

# ꠘꠘꠘ ꠘꠘꠘꠘꠘꠘ Vicente MOLLESTAD

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ꠘꠘ ꠘ ꠘ ꠘꠘꠘꠘꠘꠘꠘ ꠘꠘꠘꠘ ꠘꠘꠘꠘ **2019ꠘꠘ 10ꠘ** ꠘꠘ ꠘꠘꠘ ꠘꠘꠘꠘꠘ. ꠘꠘꠘꠘꠘꠘ ꠘꠘꠘꠘ ꠘꠘꠘ ꠘꠘꠘ ꠘꠘꠘ ꠘꠘ ꠘꠘꠘꠘ ꠘꠘ ꠘꠘ ꠘꠘꠘ ꠘꠘ ꠘ ꠘꠘ ꠘꠘꠘꠘ, ꠘꠘꠘ ꠘꠘꠘ ꠘꠘꠘ ꠘꠘ ꠘꠘꠘꠘꠘ. ꠘ ꠘꠘ ꠘ ꠘ, ꠘꠘꠘꠘꠘꠘ **3.0ꠘ** ꠘꠘ ꠘꠘꠘ ꠘꠘꠘꠘꠘ ꠘꠘꠘꠘ **10ꠘ** ꠘꠘ ꠘꠘꠘ ꠘꠘꠘꠘ ꠘꠘꠘꠘ ꠘꠘꠘꠘꠘ. ꠘꠘ ꠘꠘ ꠘꠘꠘꠘꠘꠘ.



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.** 請問 你的 作品 是 什麼 樣 的 。

**A.** 我 是一個 玻利維亞 挪威 藝術家， 工作 跨 各種 媒介， 包括 寫作， 繪畫， 表演 和 甚至 說 唱， 我 通常 在 同一 時間 工作 於 許多 事情， 允許 對話 和 交換 之間 的 。



A. 首先 關於 <Green Infernos(綠色地獄)> 這部 7, 80 萬 預算 的 (電影) 其實 是 一部 關於 食人 的 電影。 它 是 在 1970 年 的 時候 拍 的， 當時 是 在 巴西 拍 的， 因為 巴西 有 一個 叫 'Oswald de Andrade' 的 人， 他 寫 了 一 本 叫 'Manifesto Antropófago' 的 書， 這 本 書 是 在 1928 年 寫 的， 它 是 在 說 食人 的 事情。 這 部 電影 是 在 1970 年 拍 的， 它 是 在 巴西 拍 的， 它 是 在 說 食人 的 事情。 這 部 電影 是 在 1970 年 拍 的， 它 是 在 巴西 拍 的， 它 是 在 說 食人 的 事情。



Green Infernos (Scenes from a new cannibal film)\_ Publication excerpt\_2017

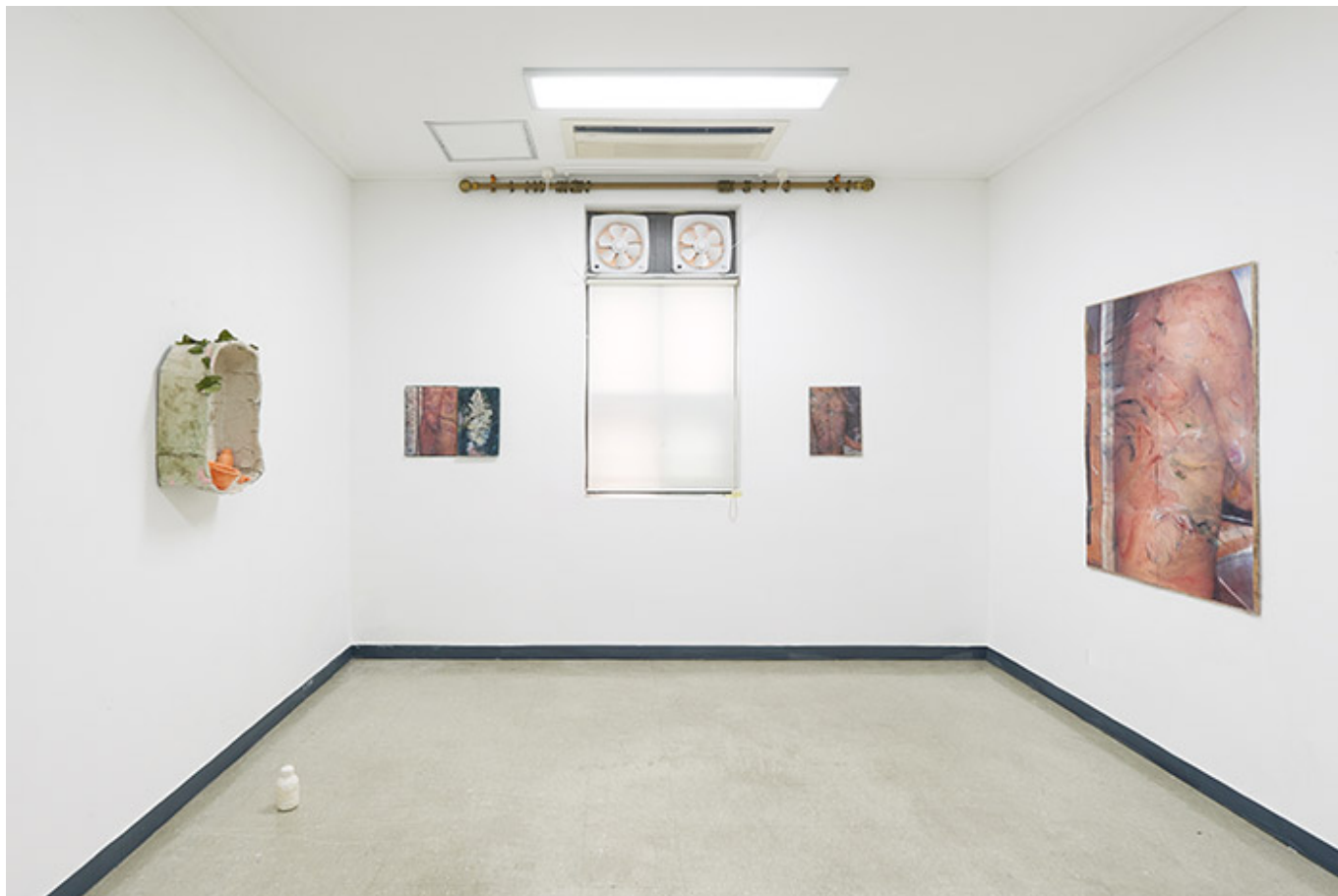
Q. About inspirations, motivations and anecdotes

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. 關於 你， 你， 你 的 作品







**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.



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