

IMPRINTED MEMORIES



BUENOS AIRES, 2016

WHAT IS IT?

Imprinted Memories is a ceramics collection of everyday objects that is inspired in indigenous usages and productive techniques. It is first and foremost a tribute to indigenous cultures and its prevalence in a world where globalisation tends to erase local identities and cultures.

The collection is composed of 5 pieces: 1 water carafe, 1 cup, 1 mortar and 2 dishes. These objects are inspired in typical primary utensils used by several indigenous communities of South America.

Imprinted Memories, is a reappropriation of an ancient indigenous technique: Imprinted ceramic and evokes several levels of memory.

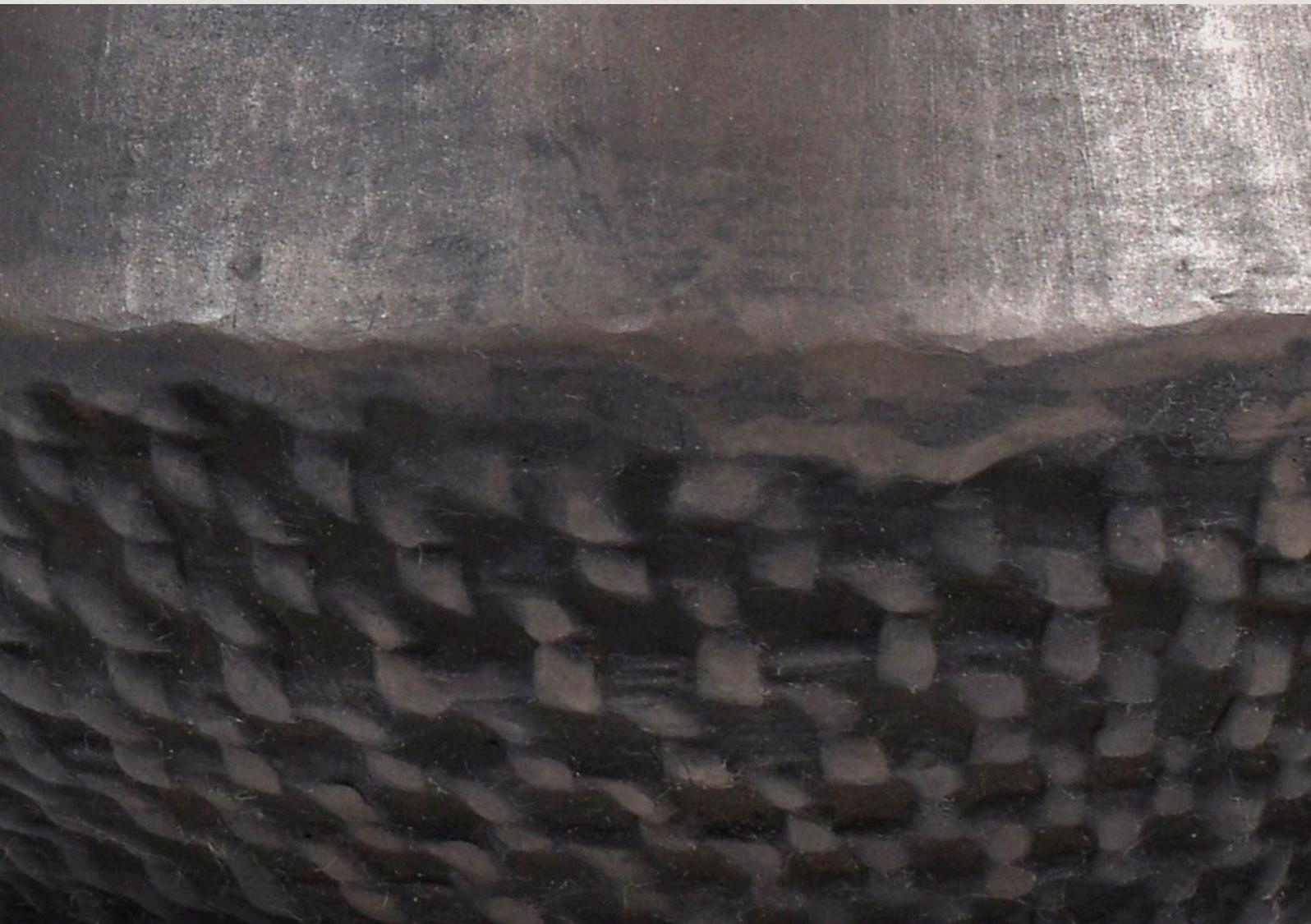
On one hand, the memory of the indigenous community from whom the production techniques are inspired from: Comunidad Comechingona del Pueblito de la Toma. This community was for a long time believed to be extinct. However its

remaining members are fighting to keep the community alive by recovering and transmitting their native knowledge to new generations.

On the other hand it evokes the memory of the weaver who knitted the moulds as each piece will bear the trace of his work and know how. This trace is what makes singular this project. The trace is charged with meaning, because it carries along the native knowledge and history of the community.

Finally, the project evokes the memory of a period time when I worked with this indigenous community during my stay in Córdoba, Argentina. This project allows me to resignify this experience through a creative process that seeks to pay tribute to their history and knowledge and thus keep it alive.

These objects are presented as traces of collective memory which gives them their own singular meaning, not only because of the memories themselves but also because the objects bear the traces of these productive processes.



PRODUCTIVE PROCESS

The productive process is inspired in an ancient indigenous technique called imprinted ceramic. This old technique, characteristic from the Comechingones ethnic community from Córdoba Argentina, consists in using woven basketry made of caranday palm as mould to make ceramics. The pieces with their moulds were placed in an oven buried in the ground ovens in direct contact with fire. Being in contact with fire, the basket mould would turn to ashes leaving the trace of the knitting on the surface of the piece.

To produce *Imprinted Memories* I developed models that were imprinted with baskets (also made with a Comechingona Knitting technique) to obtain the knitted textures. These baskets were made by Don Julio Quinteros, an 84 year old craftsman that is the greatest knitter of the region.

Having the models with textures I will get the corresponding plaster moulds to produce ceramic pieces with a more standardized technique but still keeping the trace of the ancient process. This will transform the original process into one that allows us to produce a greater number of pieces and prevents us to burn the basket moulds.

Finally, the finish of the pieces will be done with an also indigenous technique called Tiznado which consists in embedding the pieces in organic material (manure or sawdust) and burning it to give a dark colour to them.



See the productive process here:
https://www.youtube.com/watch?v=br6YtMcw_Us



Don Julio Quinteros preparing the Caranday Palm to weave his baskets.
Dean Funes, Argentina

HEPHESTO



L'AVESNOIS, 2018

WHAT IS IT?

Hefesto (Hephaestus), the Greek god of fire, of the forge, inspires this experimental series in glass blowing. This work is the result of an evolution of the [Intuitions](#) project that highlights an ancient indigenous technique: imprinted ceramics.

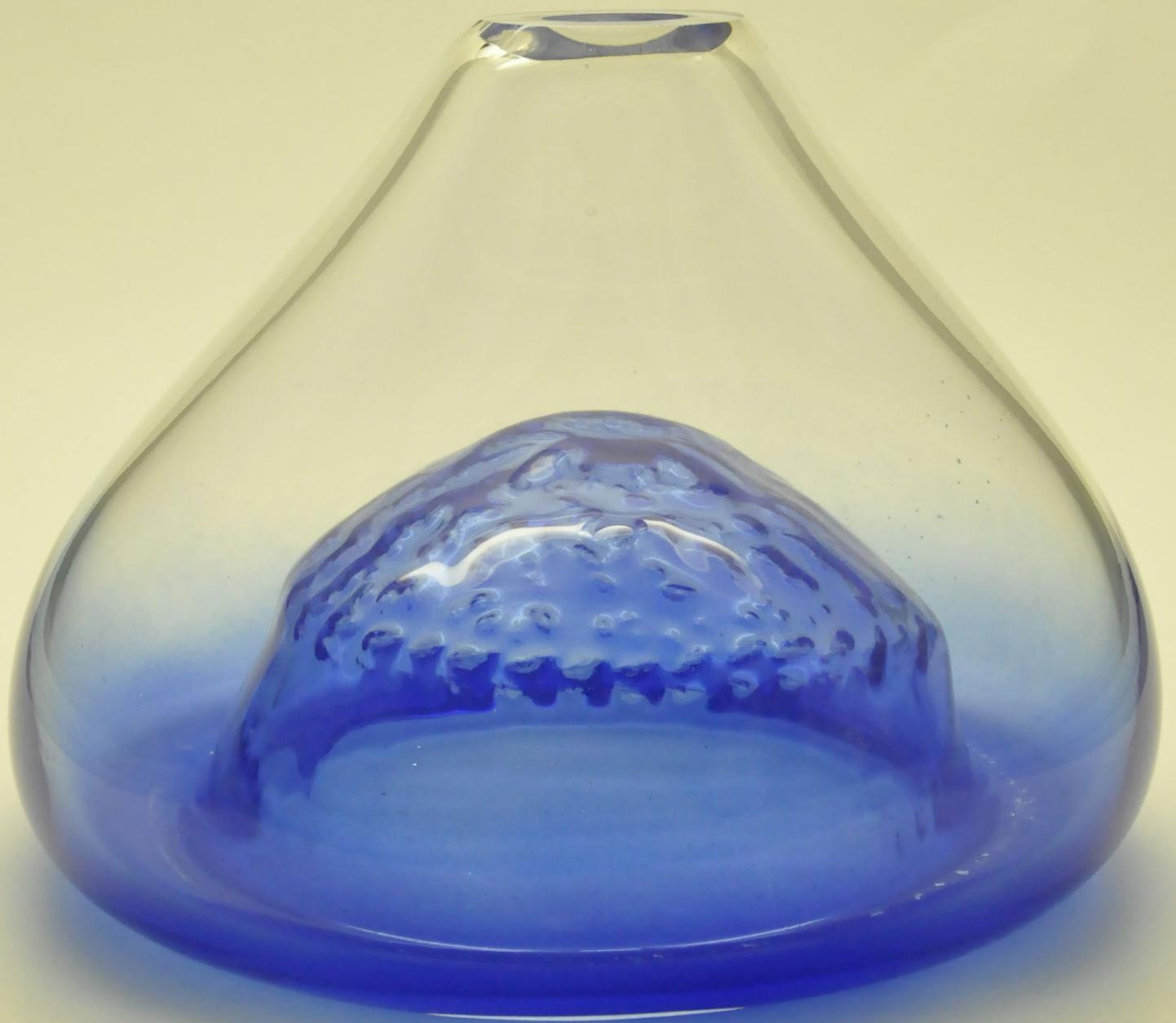
The glass welding, which is forged thanks to the heat power of the fire, and whose fluid materiality hypnotizes, is presented as a way to invoke Hephaestus.

Hefesto is a research on blown glass molding, focusing on the imprinted traces. The transparent materiality of the glass, which adheres to what it comes into contact with, operates as a form of archeology of the artisan techniques that were used to manufacture its molds.

It is an experimental process that seeks technical solutions to a hybridization of knowledge and artisanal languages.



The imprint as a form of archeology.



PRODUCTIVE PROCESS

Starting from the principle of the realization of a flexible mold for the production of textured pieces. How to develop a mold at low cost while developing a texture language?

I made flexible molds in mesh and aramid fiber fabric (resistant to high temperatures) that allowed the hybridization of vernacular knowledge, glass blowing, technical materials and potentially industrial processes.

Aramid fiber or kevlar is known for its technical strength and its application in bulletproof vests. In this case, it is chosen because of its high heat resistance.

Having many technical difficulties to make textured and low-cost glass blow molds, I chose to use this material to create my textured molds. Knitting is a textile technique that imitates basketry, maintaining a continuity of plastic language of that craft.





