

Retornar a lo que fue, sacar del foso la fe

Francisca Sosa López

Project presented by:



Fundación
ArtesanoGroup

Curated by:

Patricia Velasco Barbieri

Retornar a lo que fue, sacar del foso la fe...

Exhibition project by Francisca Sosa López

Retornar a lo que fue, sacar del foso la fe (Returning to what was, pulling faith out of the pit) is an exhibition that values the connections between artisanal knowledge (pottery, basketry, and weaving) and their resonances in contemporary times through the work of Francisca Sosa López, a Venezuelan multidisciplinary artist residing in London. The exhibition is conceived as an exchange between the artist's practice and the ancestral work of the artisans from Margarita Island, Venezuela, in order to show correspondences, appropriations, and interpretations of these original practices. The exhibition space for this show is the mansion of Hacienda La Trinidad Cultural Park, which further emphasizes the links between the contemporary and the artisanal, highlighting the colonial architecture in this crossroads of connections and perspectives. In this sense, the exhibition and museography are designed to enhance the triad of art, craftsmanship, and architecture. The exhibition will then showcase the result of the work carried out by Francisca Sosa López during the artistic residency offered by the ArtesanoGroup Foundation on Margarita Island. The artist aimed to respect the manufacture of the insular artisanal object by resizing or redefining its original function and intervening in that object with material and pictorial gestures. The exhibition idea consists of appropriating the colonial space through four installations that emphasize the relationships between art and craftsmanship, creating new configurations and readings in this way."







Francisca Sosa López. The artist.

The work and artistic practice of Francisca Sosa López reflects and explores her connection with home, with the country, with its traditions. The experience of migration and her condition as a woman are also vertical themes that intersect with her original inquiries. Her work is built from drawing, painting, assemblage, collage, and textiles to create pieces of an installative nature that gradually acquire corporeality, often through formats that play with volume and three-dimensionality. It is a work of abstract nature with deep contemporary echoes both in its narrative and in its technical realization.



The project: residency & exhibition.

The research, work, and trajectory of Francisca Sosa López allow for the development of this project in which craftsmanship and contemporaneity converge, as her residency in Margarita Island offered the artist the opportunity to reconnect with Venezuela for an extended period of time and learn from the traditions of the artisans in the region. Building on the historical debate that took place during the Renaissance regarding the differences or boundaries between the figures of the craftsman and the artist, one of the main objectives of the residency was to - always respecting the heritage and knowledge passed down by the island's artisans - expand or find a new meaning from a contemporary perspective the use and possibilities of traditional materials and objects. To this end, the artist investigated the daily habits of the artisans, the history and function of each artisanal manifestation, as well as the intentionality and inherent function of each of the objects she was interested in. In this process, she conceived and built a set of four installative works using various objects originating from island craftsmanship. For each of the installations designed for this exhibition, the artist subverts or disrupts the utilitarian function of the original object, creating new configurations in which a dialogue or tension is established between the traditional and the contemporary. Additionally, Francisca Sosa López leaves her mark by intervening materially and/or pictorially in the final construction of some of the objects used, paying tribute to the act of weaving. The exhibition is aimed at the appropriation and occupation of the exhibition space through the installation of ambitious three-dimensional pieces made from clay, baskets, hammocks, and materials associated with these ancestral knowledge: earth, stones, fibers, etc. This proposal not only celebrates and reinterprets the traditions of the area but also projects and revalues some of the practices associated with the feminine gender. The works are constructed from objects produced by the artisans of the region in order to give visibility to their work, but also to highlight the connections between notions such as craftsmanship and contemporaneity. In this context, the exhibition includes a set of pieces from the local artisans, a visual record by photographer Silvana Trevale portraying the artisans who produced the pieces and accompanied the artist in her work process, as well as some videos documenting both the residency and the work process of Francisca Sosa López. Below are the sketches of the four installations that will be presented in the exhibition halls.



*This project aims to explain the meaning or concept of the exhibition through the works that compose it and their staging in the exhibition space. Like any project, it is subject to being transformed during its development. However, its essence will not vary.





Clay and varied plants

Árboles internos (internal trees) is an organic work that is constructed and built in space. It is a set of totems of a sculptural nature built from clay vessels or pots that contain incisions, scratches, lines or traces made by the artist. Each of these vertical pillars is made up of the reiteration of the same object that, in its repetition mechanism, results in a new configuration of Brancusian inspiration. The work is made up of nine pillars or columns of pots of various heights that are crowned with natural plants.





Palm ropes, clay chains, clay hoops, bejuco maras, black and white tin, guaraguao, cuchape, copey, cuchivanos and palos de madrina

El pan de leche espera por ti (Milk bread waits for you) is the title of this piece in which clay and baskets come together. The *maras* or trays to present the bread found in the island's bakeries and made by local weavers with various types of fiber are the protagonists or central object of the work. The artist creates a type of curtain, tapestry or hanging blind from the appropriation of those black and white tin liana trays made of, guaraguao, cuchape, copey grooves, cuchivanos, palos de madrina, etc. which, joined with traditional clay handles or settings made by Sosa López, result in a work that occupies or takes over the space and that can be walked around and surrounded by the viewer. Once again, repetition is the mechanism to create a composition with contemporary echoes in which the configuration of the piece is not intervened, but its original function is transmuted.









Mapireswoven in palm carrying black and white soapstone, palm, rattan, clay varnish, dry clay and wick.
Embroidered with threads, wicks and rhinestones.

Los mapires crudos (Raw mapires) group a series of baskets to transport food and materials that installed fall in the form of a waterfall located either on the wall or in the center of the exhibition space. The baskets are filled with some of the materials with which the artisans of the area work to make utilitarian objects for domestic use: various types of earth or clay, logs of firewood for burning, rattan, wicks and mapire palm. In this work the traditions of basket weaving, weaving and warping come together together with the original material of pottery: earth. The baskets will feature gestural interventions based on contemporary weaving and embroidery, highlighting the tradition of weaving as a primary activity of many of the women in the area.







Hamaca de pabito con bordados múltiples y pedrería. Ladrillos de arcilla con engobe , barniz y esmalte.

En *Bamboleo de detalles ambigüos* (Swaying of ambiguous details) the artist highlights the relationships between cultured art and craftsmanship based on framing as a formal resource of visual language. The operation consists of dignifying the artisanal by elevating these practices to the idea of painting, but subverting the two-dimensionality of the pictorial space through the incorporation of a utilitarian object of a three-dimensional nature such as the Margarita hammock. The museographic arrangement of this object in space reverses its function, even though it maintains echoes with its original nature. The act of weaving and creating manually as a feminine activity in the area is once again valued through the interventions and additions that the artist makes to the original fabric, again using the resource of repetition in the search for correspondences and dialogues.









Francisca Sosa López (Caracas, 1991) lives and works in London. She completed her master's degree in Fine Arts at the prestigious The Slade School of Fine Arts in London in 2020. She has collaborated with various artists on the British scene and in recent years has exhibited his work in galleries and institutions, such as the British Museum, Peer Gallery, Pippi Houldsworth Gallery, Grove Collective, Grupo Amalgama, Kristin Hjellegjerde Gallery, Cedric Bardawil, among others.

Her work is represented in the permanent collection of University College London and she has participated in specific projects with the British Museum. The artist has been shortlisted for major awards including the Provost Purchase Prize for UCL East, the Adrian Carruthers Award and the Saatchi Art Rising Stars. In recent years she has led seminars at Camberwell College of Arts, University of the Arts, London and has collaborated in important discussions, such as Kovet Art. Her works are present in private collections in Venezuela, Spain, South Korea, Italy, Monaco, Lebanon, United Kingdom, United States, France, Mexico and China.



Photographic credits
Silvana Trevale
Robert Mason

The title is part of a poem written by Juan Ortiz,
“Lo que fue, lo que fui”

