

Persian Motives

Javier Núñez Gasco

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I. Project Description

The art project Persian Motives consists of the manufacturing of a carpet of about 5x4m. made from a pattern of Ottoman origin with safety matches in 12 different colours.

The proposed object is based in one the most internationally renowned traditional Turkish symbols. It is a replica of an Ottoman carpet from an altered pattern, built using coloured matches on a mesh fabric. The production will preferably take place in collaboration with an association or company related to traditional textile industry of carpets.

Construction, destruction, creation

The danger implicit in beauty evokes its possible destruction. Persian Motives talks about the possible destruction of the object through the creative act, how political progress involves the destruction of previous ideals and its representation through traditional symbols. Conservative ideas, which are the basis of luxury, weave comfort and stability.

Raising a creative act allows catching a glimpse of a new order which may lead to a future aesthetic, always doomed to change due to its fragility. Persian Motives addresses the destruction of aesthetic as a concept and the possibility of change without action.



Turkis carpet

2. Production of the work

The actual execution of the work will take nearly 3 million matches of 12 different colours, the original colours of the pattern (see diagram below).

The pattern will be printed full size on paper and afterwards divided into smaller portions to work on hemp mesh (canvas) mounted on wooden racks (see diagram below).

Colors and quantities of matches for Persian Motives





Detail of pattern at 1:1 scale

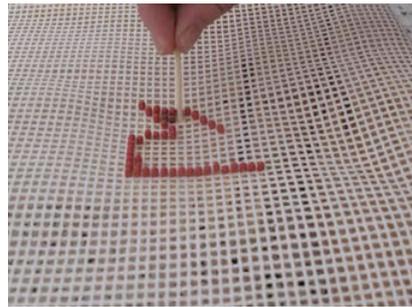
3. Manufacturing of the carpet

The matches will be inserted one by one in the holes of a mesh of hemp (canvas).

It is estimated that the carpet manufacturing will take nearly 3.000 hours work. Depending on production availability, a team of about twenty people could be formed to finish it in a month.

Once matches have been placed, each piece must be finished off and sealed. Afterwards the pieces will be joined together to complete the carpet.

The artist must be present at the start of work to provide guidelines and establish a method for the preparation of the piece, and at the end to supervise the assembly and placement of the entire piece in the exhibition hall.



Manufacturing process

4. Project additional requirements

The process of elaboration of the piece will be photographed and recorded in accordance with the instructions provided by the artist.

The work must be insured for the duration of the exhibition and during transport. The work is made of safety matches; however, during the exhibition the exhibit room will need to be under surveillance.

For disassembly and transport, it is imperative the construction of wooden boxes to house the carpet parts.

Estimated budget, staff requirements and delivery dates will be provided to stakeholders on demand.

5. Previous works related to the project Persian Motives

Welcome into the warmth of home 2005

tapestry canvas, brown and red matches, and instant glue. 51,6 x 72 x 5,2 cm

Door mat made of coloured matches inserted into tapestry canvas to form the sentence "Bienvenidos al calor del hogar" (Welcome into the warmth of home).



Sketch 2005

Bonsai, pink phosphorus, glass, soil and white shelf. 35 cm (25 cm ø)

Bonsai, protected under a glass bell, with branch tips coated with pink phosphorus as if it were fruit.



Self-Portrait 2005

Black poplar wood and pink phosphorus 183 cm

This piece begins with the reproduction in black poplar wood and pink phosphorous of a match measuring the same height as the artist and functioning as a proposed self-portrait that will be completed with the final installation by the curator who exhibits it, or the collector who buys it. Before being burnt, it is no more than a giant match. The act of setting light to it is what transforms it into the vision that Núñez Gasco has of himself, in a self-portrait of the artist as a used match. The piece should be burnt leant against a white wall, upon which a smoke stain will be left as documentary evidence of the incendiary, demiurgic act that simultaneously creates and consumes the artist's work.



Still life (Dead nature), series 2010

Series of three pieces on the relationship between painting, nature and landscape, taken at the Natural Park of Tapada de Mafra after performing a prescribed fire in collaboration with a team of firemen, cameramen and producers.



Still life (Dead nature) 2010 Digital colour lambda. 150 x 180 cm.



Still life (Dead nature), Making off 2010 Video: Portugal; 2010; HD; colour; sound; 6'30''

History of landscape 2012
Durst-lambda colour print. 150 × 180 cm.



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Text printed in the photograph:

Natural Park of Tapada de Mafra in Portugal. After placing an easel, I douse it with petrol and set it on fire. Five minutes later, a fireman puts out the fire using an extinguisher. The firefighters, under my instructions, set out a second fire in the horizon line. The landscape emerges and the picture is taken.