



**MARIO PFEIFER
TEXTILE WORKS 2014**

TEXTILE WORKS

"Textile Works" is a project by Mario Pfeifer conducted in the Tarapacá region in the north of Chile. Through on-site investigations in the town of Camiña, Mario Pfeifer takes the Aymara textile production as a point of departure for a conversation about the aesthetic, social, economical, and religious issues present in the indigenous life of the Aymara*.

In the Aymaran oral tradition, traditional textile production remains one of the few visual artifacts that the community produces nowadays. Made of both naturally and chemically dyed llama wool, the designs crafted by Aymara women are more visually inspired than informative. Mario Pfeifer, in conversation with curator, writer, and researcher Rodolfo Andaur, collected statistical materials from different public archives and institutions that document Camiña's productivity, ethnic variety, and transmigration, as well as the physical destruction caused by mudslides. This information was visualized into digitally created rasters similar to the weaving structures used by the Aymara textile producers.

The information designs are interpreted, adapted, and altered into commissioned weaving by several Aymara textile producers, allowing them to create objects that tell the story of their present situation through a traditional technique in a contemporary remote region.

Through a conversational process these information designs are interpreted, adapted, and altered into commissioned weaving by several Aymara textile producers, allowing them to create objects that tell the story of their present situation through a traditional technique in a contemporary remote region. The presentation of textiles, design drafts, correspondences in image, text, and sound, conversations in Aymara conducted by Rodolfo Andaur, and an 4K video projection are the building blocks of the exhibition at Galeria Macchina.

*Aymara refers to the group of individuals who speak Aymara and also to individuals and groups who claim to identify themselves as Aymara. There is no unique subgroup of ethnic Aymara, and Aymara cannot be considered exclusive to any such ethnic grouping. This is because different subgroups such as Qullas, Lupaqas, Qanchis, Carangas, Lucanas, Chocorvos, Chichas, etc. all spoke Aymara from pre-Inca times. Geographically these groups were settled in different parts of the present highlands of Peru and Bolivia with a few in the Arica y Parinacota and Tarapacá regions in Chile.

Aymara (Aymar aru) is an Aymaran language, and is one of only a handful of Native American languages with over three million speakers. The Aymara language is an agglutinating and to a certain extent polysynthetic language, and has a subject-object-verb word order. - Rodolfo Andaur



Mario Pfeifer

Textile Works, 2014

Untitled [population by age], 2014
LLama wool
106 x 67 cm



Mario Pfeifer

Textile Works, 2014

Untitled [indigenous population],
2014
LLama wool
130 x 79 cm



Mario Pfeifer

Textile Works, 2014

Untitled [population by gender] by
Clotilde Challapa, 2014

LLama wool
178 x 52 cm



Mario Pfeifer

Textile Works, 2014

Untitled [population by age] by
Clotilde Challapa, 2014

LLama wool
106 x 67 cm



Mario Pfeifer

Untitled [Camiña], 2014
4K video, color, silent, 40 min
(Video Stills)



Mario Pfeifer

Textile Works, 2014

Untitled [income distribution] by
Clotilde Challapa, 2014
LLama wool
115 x 77 cm



Mario Pfeifer

Textile Works, 2014

Untitled [agricultural land use] by
Cecilia Challapa, 2014

LLama wool
89 x 69 cm



Mario Pfeifer

Textile Works, 2014

Untitled [damaged houses caused
by mudslide] by María Chamaca,
2014

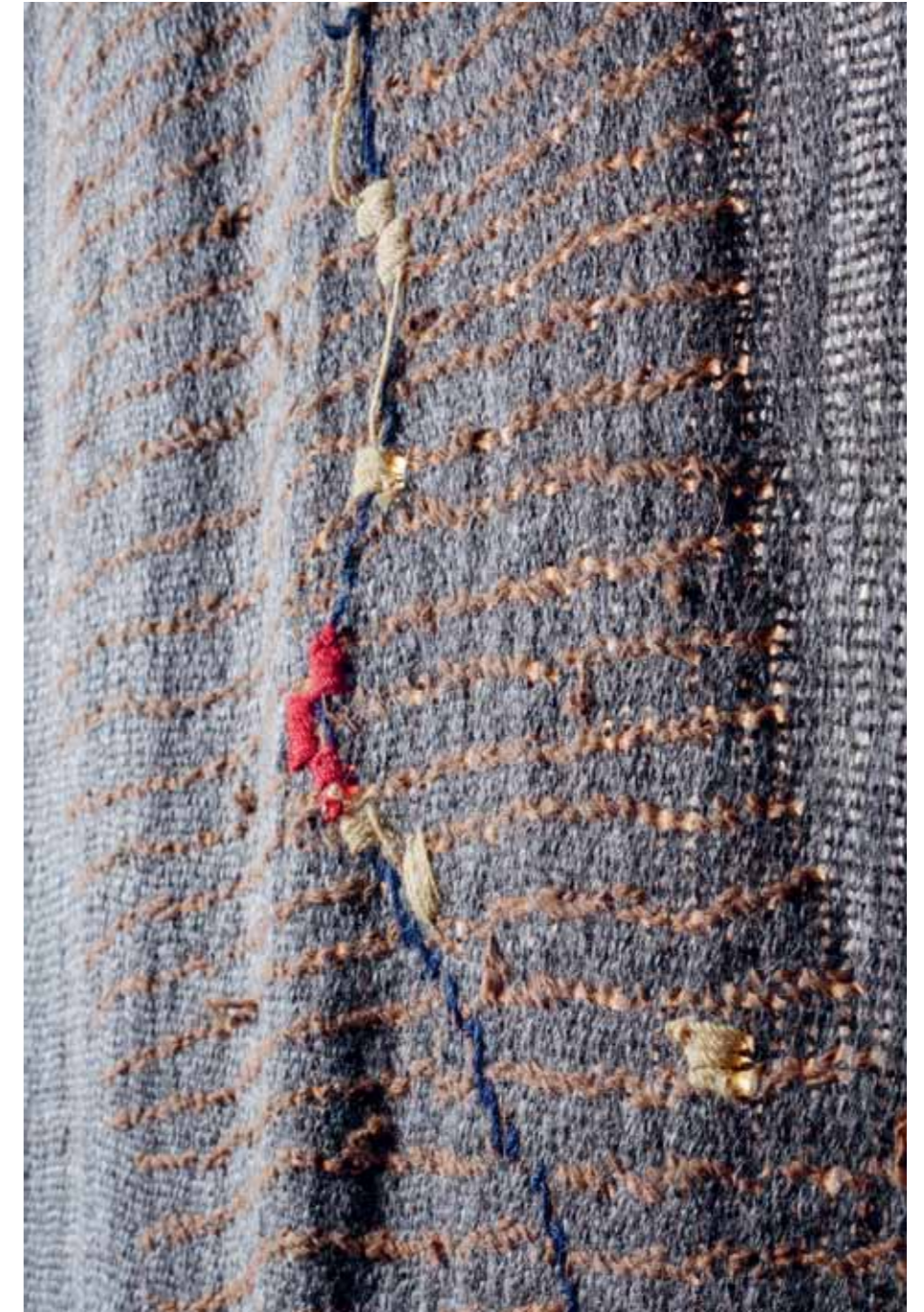
LLama wool
141 x 62 cm





Mario Pfeifer

Untitled [Camiña], 2014
4K video, color, silent, 40 min
(Video Stills)



Mario Pfeifer

Textile Works, 2014

Untitled [damaged houses caused
by mudslide] by María Chamaca,
2014
LLama wool
141 x 62 cm
(Detail)

Pfeifers work explores representational structures and conventions in the medium of film, in locations ranging from Mumbai to California to the Western Sahara. Conceiving each project out of a specific cultural situation, he researches social-political backgrounds and weaves further cross-cultural art historical, filmic and political references into a richly layered practice, ranging from film and video installations to photographs and text installations. Often, Pfeifer collaborates on publications that reconsider these projects, offering research materials and critical investigations by writers and thinkers of related fields, concerning issues suggested in his projects for a wider social-political discussion.

Mario Pfeifer
Textile Works, 2014

Design: Alexander Koch

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