



Olivia Funes Lastra  
Portfolio

# Olivia Funes Lastra

Born in Wellington, New Zealand  
From Buenos Aires, Argentina

olifuneslastra@gmail.com

Lives and works in Paris, France

## Education

- 2018-2020 Diplôme Nationale Supérieure d'Expression Plastique avec Mention (DNSEP with honours)  
École Nationale Supérieure d'Arts de Paris-Cergy, France
- 2019 Otis College MFA Fine Arts Exchange Student, Los Angeles, USA
- 2015-2018 Diplôme Nationale d'Art Plastique (DNA)  
École Nationale Supérieure d'Arts de Paris-Cergy, France

## Residencies

- 2020 Cel Del Nord, international virtual residency
- 2019 ESMoA (El Segundo Museum of Art), Los Angeles, EEUU
- 2016 Château de la Roche-Guyon, France

## Group Shows (selection)

- 2020 *Noûs*, La Paseiga, Nice, France  
*Banquete*, 7lopedevega artist-run-space, Palma de Mallorca, Spain  
*Multidão, leva-me a casa*, Coletivo Tarimba, Portugal
- 2019 *Le Voyage de Gagarine*, Ivry-sur-Seine, France  
*It's Going On*, Bellevue artist-run-space, Douarnenez, France  
*Accroche #2*, Maison Fraternelle, Paris, France  
*Otis MFA Fine Arts Open Studios*, Los Angeles, USA  
*Le ça musée*, Chapelle Sainte-Elisabeth, Villefranche-sur-Mer, France
- 2018 *Habiter la Feuille*, Accrochage d'appartement, Paris, France  
*LMDPassage dans la Barrière*, Aguelimuseet, Sweden
- 2017 *LMDPassage dans la Barrière*, Galerie Ygrec, Paris, France  
*Hyphen-s*, 12 Star Gallery Europe House, Londres, UK
- 2016 *Un cerf et un volant ne font pas un cerf volant*, Les Grands Voisins, Paris, France  
*Mille Feuilletts #VI*, Galerie Ygrec, Paris, France  
*Une porte et une avion ne font pas un porte-avion*, Château de la Roche-Guyon, France  
*La vie antérieure*, ENSAPC, France

## Solo

- 2019 *"On Building a House"*, Artist-in-Residence Open Studio, ESMoA, Los Angeles, USA

## Articles/Press

- 2020 *Le Voyage de Gagarine*, Double Face
- 2019 [\*The Fragility of Time in Space\*](#), Milagros Orúe

## Workshops/ Collaborative Projects

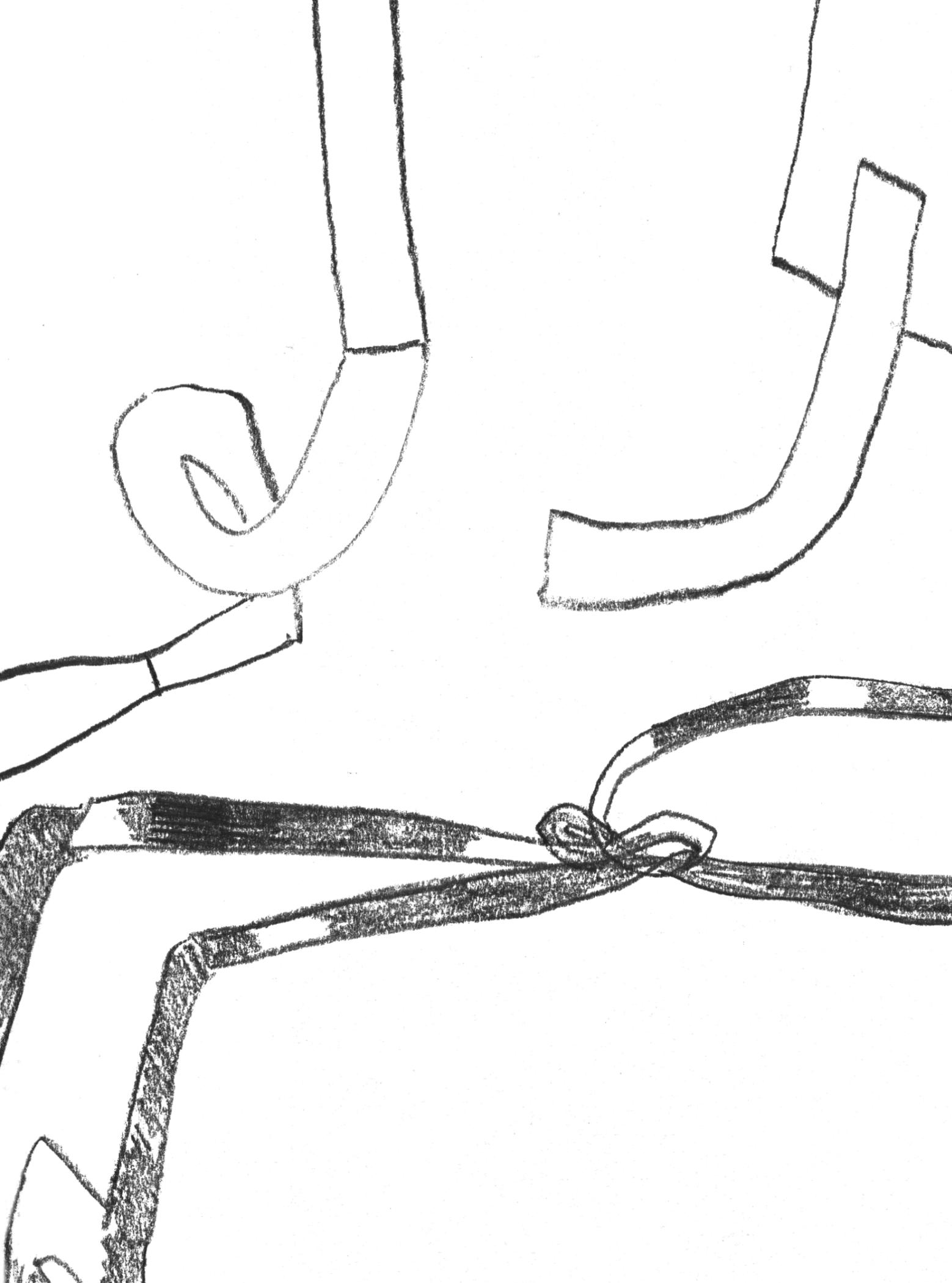
- 2020 *Mi Ventana*  
Virtual museum of windows worldwide curated with Milagros Vidal  
<https://www.instagram.com/miventana.jpg/>
- 2019 *Cabanes*  
Art & education workshop led with the Double Face association, Résidence Villiot, Paris, Fr  
*Just Draw : Draw your journey to the museum...*  
Drawing workshop led with the ESMoA museum team, ESMoA, Los Angeles, USA
- 2018 *Points en Suspension*  
Art & education workshop led collectively with isolated foreign minors and students of the ENSAPC,  
Palais de Tokyo, Paris, Fr
- 2017 *Parcours Partagés*  
Mediation tool and workshop with Iris Fabre, Eva van der Host and Manon Laurent  
Cosmopolis #1, Centre Georges Pompidou, Paris, Fr

## Scholarship(s)

- 2019 Visiting Student : ENSAPC / Otis College / ESMoA (El Segundo Museum of Art), USA

## Experience(s)

Artist assistant : Ulla von Brandenburg, Liv Schulman, Martin Reyna, Pauline Curnier Jardin, Catherine Biocca



There are various threads that have woven the basis of my work up until now, which principally at the intersection of painting, architecture, language and textile. With painting I elaborate a personal alphabet of forms : a pictorial language of colour and motifs. Through the use of colour a polyphony of voices emerges in my installations, in the same way that through the use of different languages a same narration unfolds in my writing.

Textile is a common thread in my work because of its transportable qualities and familiarity. The gesture of connecting and of bringing together different fabrics, colours and lines is at the basis of my forms: like letters that together form a phrase. I sew fragments of fabric that I collect and that I find in my travels, so as to transform them into an ensemble of nomadic colours. Textile becomes the support of a mobile painting that I use to build installations, taking possession of the architecture of the place to soften it and to create a new place, in which a spectator can inhabit and transit like a landscape.

In this process of linking and weaving there is a desire to create a painting that can move from place to place and that can adapt to different contexts, like a recurring dialogue between my inside and the outside. The colours and motifs inscribed on the fabrics come from the landscapes and architectures that I pass through and inhabit : I weave them together to create a net of memories that expands with every new place traveled through. With this transportable painting that I bring along with me, like in a suitcase, I attempt to infuse it with stories in different languages. Stemming from the phenomenon of that 'in-between' feeling.

*Connected structures, material, yet soft and fragile, lead us towards a path of meaning. Seams and knots make up a great network of memories that are reflected by architectural constructions that represent institutions that form concepts, ideas and lines of thought. These architectural forms, which with the passage of time and through cultural exchanges become mental forms, are made with textiles. That being partially painted and manipulated, create abstract distant landscapes of memory.*

-*The Fragility of Time in Place (On the work of Olivia Funes Lastra)*, Milagros Orúe  
Text written on the occasion of *On Building a House*  
ESMoA, Los Angeles  
2019



*< Place of Dreams, or its Memories > / Installation view  
Painted textiles of various dimentions, wall painting*

*2020*

*Photo credits Wonwoo Kim*

# *Place of Dreams, or its Memories*

Installation  
École Nationale Supérieure d'Arts de Paris-Cergy  
2020

Painted textiles of various dimensions, wall painting



A collection of fabrics recuperated at different geographic points and painted with colours and motifs inspired by various architectures and landscapes traversed. I sew fabrics together to create a painting that unravels in the space without a pre-defined form. Establishing a dialogue with the architecture of the space in which the painting is inscribed : The painting on the fabric continues on the walls and takes up the scale of the walls that enclose the space of the room. With these fragments of fabrics I rebuild a new place that a spectator inhabits with her/his own wanderings.

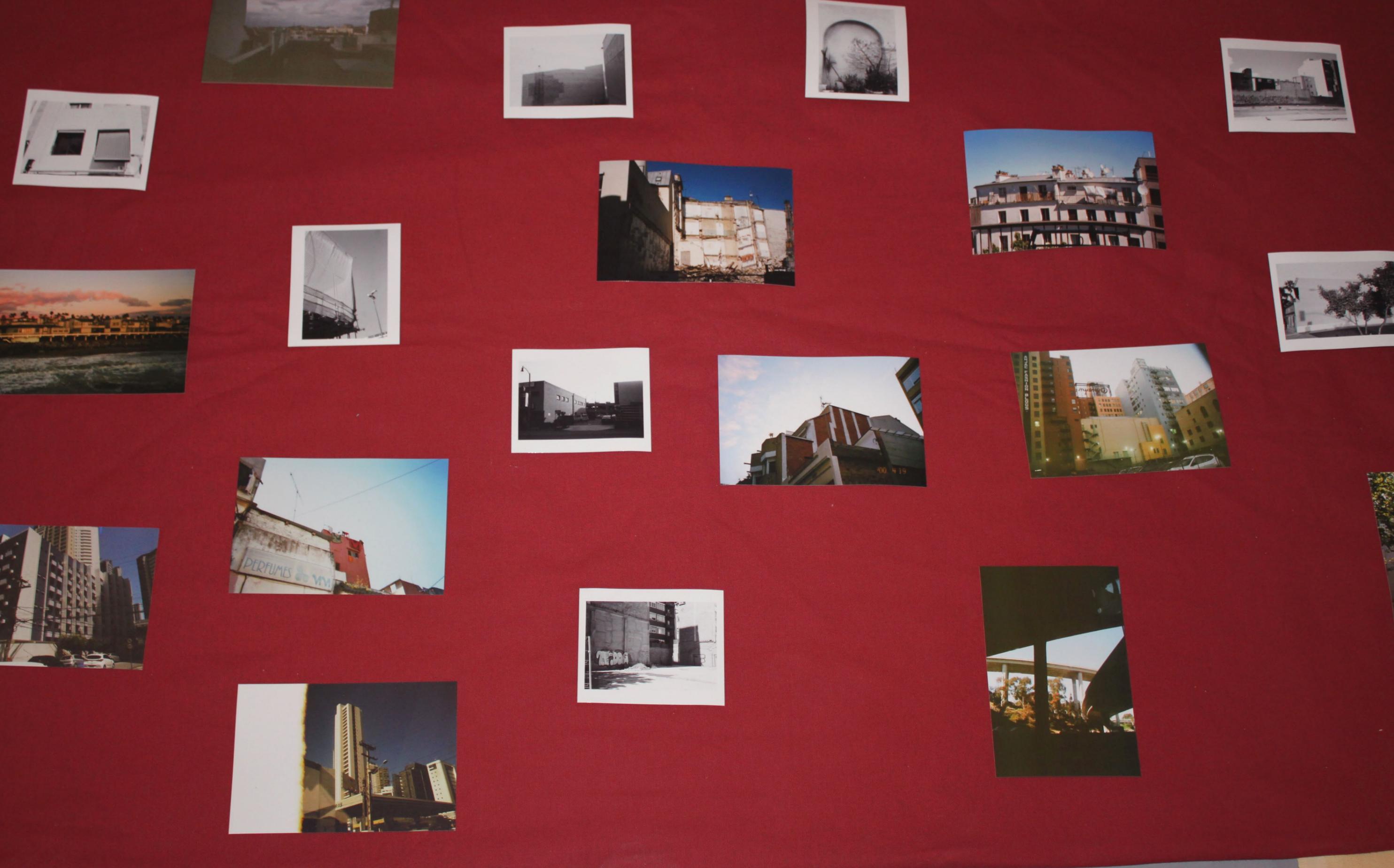
*Photo credits Wonwoo Kim*



*< Place of Dreams, or its Memories > / Installation view  
Painted textiles of various dimentions, wall painting*

*2020*

*Photo credits Wonwoo Kim*





< Je suis un souvenir > / Detail of the Intervention  
Cité Gagarine, Ivry-sur-Seine, France

2019

Photo credits Wonwoo Kim

# *Je suis un Souvenir*

Intervention  
Cité Gagarine, Ivry-sur-Seine, Francia  
*Le Voyage de Gagarine* ephemeral gallery within the Cité Gagarine  
2019

Collected materials, fabrics, clothing, wool, cables, wall paint



A tangled path of colour and textiles through-out the bedroom, living room and kitchen of an abandoned appartement of the Cité Gagarine (which is progressively being demolished). I covered the walls, floor and ceiling of the entire appartement with blurry patterns of colour over the textured wall paper and barren walls. Within each room, I sew and tie together the everyday materials that I find on the spot left behind by its old inhabitants: yarn, electric wires, fabric and clothing. I assemble these materials to create open-ended forms that inhabit the abandoned place. The assembled textiles are placed at different parts of the appartement to create a fragmented narration which a visitor can link together by going through each space. The painting on the walls spread out in each room in different hues. The visitor enters an appartement in which one ambiance succeeds another like memories that tangle themselves together into a blurry ensemble.

*Photo credits Wonwoo Kim*

Exhibition organised by the Double Face association as a tribute to the life and memory of the inhabitants of the Cité Gagarine currently in demolition.



*< Je suis un souvenir > / Installation view of one of the rooms  
Cité Gagarine, Ivry-sur-Seine, France*

*2019*

*Photo credits Patrick Dubois / Double Face*



*< You can come in, leave your shoes by the door > / Detail of the installation  
École Nationale Supérieure d'Arts de Paris-Cergy, France*

*2020*

*Photo credits Wonwoo Kim*

# *You can come in, leave your shoes by the door*



Installation  
École Nationale Supérieure d'Arts de Paris-Cergy, France  
2020

Textile, canvas, wall paint, acrylic paint, rope

The spectator is invited to navigate the space like a landscape. The patterns painted on the different fabrics are inspired from maps and architectural elements of different cities. On one of the walls of the room, various pieces of coloured fabrics are hung. The corners and edges of the room are covered in bright colours. Both gestures are an attempt to soften the architecture of the room and create a landing place for the assemblages of painted textiles. A spectator entering the space travels in-between pliable paintings and the colour that is inscribed in the architecture of the room. Once the fabrics are taken away, the painting is left as a trace of this transient, soft landscape.

*Installation view*  
*Photo credits Wonwoo Kim*



< You can come in, leave your shoes by the door > / Details of the installation  
École Nationale Supérieure d'Arts de Paris-Cergy  
2020

Photo credits Wonwoo Kim





# CHORUS

Performance  
École Nationale Supérieure d'Arts de Paris-Cergy  
2020

Extract performance : <https://vimeo.com/492454819>  
Password : chorus



A staging of the texts CHORUS, assembling extracts of different testimonies in various languages into a single, continuous monologue. During the reading of the text I draw on the painted walls, connecting the motifs together and leaving a trace of my own gestures in the space. Through the text and my own movements, I add a new layer of meaning and interpretation to the abstract signs as well as the meaning of the text.

*Image of the performance  
Photo credits Mathilde Roman*



# El Origen de la Isla (The Island's Origins)

Performance, In-situ Painting  
7lopedevega artist-run-space, Palma de Mallorca, Spain  
2020

Extract performance : <https://vimeo.com/482007194>  
Password : isla



A fiction inspired on the folk stories of Palma de Mallorca, the *Rondaies Mallorquines*, a collection of oral stories told by different characters of the island.

The fiction retraces the island's origins narrated by different characters which are, some of them, elements of the landscape : a man, the daughter, the sea, the tide and the island herself. Each voice recites a part of the story in a different language. The performance is a reading of the text and unfolds in the exhibition space, activating the works and using them as props for the reading.

# *On Building a House*

Installation & Performance  
ESMoA, Los Angeles  
Artist-in-Residence Open Studio  
2019

Textile, canvas, paint, fishing line, wooden sticks and found paper



The installation is made principally with textiles recuperated in Los Angeles onto which I have inscribed colours and patterns inspired from the surrounding landscape. The pieces of fabric are stitched together to create a soft structure that can be penetrated by visitors when hung in the room. The textile installation is activated by a text. During the reading, parts of the structure are moved around and change position in the space. Other elements become props for the performance. The text is inspired from a letter by Etel Adnan (lebanese-american poet and painter) from the book *Of Cities & Women*, where she speaks of building a house in spaces of transition.

The textile installation was set up within my living and working space during a three-month residency at ESMoA.



*" In the meantime I feel that I haven't settled anywhere really, that I'm rather living in the world all over, in newspapers, in railway stations, cafés, airports... the sculptures that I'm making are houses I build for myself.*

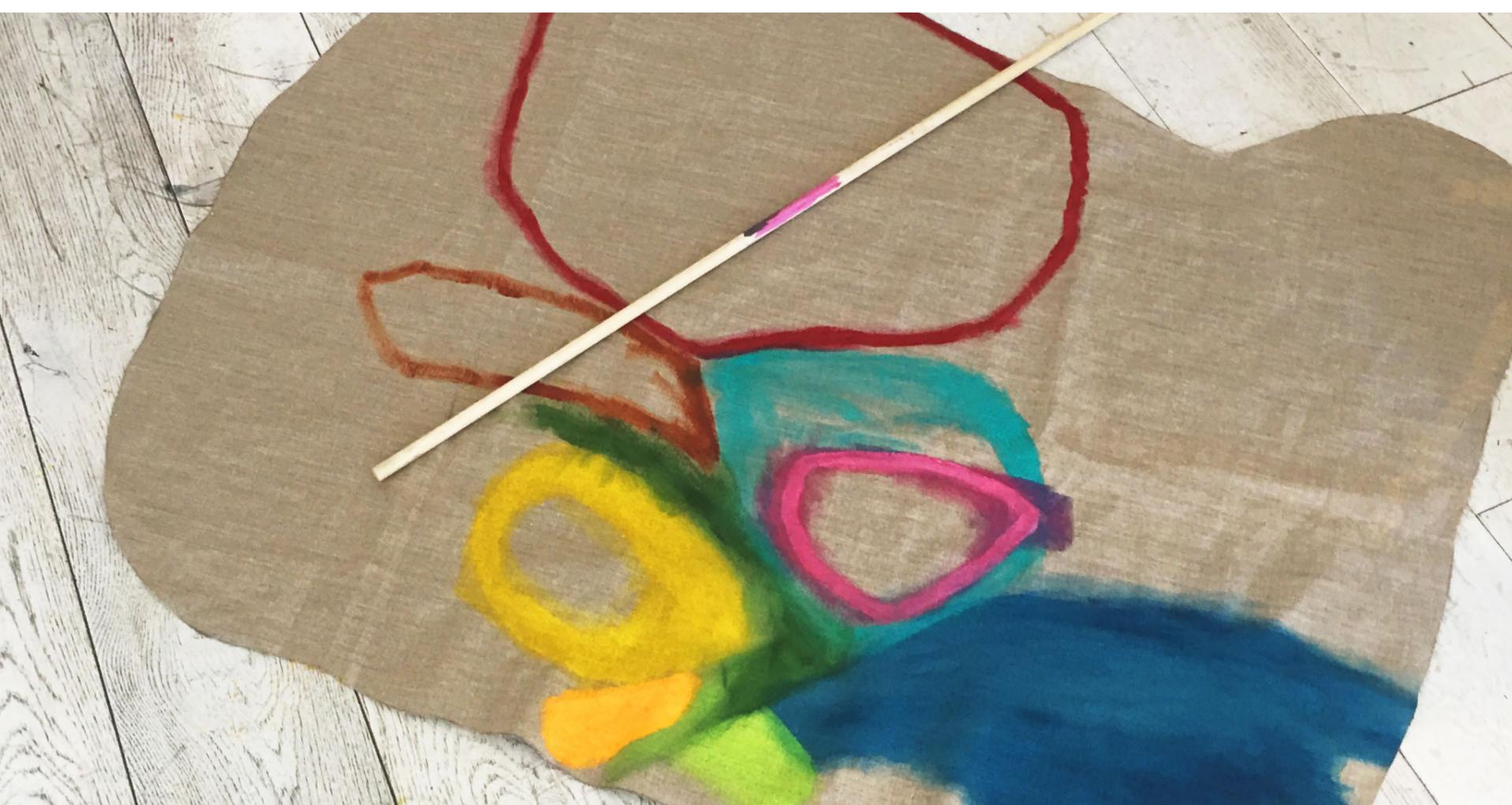
*On building a house :*

*A tall, and thin, and linear structure.*

*This house is hollow in the inside, but only so that the exterior is able to penetrate it. There is an interior space that integrates itself with the landscape behind it, around it, in front of it : this landscape is really just a combination of elements put together.*

*This landscape is a concept we can look at a glance and understand: California, Los Angeles. DIY, Corita Kent, Mike Kelley, a sun, a hot dream, a palm tree...*

*It's a place I'm building as a home, for a while, knowing I will leave. This house is open, lets the air and light in, and has a tall, thin, linear structure."*

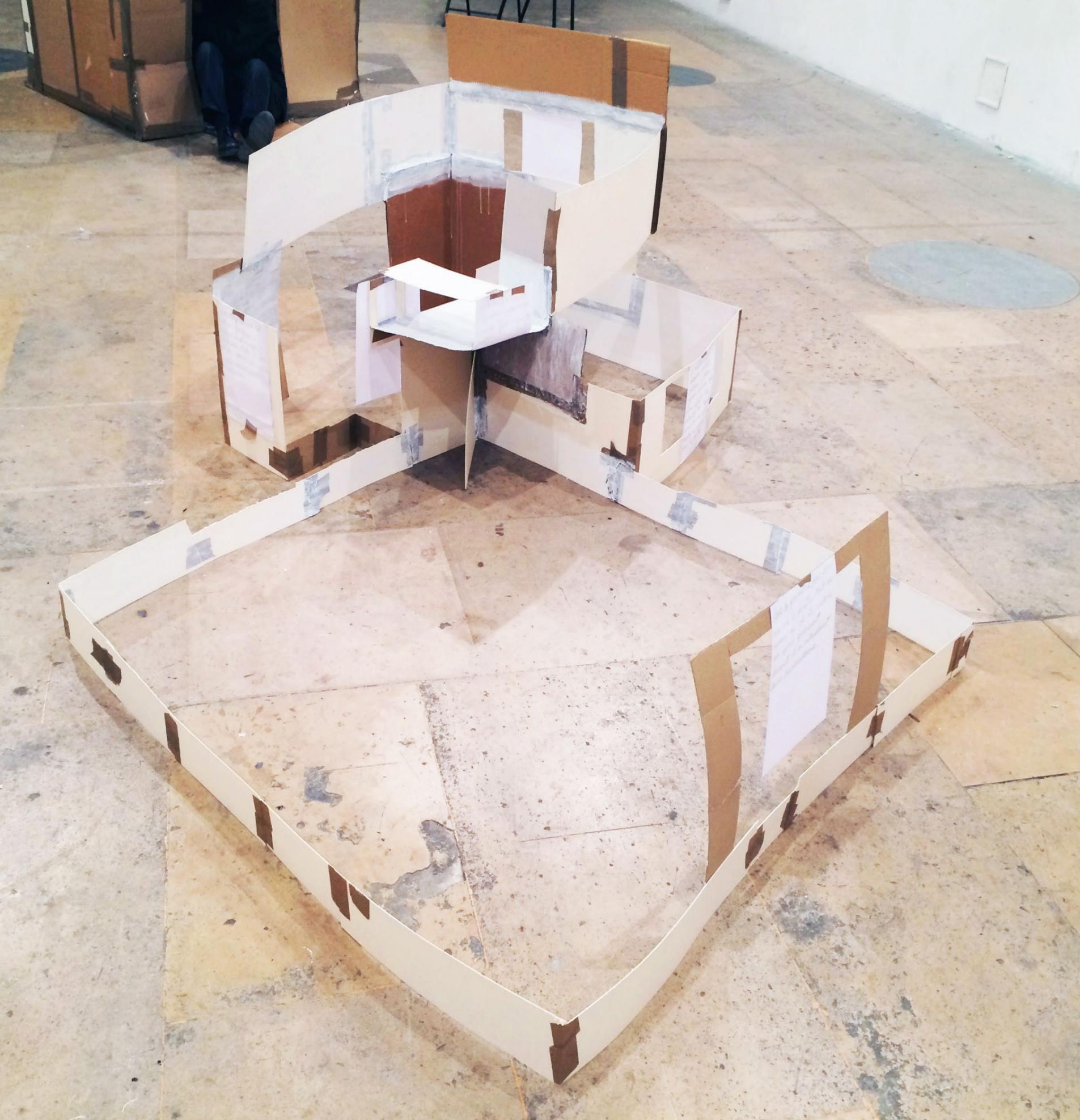


La lumière des grattes cils  
rentrent dans notre chambre  
Avec mes binoculaires je peux  
espionner les familles  
qui habitent en face.

# Reconstructed Home(s)

Sculpture  
École Nationale Supérieure des Beaux-Arts de Paris - Galleries  
2017

Cardboard, scotch, acrylic paint  
80cm x 160 cm x 180 cm



*“ The light of skyscrapers enter our room. With my binoculars, I can spy the families that live opposite ”*

The rooms that I have lived in through out my life are rebuilt into an architectural model using found cardboard and packing tape. The room structures are piled up arbitrarily and connected to create a single sculpture. On each room window, an image, a memory or an anecdote is hand-written. These texts describe daily and intimate activities like undressing, reading, as well as the impression caused by the outside world that comes through this gap: Neighbours, street noises and the light from other windows. A collage of the texts have later been projected on a façade building at Les Grands Voisins, a social and urban project space in Paris.



*Projection of the Reconstructed Home(s) texts by Justine Emard  
Workshop at Les Grands Voisins, Paris  
2017  
Photo credits Justine Emard*

