

Basic Detail Report



Build those Walls, We Come from the Stars

Date

2019

Primary Maker

Alas de Agua Art Collective

Medium

Acrylic paint on Tyvek

Description

Mural with acrylic paint on tyvek. This mural was created as part of the exhibition "Community Through Making, from Peru to New Mexico" in the Gallery of Conscience. Members of Alas de Agua Art Collective, Israel Haros Lopez, John Paul Granillo, and Juan Lira, painted the mural over the course of several months from December of 2018 through February of 2019. The subject of the mural and the mural project itself is an outgrowth of a 10-day program held in June and July of 2018 as part of the exhibition "Crafting Memory: The Art of Community in Peru." The museum invited Peruvian artists Carol Fernandez and Fernando Castro of the Lima-based collective Amapolay Manufacturas Autonomas to Santa Fe to work with local artists engaged in street art and activism. Alas de Agua Art Collective was among the local artists. During the program, the artists connected over issues of migration, indigeneity, and border politics. This mural is informed by those conversations. The materials used were selected by the artists and reflect their DIY ethos and the importance of using accessible materials rather than specialized art supplies. The Tyvek substrate is something they have used often and is available at hardware stores in large sizes that would be prohibitively expensive for canvas. It was affixed to the wall with pushpins, and was made with acrylic paints and brushes purchased from Michael's, a discount craft supply chain.

Mural Themes and Iconography The central figure in the mural is a depiction of the divine feminine with visual references to the Andean Earth Mother, Pachamama; to the Aztec Mother Goddess Coatlique; and to the Virgin Mary. The ears of corn are central to the food heritage of the Americas, and corn meal and pollen are used ceremonially by Indigenous people throughout the Western Hemisphere. The owl is a symbol of feminine ancestral wisdom, and below the owl are a hummingbird priest and a jaguar priest. The left side of the mural depicts Santa Fe, rendered in daylight and embodies the solar aspect of a duality that is widely recognized in Indigenous communities. The right side of the mural is the other half of the duality, night and moon, and represents Peru. Sacred landscapes are present on either side – Black Mesa for this region, and Rasuwillka for Peru, a sacred peak in the Ayacucho region. A politicized border wall with razor wire bisects the mural. This wall is disrupted by the artistic interventions of each collective, including spray painting, screen printing, and wheat pasting. The bottom register of the mural shows community activities of each of the collectives. We created videos of the mural being painted, interviews with the artists, and

explanations of the iconography. As of August 2020, these are hosted on the museum's Youtube page and copies are being sent to the archives as well.

Dimensions

108 × 264 in. (274.3205 × 670.5613 cm)