

# 👤 📄📄📄📄📄 **Vicente MOLLESTAD**

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Born in 1987, based in Norway, Bolivia and Netherlands

Vicente MOLLESTAD works across various mediums but usually related to processes of language/writing and gesture/painting. After finishing his MFA at the Sandberg

Instituut in Amsterdam, Vicente

returned to La Paz, Bolivia, where he currently lives and works. Within his artistic practice lies a recurring interest in themes surrounding transnationality and decolonization related to the personal and intimate.

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**Installation view of Green Infernos (Scenes from a new cannibal film)**

Ellen de Bruijne PROJECTS, Amsterdam, Netherlands\_2017

## # Q&A

**Q.** Please tell us about your works, including your creation process.

**A.** I'm a Bolivian/Norwegian artist with a broad practice, working across various mediums but usually related to processes of language and gesture, which includes writing, painting, performing and even rapping. After finishing my MFA at the Sandberg Instituut in Amsterdam, I decided to return to La Paz, Bolivia, where I was born, and try to establish my practice there. Looking at my work I identify a recurring interest in themes surrounding transnationality and decolonization related to the personal and intimate. I usually work with on a myriad of things at the same time, allowing dialogue and exchange between them.

**Q.** 问问问问 问问 问问 问问 问问.

**A.** 问问 问问问问 问问 问问, 问问 问问 问问 问问 问问 问问, 问问 问问, 问问,

2016 年， 我 在 阿 姆 斯 特 丹 的 桑 德 堡 研 究 所 (Sandberg Instituut in Amsterdam) 展 出 了 一 组 油 画 ， 这 组 油 画 是 在 拉 帕 斯 (La Paz) 展 出 的 作 品 的 基 础 上 展 出 的 。 这 组 油 画 是 在 拉 帕 斯 展 出 的 作 品 的 基 础 上 展 出 的 。 这 组 油 画 是 在 拉 帕 斯 展 出 的 作 品 的 基 础 上 展 出 的 。 这 组 油 画 是 在 拉 帕 斯 展 出 的 作 品 的 基 础 上 展 出 的 。

	
<p><b>They Kept Pouring Gold into My Mouth</b> _oil on canvas_2016</p>	<p><b>CGDGCE-paintings_Oil on canvas_2016</b></p>

**Q.** What do you think your representative work or exhibition is? Why do you think so?

**A.** In the work Green Infernos (Scenes from a new cannibal film) I was looking into the tropes in Italian cannibal films of the 70s and 80s and their idea of uncolonizable wilderness. Through an installation of paintings and a short story, I attempt to expand on this concept as well as propose the idea of changing the perspective from a eurocentric view through making a new cannibal film from South America, cannibalizing the cannibal genre itself. Within that proposal and gesture lies an obvious nod to Oswald de Andrade's Manifesto Antropófago as well as series of other references to ideas of contemporary consumption. Maybe typically for my work in general, is the relationship between Europe and the global south departing from obscure points of reference.

**Q.** 这 组 油 画 是 在 拉 帕 斯 (拉 帕 斯) 展 出 的 ， 这 组 油 画 是 在 拉 帕 斯 展 出 的 作 品 的 基 础 上 展 出 的 ？



**A.** I think that the most important thing is to be able to see the world through the eyes of others, to be able to see the world through the eyes of the blindfolded. I think that the most important thing is to be able to see the world through the eyes of others, to be able to see the world through the eyes of the blindfolded. I think that the most important thing is to be able to see the world through the eyes of others, to be able to see the world through the eyes of the blindfolded.

	
<p style="text-align: center;"><b>Dark Politics of the Blindfolded</b> _Oil and spray paint on car sun shader_2018</p>	<p style="text-align: center;"><b>I Close My Eyes but Never to Sleep (Autopista)_Oil and spray paint on car sun shader_2018</b></p>

**Q.** About inspirations, motivations and anecdotes

**A.** My practice has developed into a flexible and effective tool for thinking upon matter, a space to propose and to respond to what I find urgent or interesting, that in itself is some kind of motivation. In addition, there is a notion of adding a voice to the larger conversation, a voice that I would like to see represented more, speaking from my position as a Bolivian, as an adoptee, as a person of color and so on.

**Q.** How, what are your main inspirations?

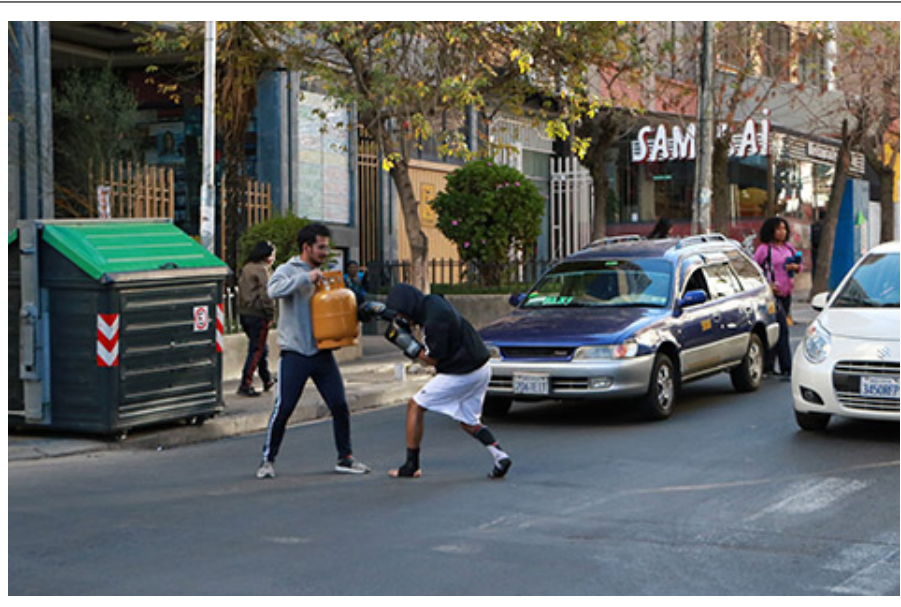
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**View of 2019 Platform Open Studio, Incheon Art Platform, 2019**

**Q.** Please tell us about your future plans and working directions.

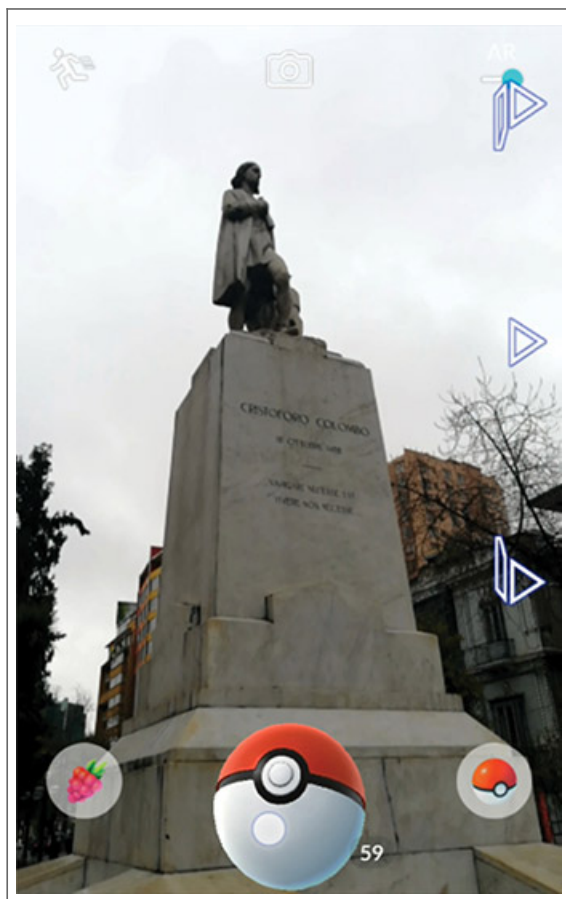
**A.** I would like to think of the body of my work as a whole, and whatever I do tomorrow is yet to come. A lot has changed over the course of the last year even so I'm excited to see where things go even if I have no idea. On a personal level, I would like to make working between Bolivia and Norway sustainable, developing good relations with both scenes, including bonds to friends and family. In Bolivia, there's a lot of potential for things to happen, and I would like to be more involved in fostering a community that can make it happen.



Speaking in a Language You Are Already Fluent In\_Documentation photo of the performance\_2018

**Q.** ۱۰۰۰۰ ۱۰۰ ۱۰۰۰ ۱۰۰۰ ۱۰۰ ۱۰۰ ۱۰۰.

**A.** ۱۰۰۰۰ ۱۰۰۰۰ ۱۰۰۰۰۰۰ ۱۰۰۰۰۰۰ ۱۰۰. ۱۰۰۰، ۱۰۰ ۱۰۰ ۱۰۰۰ ۱۰۰ ۱۰۰۰ ۱۰۰ ۱۰۰۰۰ ۱۰۰ ۱۰۰۰ ۱۰۰۰. ۱۰۰ 1۰ ۱۰۰ ۱۰۰ ۱۰۰ ۱۰۰۰۰۰، ۱۰۰ ۱۰۰۰ ۱۰۰۰ ۱۰۰۰ ۱۰۰ ۱۰۰۰۰۰ ۱۰۰۰۰ ۱۰۰ ۱۰۰۰۰۰. ۱۰۰۰۰۰۰، ۱۰۰۰۰۰۰ ۱۰۰۰۰۰ ۱۰۰۰۰۰ ۱۰۰۰۰۰۰ ۱۰۰۰۰۰ ۱۰۰ ۱۰۰۰۰۰ ۱۰۰ ۱۰۰۰ ۱۰۰، ۱۰۰۰ ۱۰۰۰۰۰ ۱۰۰۰ ۱۰۰۰ ۱۰۰۰ ۱۰۰. ۱۰۰۰۰۰۰۰ ۱۰۰ ۱۰۰ ۱۰۰۰ ۱۰ ۱۰۰ ۱۰۰۰۰۰ ۱۰۰، ۱۰۰ ۱۰۰۰ ۱۰۰ ۱۰۰ ۱۰۰۰۰۰ ۱۰۰۰۰ ۱۰۰ ۱۰۰۰۰۰ ۱۰۰.



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