

## unravelling collective forms

A *Quipu* or *Khipu* is a device made of dyed, knotted threads—an ancient Inka, multisensory, extinct language, *quipus* are the vanished narratives of resistance that inspire this exhibition and public programming. *unraveling collective forms* knots together artistic reflections centered around collectivity, autonomy, and group manifestations that crack systems.

Artist Cecilia Vicuña defines a *quipu* as “a poem in space, a way to remember, involving the body and the cosmos at once.” The artists featured are tracing—from their own geographies and contexts—discursive paths that connect with collective forms of resistance. *La mirada* (the gaze) is directed toward indigenous groups, specifically their ancestral and present knowledge and comprehension of their worlds. Their living *luchas* (struggles)—and their group organization—that shape and confront capitalist machines, are the spirit that accompanies this exhibition.

*Chanccani Quipu* by Cecilia Vicuña, is a point of departure where the Andean universe and Western world clash with one another. Mercedes Dorame ties this land—the one inhabited ancestrally by indigenous groups—with spatial projections of reimagined Tongva ceremonial heritage. At the far end of the gallery, *Pulso* (2016), by Tania Candiani resonates with pre-Hispanic drums from the guts of Mexico City, its metro system. Carolina Caycedo shares *My female lineage of environmental resistance* (2018–2019), a collection of portraits of 100 eco activist women that make visible their bold dangerous work. Sky Hopinka situates us in Seminole land in Florida, at the historical moment of forced cultural assimilation and the escape of Chieftain Coacoochee from prison. A tapestry, *Punks en contra del Sistema* (2016,) portrays a hyperlocal underground scene in the 1990s in Guadalajara, revealing fierce organization that evolved into anarchist and feminist projects. The Haitian revolution and the Black Panthers social movements are strings that Jeannette Ehrles cross-references and elevates in visual forms. *The 6<sup>th</sup> Expanse* (2016), a photo by Harry Gamboa Jr. features a moment of resistance, literally holding the now demolished 6th Street Bridge in Boyle Heights, ground zero of anti-gentrification. Mónica Rodríguez and Jorge González have created a collaborative space to experiment with processes of learning and exchanging knowledge via popular weaving traditions from Puerto Rico and anarcho-feminist Luisa Capetillo’s readings. Demian DinéYazhi’ threads intergenerational indigenous knowledge with radical queer feminist identity. Kim Zumpfe has built a space of pause that allows us to disconnect from the outside rhythms of the crumbling world. In a first gathering at LACE, Tanya Aguiñiga invited women to explore tactile transmissions while knotting and dipping cord into black dye, resulting in a work-in-progress that will culminate in a celebratory event. Arshia Fatima Haq’s artifacts from **اجنبی ملن** *Ajnabi Milan (Strangers’ Union)* a procession of SWANA (South West Asian & North African) diaspora led by Fanaa on Hollywood Blvd, shimmers into the gallery with a message of alienation and inclusivity.

*unraveling collective forms* and the programming *open quipu/quipu abierto* looks to create a space to gather, remember, learn, and connect with the audience in a common thread. It is an invitation to interlace our own narratives in a *khipu*, to become talking knots. It is a way of both stringing together, and unraveling possibilities to reimagine ourselves.

Daniela Lieja Quintanar  
LACE, curator

On view (storefront, clockwise)

### Cecilia Vicuña

*Chanccani Quipu*, 2012

Ink on knotted cords of unspun wool and bamboo

Granary Books

Edition 29/32

Courtesy of UC San Diego Special Collections & Archives Exhibition

### Mercedes Dorame

*Coyote Dance with Me - Litar*

*Nečooova Yakeenax*, 2019

Photograph

Courtesy of the artist

*To the Land of the Dead - Shiishonga*,

Photograph

Courtesy of the artist

*Breath, Spirit, Wind - Hikaayey*, 2019

Photograph

Courtesy of the artist

*Contemplating Loss - Kotuumot*

*Kehaay*, 2019

Photograph

Courtesy of the artist

*At the Edge of the Sea -*

*Ahaavkomenga Moomta*, 2019

Photograph

Courtesy of the artist

### Mercedes Dorame

*The Wind is Speaking - Ahiiken*

*Shishiinamok*, 2019

Cast concrete cogged stones, ochre, cinnamon, salt, quartz, stone, shell, yarn, and fountain grass

Courtesy of the artist

### Cecilia Vicuña

*Orientation to Various Meanings*, from

*Chanccani Quipu*

Pamphlet and full-color drawing

Granary Books Edition 29/32

Courtesy of UC San Diego Special Collections & Archives Exhibition

### Arshia Fatima Haq

*Ajnabi Milan (Strangers’ Union)*, 2019

One of two Sequin Signs, Urdu version (Artifacts from Performance on Hollywood Blvd)

Courtesy of the artist