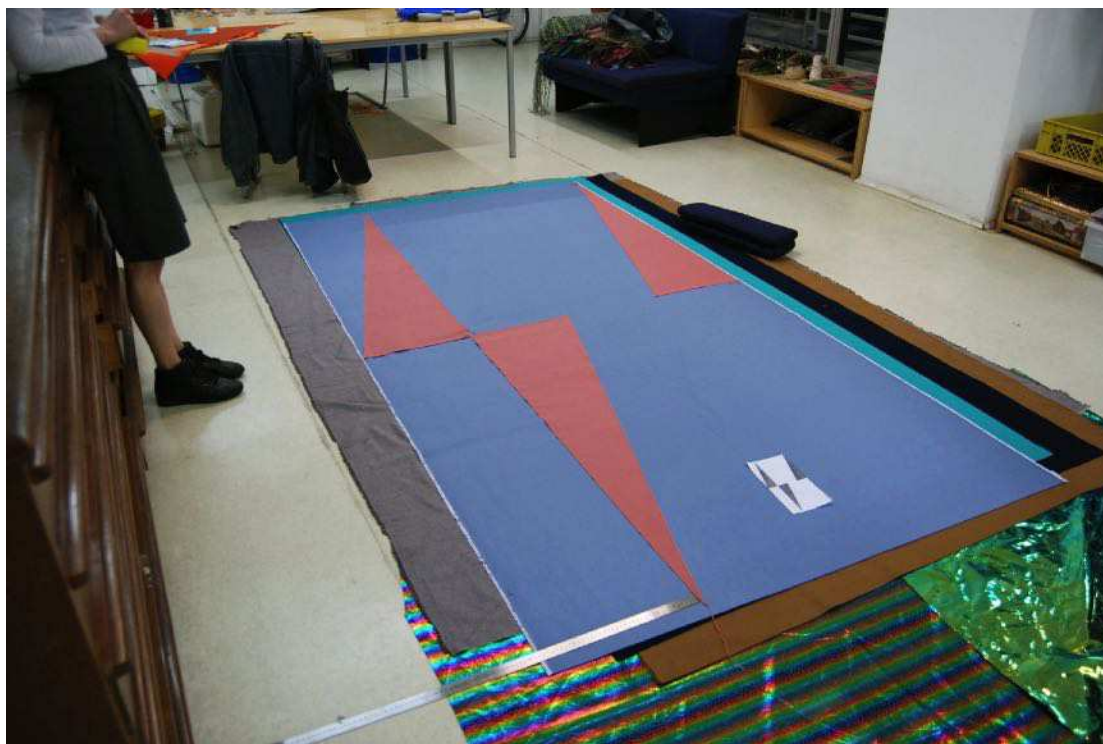




Untitled (Cyrila Rose), 2015
Senior Cyrila Rose holding curtain made at workshop at Brevoort Community Center, NYCHA,
Bed-Stuy, Brooklyn NY



Untitled (Marie Davis), 2015
Senior Marie Davis holding curtain made at workshop at Brevoort Community Center, NYCHA,
Bed-Stuy, Brooklyn NY



Documentation of production of work for the 32a Bienal de São Paulo.

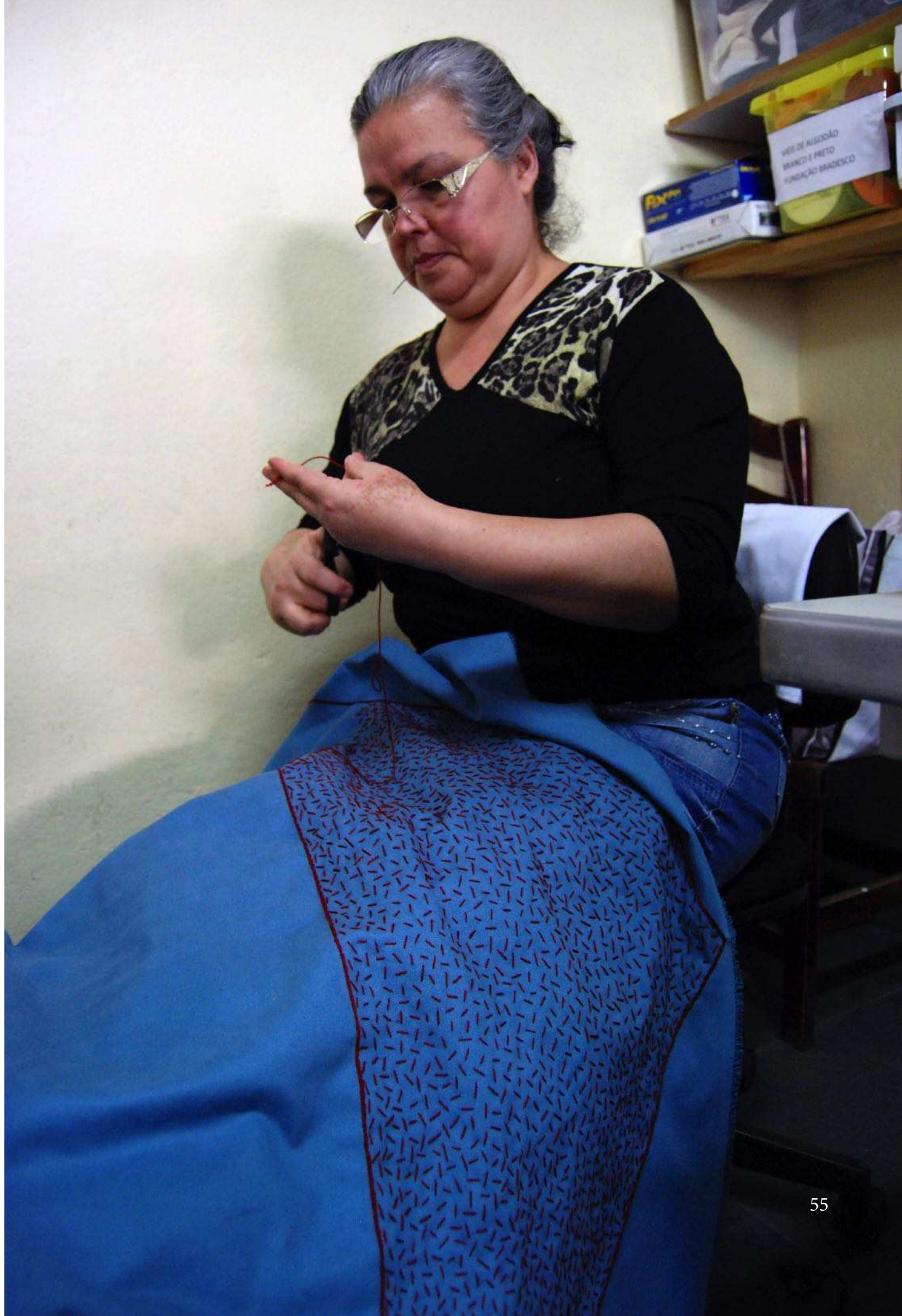
Above and next page: Alex and Valentina from Estúdio Platô.





Documentation of production of work for the 32a Bienal de São Paulo.

Above and next page: Women of the Associação de Bordadeiras do Jardim Conceição, Osasco.



Las universidades desconocidas

[The Unknown Universities]

Felipe Mujica

1- The 30 curtains made for the 32nd Bienal de São Paulo were made by two different teams. Alex and Valentina from Platô, a shared office/studio space at Galeria Metropole in the center of the city, made 15. The other 15 curtains were made by a cooperative of women embroiders called Bodadeiras de Jardim Conceição, located at the western periphery of São Paulo.

2- The Unknown University is the title of a book of poems by Roberto Bolaño. I am interested in borrowing it mainly because of its ambiguity. It proposes something, a moment, an almost abstract place, to which we can all relate to, either by a direct and nostalgic connection or by the lack of this connection, which can also be nostalgic. Clashing with this the unknown is proposed, what we cannot control or direct. It's a constant push and pull, between our educational memories and what lies ahead, what can still happen, our self-construction.

3- The Unknown University tells us about autonomy, about how one is ultimately its own best guide. Bolaño remarks: "I believe that in the formation of every writer an unknown university guides his steps, which obviously, has no fixed location, it is a mobile university, but common to all".

4- My Unknown University in São Paulo then is my travels between the center and the periphery. It is to build the work in a horizontal dialogue with the fabricators. It's to listen to live music, sometimes two bands simultaneously, in the small plaza at Galeria Metrôpole. It's to try to learn how to travel by train and bus to Jardim Conceição, like everyone else does. It's to eat together. It's to improve my *portuñol* to the degree of learning Portuguese.

5- The public also carries infinite unknown universities, which could be projected onto the work. The curtains are manipulable, the public can touch them and move them... play with them, play with the multiple, almost inexhaustible, formal combinations. In itself, this action is an act of learning, basic yet it's there, it's an opportunity. The infinite unknown universities then will be added to each curtain and their configurations. After 3 months they will possibly make them look used and dirty.



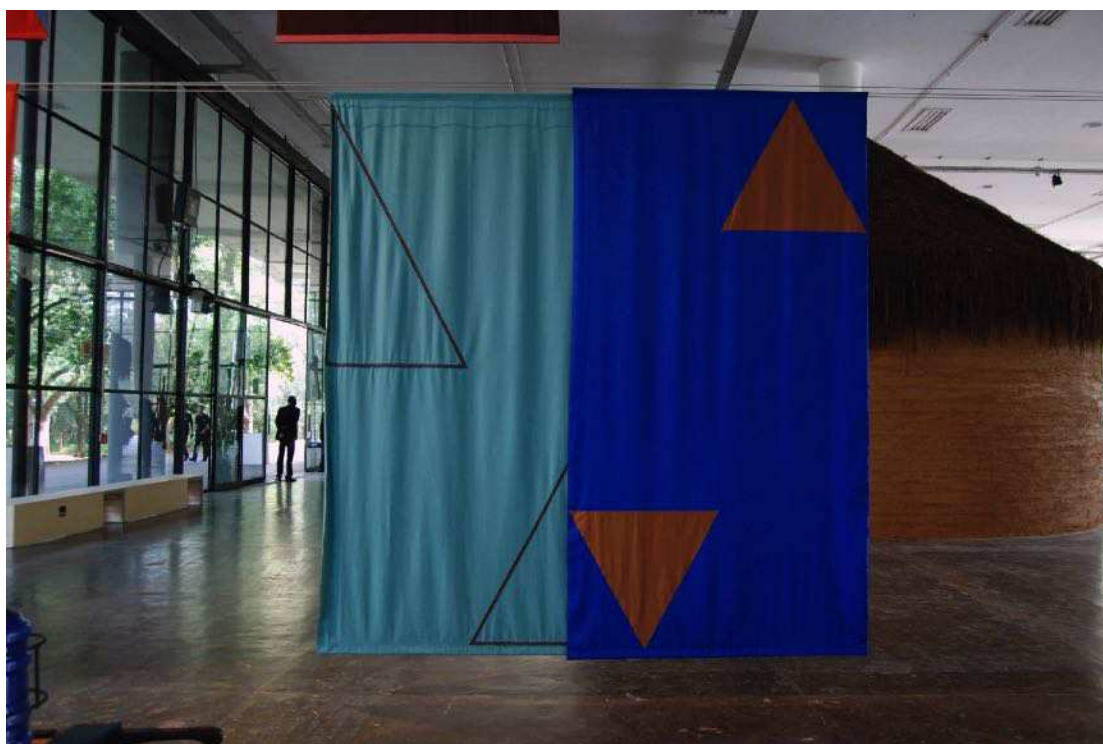
Documentation of production of work for the 32a Bienal de São Paulo.

Above: Women of the Associação de Bordadeiras do Jardim Conceição, Osasco.

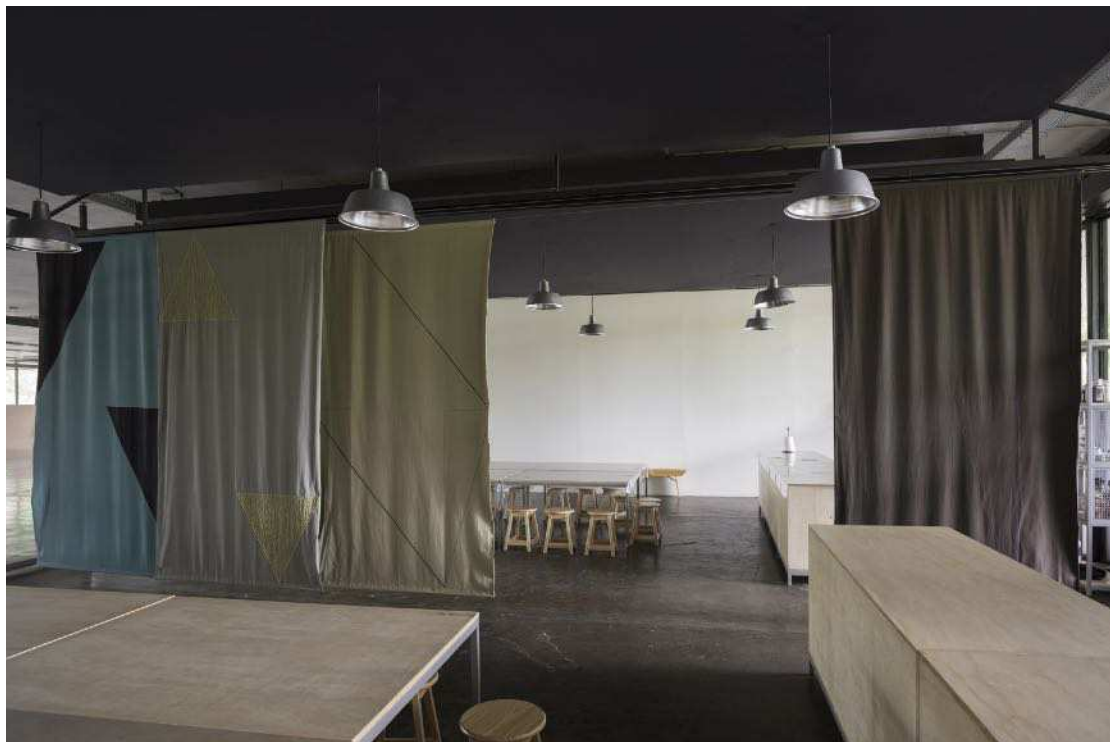


Las universidades desconocidas, 2016
Cotton fabric, thread, embroidered yarn
30 curtains approx. 295 x 160 cm each
Work commissioned by the 32a Bienal de São Paulo
September - December, 2016





Las universidades desconocidas, 2016
Cotton fabric, thread, embroidered yarn
30 curtains approx. 295 x 160 cm each
32a Bienal de São Paulo
September - December, 2016



The 30 curtains were installed in different spaces throughout the 3 floors of the biennial pavilion. The space in the images above was called *Cozinha* (kitchen), managed by the education department for talks, workshops and events. The 4 curtains installed functioned as movable space dividers, being able to change their positions in multiple combinations in relation to the hosted activities.



Las universidades desconocidas, 2016
 Cotton fabric, thread, embroidered yarn
 30 curtains approx. 295 x 160 cm each
 32a Bienal de São Paulo
 September - December, 2016

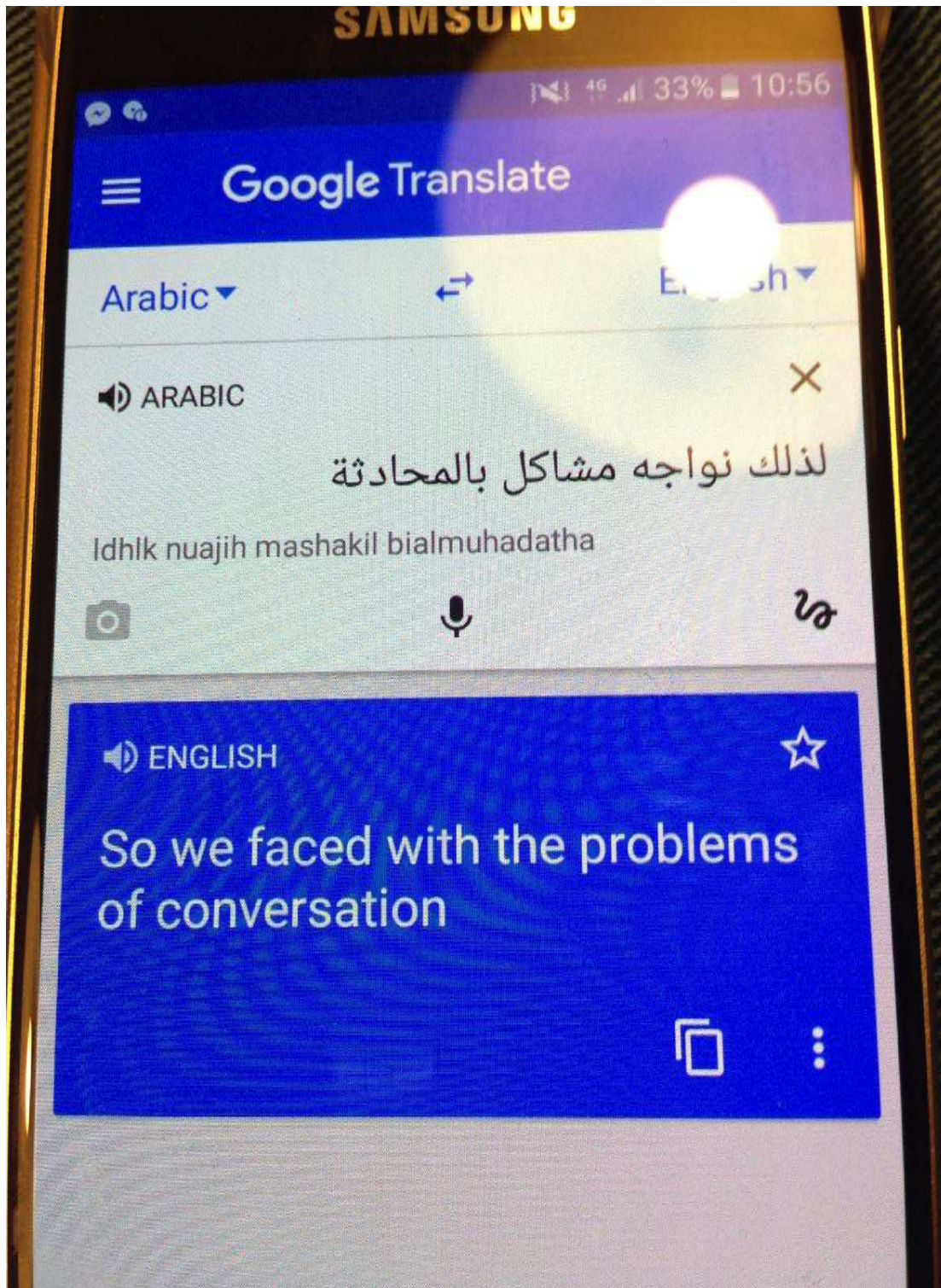
Image above: Mediation team resting and meeting room



Las universidades desconocidas, 2016
 Cotton fabric, thread, embroidered yarn
 30 curtains approx. 295 x 160 cm each
 32a Bienal de São Paulo
 September - December, 2016







Above and next 3 pages:

Documentation of work process of *So We Faced With The Problems of Conversation* (Google Translate), 2017. This project was realized in the context of a residency at Kultuøya, Stavanger, Norway. During 2 days I worked on the pieces with Habria and Faiza, migrants from Syria and Palestine. Both were part of a local Integration School. The residency culminated with an open air exhibitioab at the Island of Sølyst. The title of the project came out of a Google Translate conversation with Faiza, and it was a comment made by her.











So We Faced With The Problems of Conversation (Google Translate), 2017
Fabric and thread
4 curtains, approx. 130 x 75 cm each



Above and next page:
So We Faced With The Problems of Conversation (Google Translate), 2017
Fabric and thread
4 curtains, approx. 130 x 75 cm each

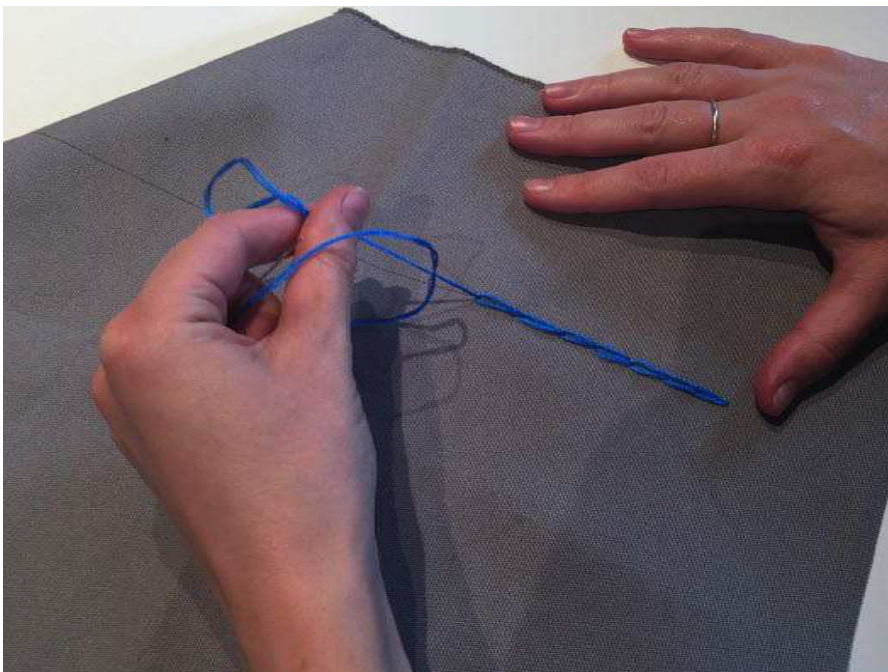






So We Faced With The Problems of Conversation (Google Translate), 2017
Fabric and thread
4 curtains, approx. 130 x 75 cm each

This installation brings attention to the permeability of the work in regards to its surroundings. In this case, the drawings, gestures traced with hand embroidery, almost disappear when receiving another drawing on top: the shadow of the trees. Simultaneously the sun activates the color of each panel, adding life and intensity to each curtain.



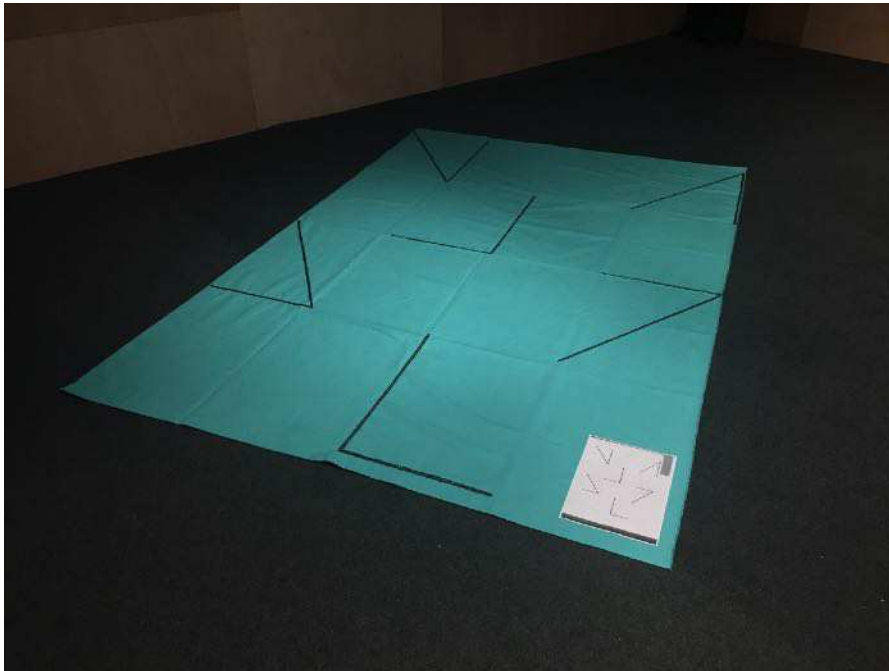
Above and next 3 pages:

Documentation of open workshop realized at Röda Sten Konsthall, Gothenburg. 18 participants, mostly women of different ages and levels of experience with textile work, collaborated in the fabrication of 20 curtains for the group exhibition Shout Fire! September - November, 2018

Together with curator Mariangela Mendez-Prencke and the RSK team, we decided to produce the curtains for the exhibition in an open workshop. For the duration of 2 weeks, a group of about 15 people. A community of people gathered around embroidery and shared labor, knowledge, life experiences... revolving around the Swedish tradition of Fika (tea/coffee break normally accompanied by pastries, bread, cheese, etc.)

The idea of collaborating with a local group of people or a local textile studio has to do with the concept of horizontality, which in this case is applied to creating a production methodology that is open, that foments a constant dialogue and learning process between the involved parts. Curtains: the title of the body of work contains this idea (not flags, not banners), which is intended to direct our attention to the domestic aspect of the work, of how and by whom it can be produced, under what circumstances, and where. The skills required to produce this work relate to a domestic world, to some close or faraway relative we have that sews or embroiders at home.





PARTICIPANTS

Workshop

August 15-18

↳ c/ Johanna's

Brita Huggert

ZDENKA KALISKY / KVINNOCENTER i BERGSJÖN

Charlotte Juhlin

Ellen Skatvenstedt

Calle Andersson

Katia Ibarra

Anders Walfridson

Marie-Louise Thomasson

Ugnita Eliasson

Anders Rådberg

Ann-Katrin Karlsson

Gunnel Svensson

Naomi Mignone

Rachel Barron

Kolbrún Inga Söring

Maria Nyman

ANNA LO

Johanna Vn ZETA

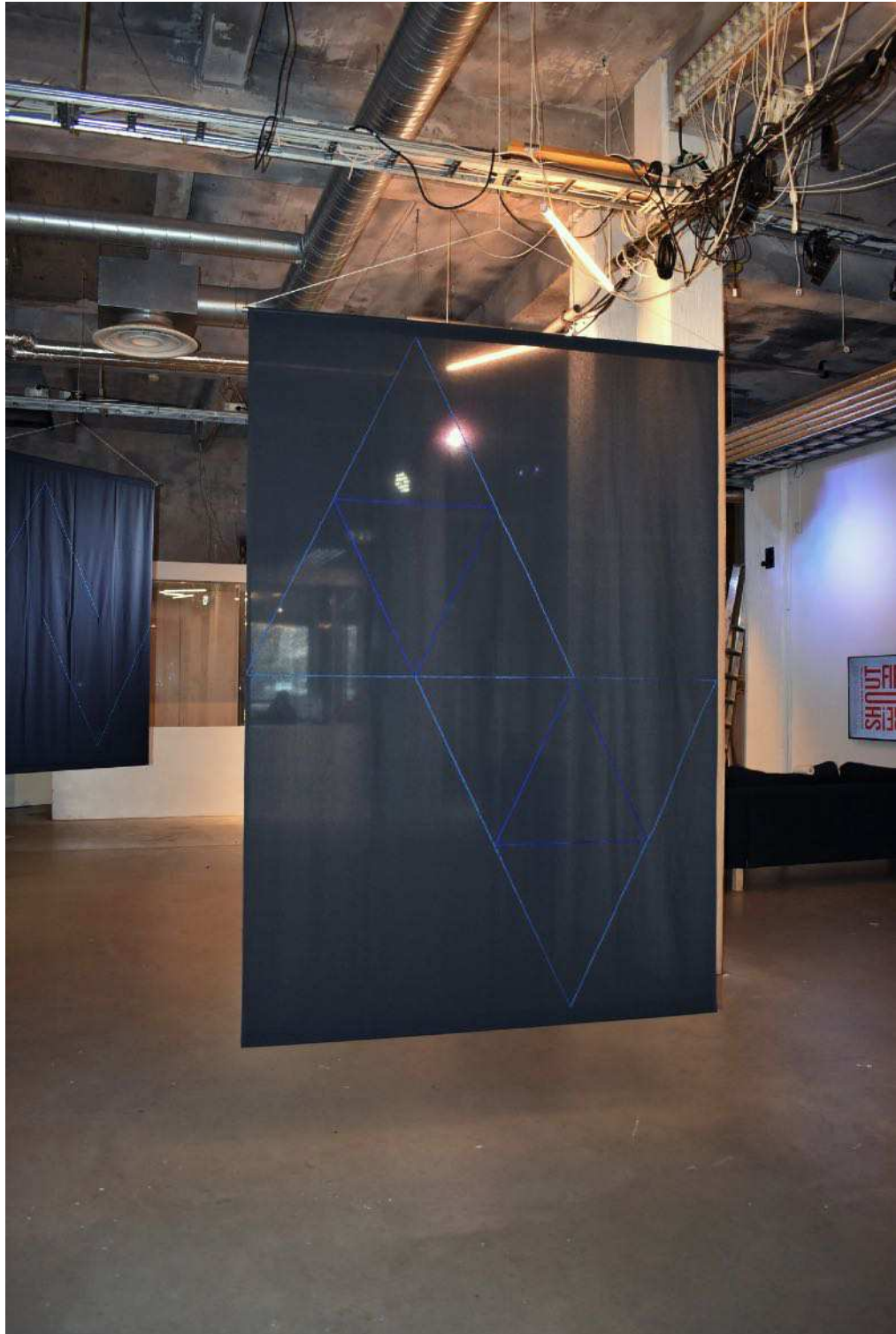


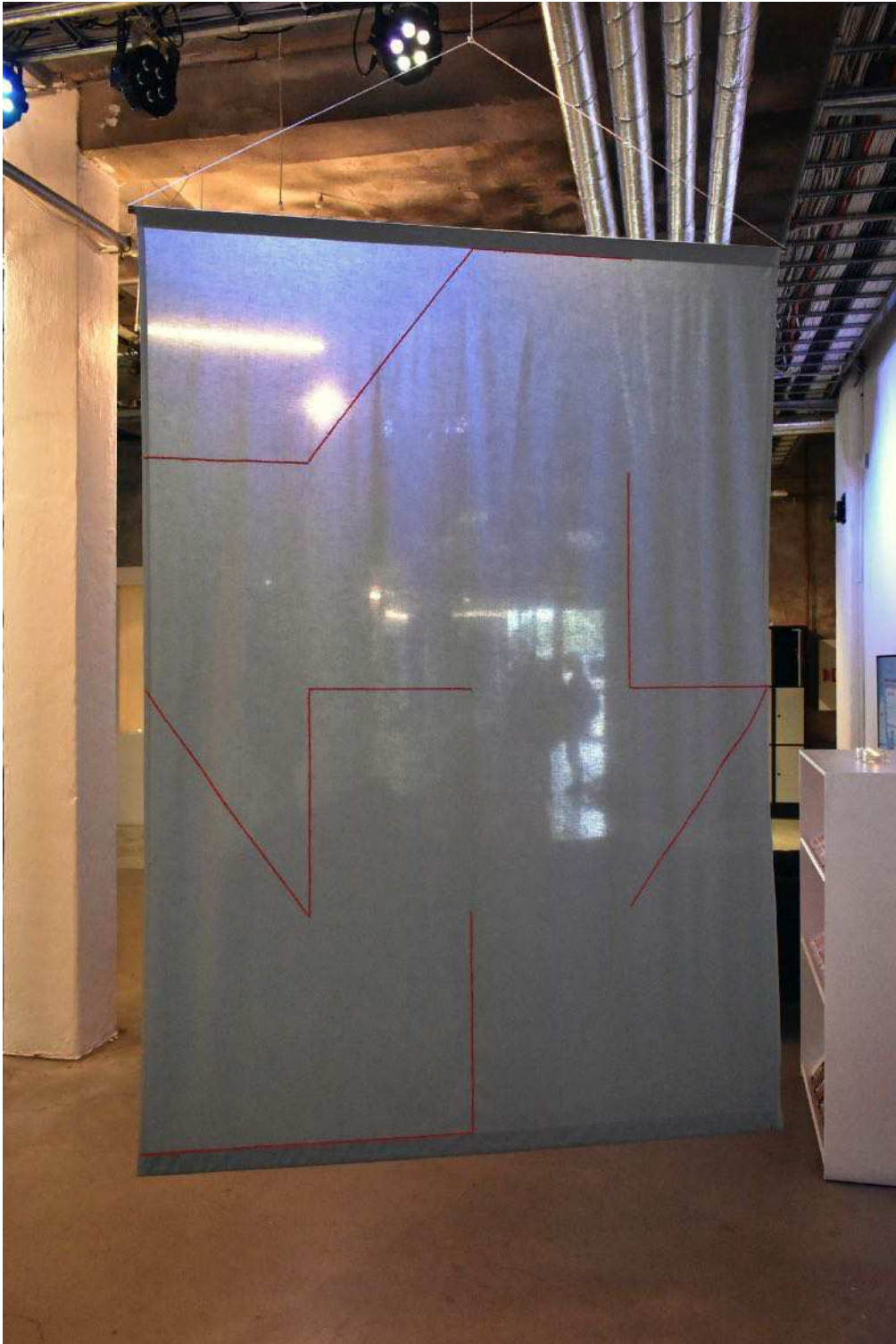
There Are No More Exotic Countries in Latin America (Curtain 1), 2018
Fabric, thread and embroidered cotton
220 x 145 cm





Above and next page:
There Are No More Exotic Countries in Latin America (Curtain 3), 2018
Fabric, thread and embroidered cotton
200 x 130 cm





Above and next page:
There Are No More Exotic Countries in Latin America (Curtain 4), 2018
Fabric, thread and embroidered cotton
210 x 135 cm





There Are No More Exotic Countries in Latin America (Curtain 2), 2018
Fabric, thread and embroidered cotton
200 x 130 cm



Above and next 6 pages:
Installation views, *There Are No More Exotic Countries in Latin America*
Röda Sten Konsthall, Gothenburg
September - November, 2018















Lucía Carbajal Aguilar and Marcos García López, Wixárika (also known as Huichol) craft-masters in front of their home/studio in Guadalupe, State of Zacatecas, México

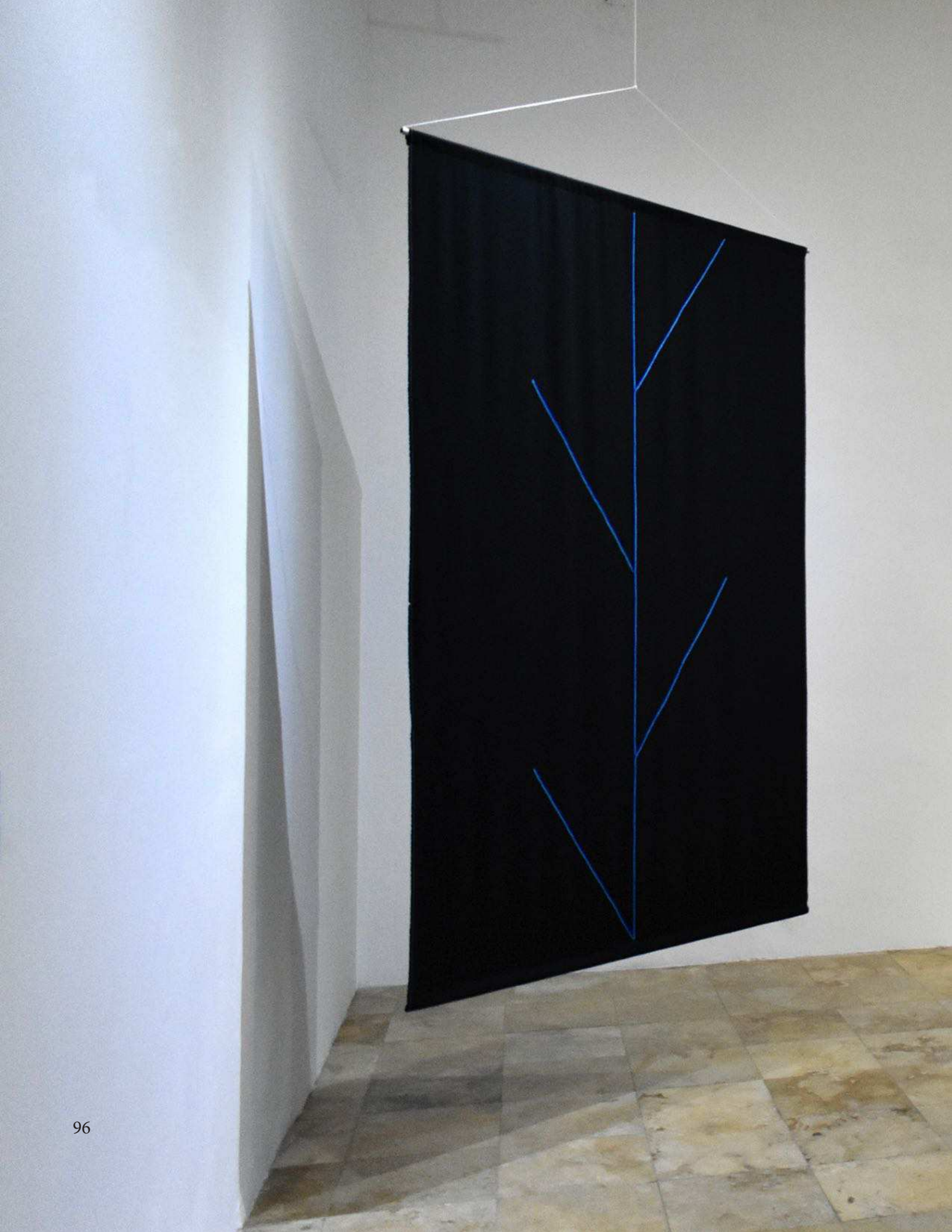
Nunca Fuimos contemporáneos
XIII Bienal FEMSA, Zacatecas, México
October, 2018 - February, 2019

Wall text:

Felipe Mujica presents a group of prints as well as several pieces from the Curtain series. The designs of the silkscreen prints make "reference to Latin American political posters, psychedelic imagery, Japanese graphic design, book covers of publications ranging from Science Fiction to Mathematics and Copyright free image banks. They share the historical context of 1968 and also share a universal graphic language. The appropriation of these pre-existing images aims to investigate their social and symbolic status as well as cross culture references they possibly share". On the other hand, the Curtains function as a formal counterpart and are produced following the structure of a series. Reflecting on the history of Latin American Geometric Abstract Art their designs are based on a system that "as a starting point a rectangle, with the proportions of the final panel, is divided creating a grid with horizontal, vertical and diagonal partitions." A vital element for this particular group is that Mujica worked with the studio Zarapes Ruelas in Guadalupe and with the wixárika craft-masters Lucía Carbajal Aguilar and Marcos García López in the production of curtains that distinguish themselves for their textile quality and the chromatic playfulness in the application of embroidery and the use of chaquiras [plastic beads]. With these pieces the artist intends to articulate complex spatial situations, the curtains dialogue between themselves as well as with the viewer and space, creating circulation and directing our attention.

The title of this family of curtains - *Ellos ya habían aprendido que todo lo que sueñan puede existir* - is based on a phrase found in the book "The Dream of the Gods and Other Huichol Short Stories", by Gabriela Olmos, published in 2012 by Artes de México.

Thanks to: Lucía Carbajal Aguilar, Marcos García López, Juan Ruelas, Juan Pablo Ruelas, Keegan Cooke. Installation assistant: Gaspar Gu.







Above and next page:

Ellos ya habían aprendido que todo lo que sueñan puede existir (Cortina 1), 2018

Fabric, thread and chaquiras

222 x 155 cm



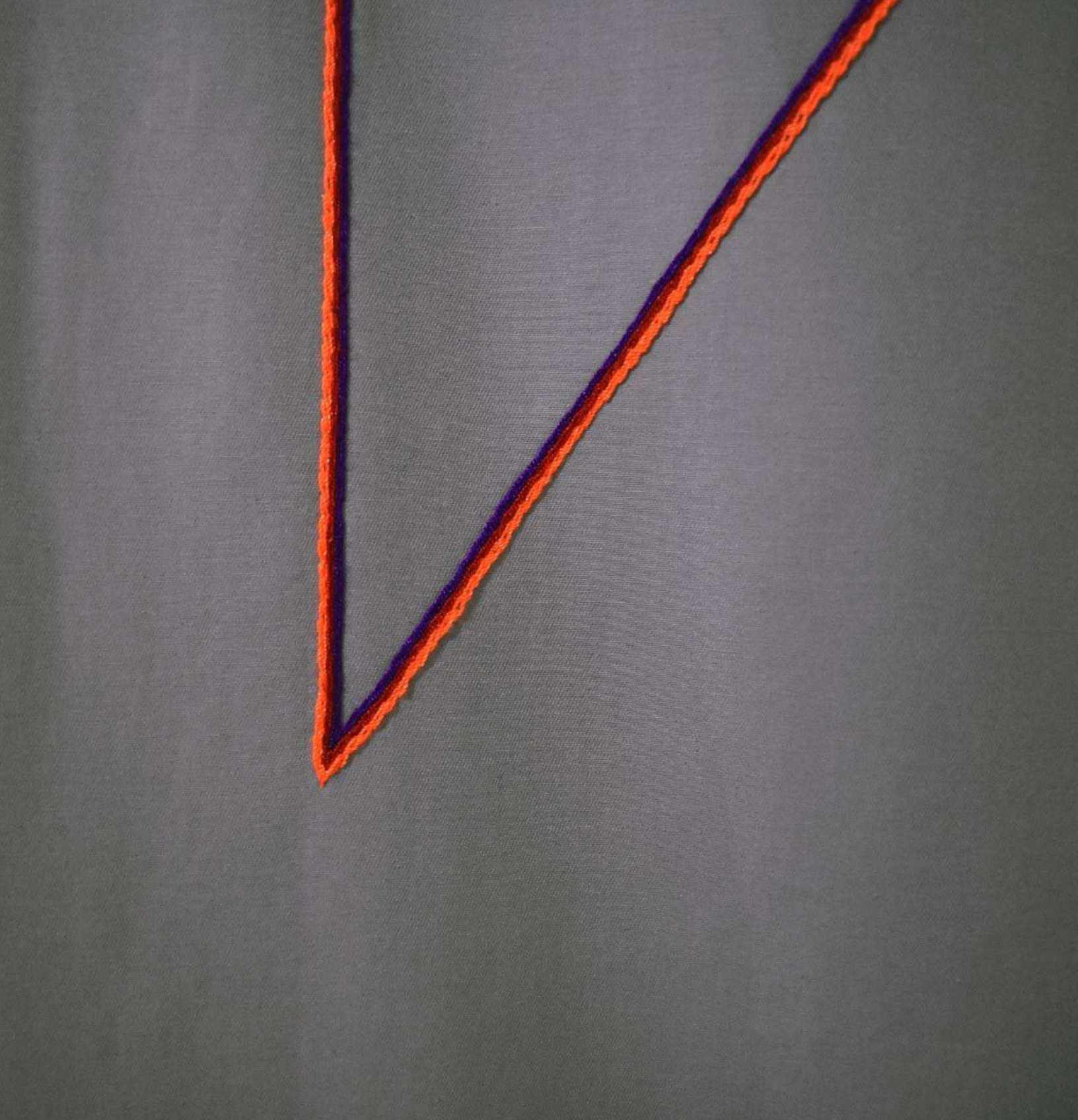


Ellos ya habían aprendido que todo lo que sueñan puede existir (Curtain 4), 2018
Hand woven fabric made with Acrilán (acrylic fiber)
200 x 130 cm



Above and next 6 pages:
 Installation views, *Ellos ya habían aprendido que todo lo que sueñan puede existir*
 XIII Bienal FEMSA, Zacatecas
 October, 2018 - February, 2019





Ellos ya habían aprendido que todo lo que sueñan puede existir (Curtain 7), 2018
Fabric, thread and embroidered yarn
222 x 150 cm



Ellos ya habían aprendido que todo lo que sueñan puede existir
Installation view at interior patio at Museo de Arte Abstracto
Manuel Felguerez, Zacatecas





SIN FIN

CCION FEMSA

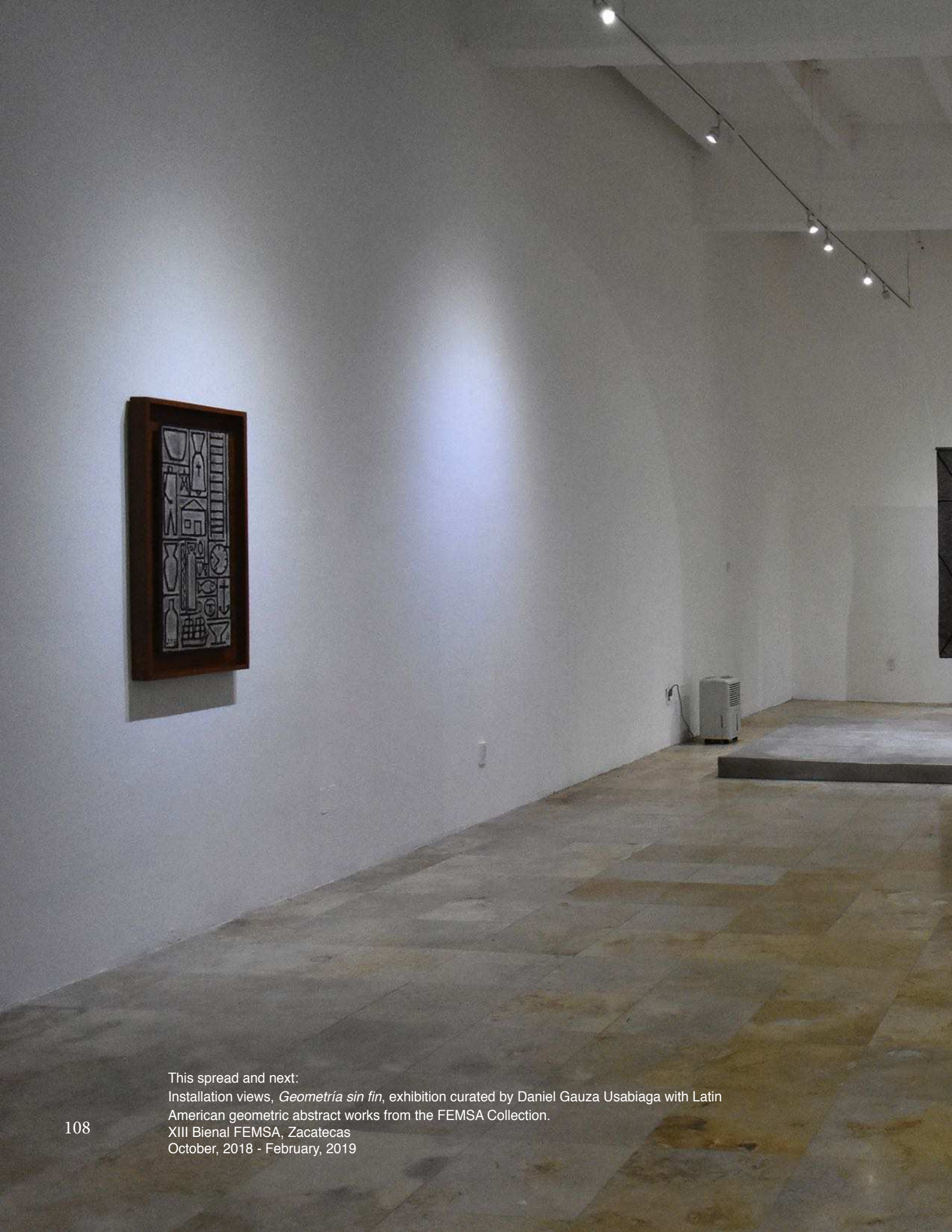
El arte es una forma de comunicación que nos permite expresar nuestras ideas, sentimientos y valores. A través de él, podemos conectar con otros y crear un mundo más justo y equitativo. En este sentido, el arte es una herramienta poderosa para el cambio social y la transformación de la realidad.

En este espacio, queremos compartir contigo algunas de las obras más destacadas de la colección FEMSA, que nos invita a reflexionar sobre la condición humana y el papel del arte en la sociedad.

La colección FEMSA es una obra maestra que reúne algunas de las obras más importantes de la historia del arte. Desde las pinturas clásicas hasta las obras contemporáneas, cada pieza nos ofrece una visión única del mundo y de nosotros mismos.

Visita este espacio y descubre la belleza y el poder del arte. ¡Juntos podemos crear un mundo mejor!





This spread and next:
Installation views, *Geometría sin fin*, exhibition curated by Daniel Gauza Usabiaga with Latin
American geometric abstract works from the FEMSA Collection.
XIII Bienal FEMSA, Zacatecas
October, 2018 - February, 2019







Primeros amaneceres en la tierra [First Sunrises on Earth]

SINDICATO, Las terrenas/Sanchez, Provincia de Samaná

July 2019

Primeros amaneceres en la tierra was the extension, complement, and closing of a project realized in the Dominican Republic, answering to an invitation extended by SINDICATO*. Initially thought as an outdoor exhibition using the land of a private residence in Las Terrenas, a coastal town in the Samaná province, the project was affected by its surroundings, the social, the economy, geographically and even climate-wise – coinciding with a serious drought and high temperatures. Work was done with two artisans from the town of Sánchez, Damaris García Amparo, seamstress, and Juan Carlos Javier Dishmay, painter, in the fabrication of 17 curtains. Besides exhibiting these in the final show some of them were temporally installed in front of houses in the area surrounding Las Terrenas. The houses, built using different materials and techniques and therefore representing a range of styles, have in common a strong and bold use of color as a decorative tool. Sometimes with geometric forms and designs, color works as a distinctive and recognizable element, and by doing so each home gains a specific and unique character. One is left with the feeling that in that place exists an intuitive and popular knowledge of color.

*SINDICATO is a hybrid project managed by artists, which combines in the same platform the curatorial and commercial possibilities of an art space. Located in the Dominican Republic, it was founded in October 2015. Currently, it is directed by Laura Castro and Quisqueya Henríquez.



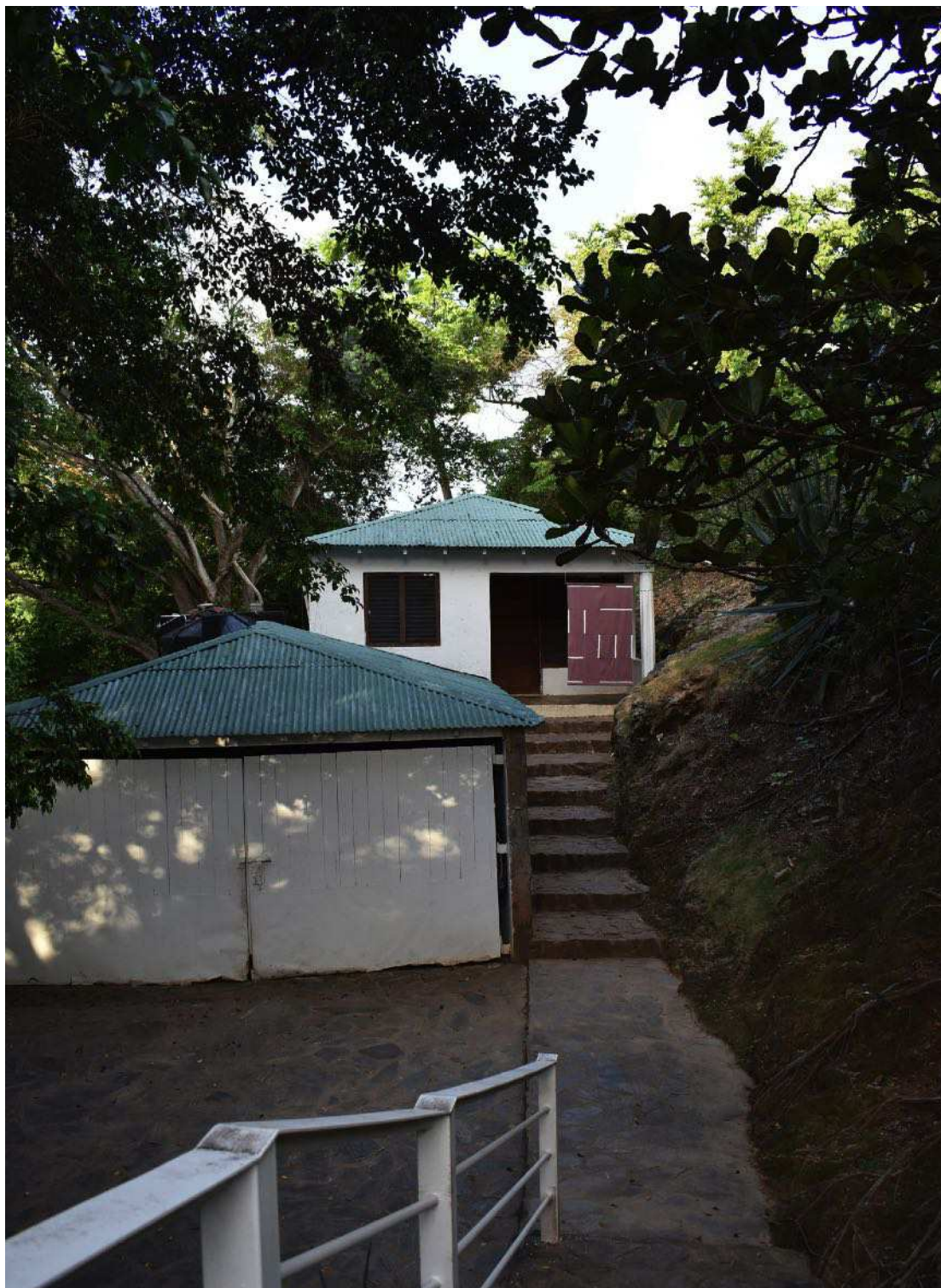
Damaris García Amparo (seamstress) and Juan Carlos Javier Dishmay (painter),
artisans from the town of Sánchez, Provincia de Samaná, The Dominican Republic





Primeros amaneceres en la tierra (Curain 1), 2019
Hand dyed Fabric, thread, and acrylic paint
244 x 157 cm

Work installed in front of the house of the owner of the property where outdoor exhibition took place.



Above and next page:

Primeros amaneceres en la tierra (Curain 8), 2019

Hand dyed Fabric, thread, and acrylic paint

165 x 107 cm

Work installed in front of the house of the workers family in the property where outdoor exhibition took place.





Above and next 9 pages:

Primeros amaneceres en la tierra (Encuentros), 2019

Documentation of encounters of curtains that were temporary installed in front of houses with decorative painting. These ephemeral dialogues took place for a few minutes until an hour and for each one a conversation and short/informal interview was done to each house owner or occupant. This material was later used for a publication.



















Primeros amaneceres en la tierra (Solentiname)
Artist residency at Solentiname, Isla Mancarrón, Nicaragua
December 12 - 22, 2019

These curtains were produced during a 10-day residency in Nicaragua. Invited by Marcos Agudelo the project – sadly restricted by the short stay – consisted of producing a moment of exchange, that hopefully related to the people and history of the Archipiélago de Solentiname. In 1965 catholic priest and liberation theologian Ernesto Cardenal (also a poet, artist, and leftist politician) founded a mainly-peasant community that later became an artist colony, developing a unique and specific style of primitive painting and sculpture. Being politically active in the 1970's Cardenal and the community collaborated closely with the Frente Sandinista de Liberación Nacional in the overthrow of the dictator Anastasio Somoza. Since then the painting style of Solentiname; has captured both the pureness and abundance of Nicaragua's landscape as well as horrifying scenes of violence and resistance of the Somoza years and the revolution. Currently, this tradition of painting complements fishing and farming as a valid occupation in the Archipiélago, as means to make a living.

Instead of a final product what Marcos asked for was to produce moments of exchange, this was achieved by simply getting to know people in the community, in day-to-day situations, having conversations about the island, art, and handcraft-ship, and also in the context of an informal art talk organized at the beginning of the stay. In this event, both visiting artists and local artists and artisans shared their work and processes, which turned into an interesting and complex conversation about the value of work in such different contexts as the artisanal trade of the Archipiélago and that of the art-market value of contemporary artworks. This exchange was completed and complemented by having our works produced with the guidance and help of local artisans.

In my case, the work created began by taking inspiration in the specific painting technique of gradation of color, which I observed on most of the animal sculptures produced in the island. Transferring this technique, I dyed cotton fabric with different gradation combinations, and on top of these surfaces, a family of artisans (José y Jeamileth Peña and a few of their family members and neighbors) worked with me painting white lines for a couple of days. Although the technical process was very simple the experience of working together allowed the curtains to build a particular character-specific to Solentiname, and vice-versa it allowed the family to see and understand how their way of working could be applied to a different format, to a different scale, which interacted with its surroundings and landscape in a very different way. As a final component of my visit, I conducted a 3-hour abstract painting workshop.









Above and next 11 pages:
 Primeros amaneceres en la tierra (Solentiname), production views and encounters
 Hand dyed Fabric, thread, and acrylic paint
 Dimensions variable























Felipe Mujica
167 Greenpoint Ave. Apt. 4R
Brooklyn NY, 11222
USA
cell: +1-917-3914484
email: el.musgo.mujica@gmail.com
web: www.felipemujica.info



die ecke
arte contemporáneo

Santiago | Barcelona

www.dieecke.art