



JORGE LIZARAZO

TEJER LA LUZ [WEAVE THE LIGHT]

Jorge Lizarazo
(Armenia, Colombia. 1968.)

Colombian architect and textile designer. He graduated in architecture from the Universidad de los Andes and then traveled to France, where he worked with talents such as Santiago Calatrava and Massimiliano Fuksas. In 2002, he founded his own atelier, Hechizoo, where he is currently the Creative Director. With this same atelier, he accomplished reinterpreting his country's artisanal practices with the objective of transforming spaces worldwide through metal and natural fibers. He has worked with numerous international brands and galleries, including Core Design (Mexico) and Cristina Grajales (New York).

He currently continues to explore the tactile and delicate capacities of materials through textiles, furniture, and interior design.

Curator:
Lucrecia Piedrahita

SEP.2022 – FEB.2023

nc-arte.com
Cra. 5 No. 26 B - 76
(601) 282-0973 / (601) 744-9577

📍 [f ncartebogota](https://www.facebook.com/ncartebogota)

NC ARTE

*A pattern is a representation of the quintessence of an object.
The patterns represent the power and strength of beauty*

—Soetsu Yanagi

Light, highlights, and shadows are all essential elements in a work of *mestizaje*, where existential and corporal knowledge merge from the material of natural fibers, metallic threads, woods, crystals, and leather, among many other elements that give life to the work of Jorge Lizarazo.

Hechizoo, the creative laboratory, is located in a house in the 20 de Julio neighborhood, south of Bogotá. There, fabrics transfigured into art and design objects are born and gain maximum significance. The workshop brings together a polyphony of voices. Each member is a specialist in their own knowledge, making their craft a reference for the country, weaving and integrating identity, belonging, and pride in what is authentically ours.

Architecture's textile origin has historically configured one of the first aesthetic manifestations, associating us with the home—the initial and most crucial element of architecture.¹ The spaces that remit us to textile, to the subtle elegance that unites the public and private realms in the world of *Oikos*—the domestic—are skins that, as light wrappings, were strung since the first civilizations. Braiding threads of vegetable fabric to make strings and sewing animal skins with tendons and needles from the bones of the same prey were practices developed since the start of humanity.

The skins were replaced by wool, linen, cotton, and silk. Egypt developed the conservation techniques for linen and canvas—dated from 5000 BC—and where the first iron needles were created. A cotton cloth from 3000 BC has been discovered in India, as in pre-Columbian geography. The spinning wheel device (distaff) appeared in China, allowing to mechanically reduce fibers or threads until it became the ideal engineering element for weaving.

Jorge Lizarazo's exhibition *Tejer la luz* [Weave the Light] initiates NC ARTE's new program that promotes dialogues between art, design, and architecture. The space acquired a thick sensorial aspect emphasized through the drawing that weaves light by amplifying the shadows as a primitive mirror equivalent to water.

In the textiles, memory—as an aesthetic category—and light are the intimate, poetic, and simultaneously challenging elements with which Lizarazo communicates its sensibility in the design world. From sensorial perceptions such as color, temperature, composition, and sound, the light is woven through the textures representing one of his unique traits, building architectural atmospheres in which silence invokes beauty and fantasy creates music. "They are textiles made by light and for light."² The result is a sensation that moves you and highlights the spiritual essence of things—how things are offered to us, the way they are transmitted. "Their powerful magic." We are, then, translated by things.³

In the exhibition *Tejer la luz* [Weave the Light], Jorge Lizarazo reinterprets three great masters of modernity: Barnett Newman, Frank Stella, and Carmen Herrera. The notion is to recreate the work of these artists through developing a calligraphy that knows how to read the constituents of the referenced work's image, with a meticulous observation that, when transferred to the weft and warp, maintains the original essence of the works. This appropriation provides a new way of interpreting and, by using lines, traces the geometry and representation of a new volume to offer atmospheric variations of the reference and create hues of tonalities, seen through the incidence of light and shadow.

The drawing in *Hechizoo* is produced within a strong interrelation with the ancestral culture, the 20th-century avant-gardes, and the experiential trips of Jorge Lizarazo. The ties between the landscape and nature, between imagination and aesthetics, are the source of inspiration, also the careful observation of how light is filtered to later weave into designs where silence dwells.

Lucrecia Piedrahita. Paris and Medellín, August 2022.

¹ Gottfried S. Semper, *Die Vier Elemente der Baukunst*, Braunschweig. München, Bayerische Staatsbibliothek - A.civ., 1851, 82 s.

² Jorge Lizarazo, Conversations from *Hechizoo*, 20 de julio neighborhood, 2022, Bogotá.

³ Walter Benjamin, "The Task of the Translator."