

BFA Senior Thesis Conversations featuring Fredi Lopez

Questions by Daniela Segovia



Fredi Lopez is a queer Chicana interdisciplinary artist that gravitates towards themes of nostalgia and queer identity. He is interested in texture, space and the body as medium and exploration. He is based in San Francisco and has studied art at the San Francisco Art Institute, California College of the Arts, and École de Beaux-Arts de Paris.

See more of his work on Instagram [@mediocreuhh](https://www.instagram.com/mediocreuhh) or visit his website www.fredi-lopez.com.

What is your major influence at the moment?

Currently, a lot of my inspiration comes from sculptural and performative works by Bruce Nauman, Erwin Wurm, drawings and journal entries by Anne Rochette, and Aki Sasamoto. But also, a lot of my inspiration has come from my experience of nostalgia in regard to fear, excitement and empathy. I'm also thinking about balance—not just visually but conceptually in regard to function or emotional balances, like being sad and happy continuously.



you can lie, to everyone, but yourself, 2020.
Porcelain, mirror, digital photographs.

How has your project evolved?

A major turning point in my analysis of conceptual grounding has been with my artwork “*Adapting Is...*” in January of 2020. Since that project, everything shifted to be more personal and vulnerable. I want to experience the self through environments, experiences and emotional maturities met with processed based ways of creating like drawing, ceramics and sculpture, that oscillate and mend ideas, sketch to sculpture or drawing. In my newer works, I emphasize the emotional efforts of providing solace among viewers—that vulnerability can spark conversation on topics of home, love, and our mental perceptions of ourselves.

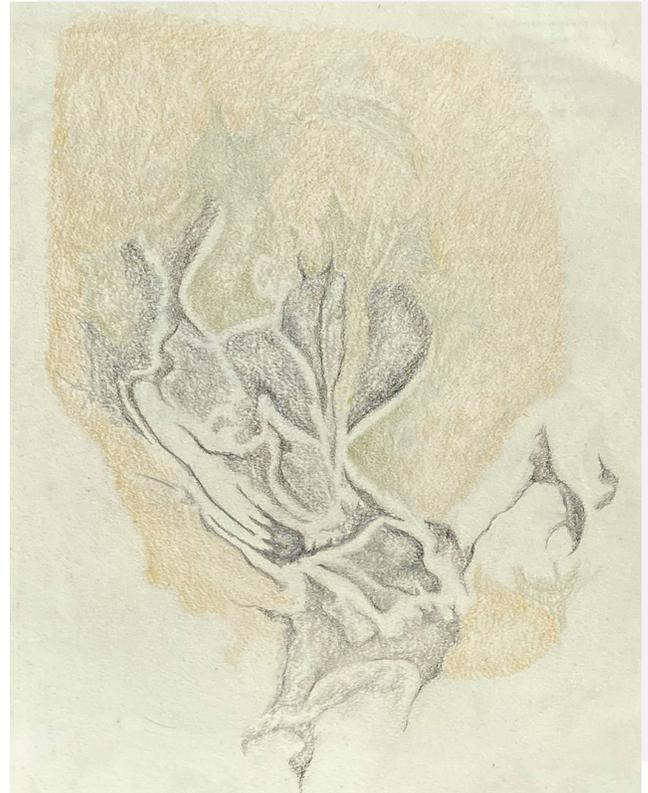


Still from *a place I can call home*.
25-minute performance, hand-sewn fabric, plexiglass, and sound.

What is the question you are trying to answer for yourself through your practice?

I think that there must be more than one question to truly respond to this question. For me, my artwork speaks to a search towards the nostalgic child met with an ignorant bliss of what I remember life to be in an acceptance of erasing trauma in oneself self, queerness and stability. I want to balance these events, and recognize that the happy and sad are nevertheless part of life. I've continued to delve within my experience, current and past, to understand empathy, connection and self. I want to keep asking how I can push this practice farther or represent an emotion to a solid object like wood or plexiglass in remembrance of anxiety, happiness, and growth.

Questions I have been dealing with include how my physical renderings of my own emotions can appear more masculine or feminine, and why can they seem angry? What is the relationship between curiosity, maturity and mental balance? I am also wondering how my drawings can become lively even if rooted in a sad yet necessary experience: our needs for the mundane and the beauty in that. If I hug ice will it hurt more than I want it to?



impressions from washington square park



line 4
Ceramic and oil paint.