



## Original Whispering

“Sculptures Nestled on my Childhood”

# Flor Molina

[www.flormolina.com](http://www.flormolina.com)

A mis hijos  
y mi marido.  
Con amor

Flor.

TO MY HUSBAND AND CHILDREN WITH LOVE.

**Flor Molina**

# FLOR MOLINA

## MAGIC REALISM

The idea of magic realism is mostly used in literature, nevertheless, there's no other way to describe Flor Molina's artistic expression. Surrealism usually finds his roots in what's oniric, in philosophy, otherwise magic realism is based on a pragmatic reality perceived within the imagination, by means of which it's transformed and embellished.

Flor herself seems to be a part of that dream of an unusual reality. Born in Cuajinicuilapa, Guerrero, A small place which seems to be a part of Garcia Márquez stories, Sited in the Costa Chica of Guerrero, its population is basically black as a result of African migration. Last but not on a family formed by 14 children, Flor grew up as her homonymous: the flowers. *"At home there was a coconuts plantation, a river, cows, hens, goats... I never had dolls instead I had the privilege of being in contact with all those beautiful things, we do not have electricity instead we used oil lamps, I was used to play by the moonlight, There are children who never looked up, I had the sun, the moon, the stars and looking down... the sea."*

It is the burning tenderness of that universe the artist rescued on her cloth-collages and sculptures, among which we must emphasize the "Gelasio" serie, named after and inspired on his father. *"My father was usually out hunting"* says Flor.

There is no literature on the image of the man loading a large fish, but the vision in the memory of the girl; the hero who brought home the food, a perception enlarged by childhood eyes, a perception Molina does not abandon, even though time has done its work putting it on a real perspective.

Flor Molina is not conscious of the importance of her work, propositive, fresh, original in composition and with a magnificent palette.

Disciple of Víctor Hugo Núñez, whose giddiness is perceived in the volumetry or form, she is nevertheless so much herself that she will surely make school in Mexican plastic work.

*"I was forced to sell some small cows I had at home in order to pay for raw materials and melting..."*

I ask myself, how many little cows will be needed to pay for all the creativeness, for the magic reality turned into art by the hand of Flor Molina?

María Gabriela Dumay

Art Critic



**“Vive la vida... como quieras”**  
0.85 m largo, 0.97 m alto, 0.32 m ancho  
Técnica Mixta



**“El vuelo de la tortuga”**  
0.76 m largo, 0.60 m alto, 0.50 m ancho  
Técnica Mixta



**“Cabalgando sin destino”**  
0.55 m largo, 0.70 m alto, 0.30 m ancho  
Técnica Mixta

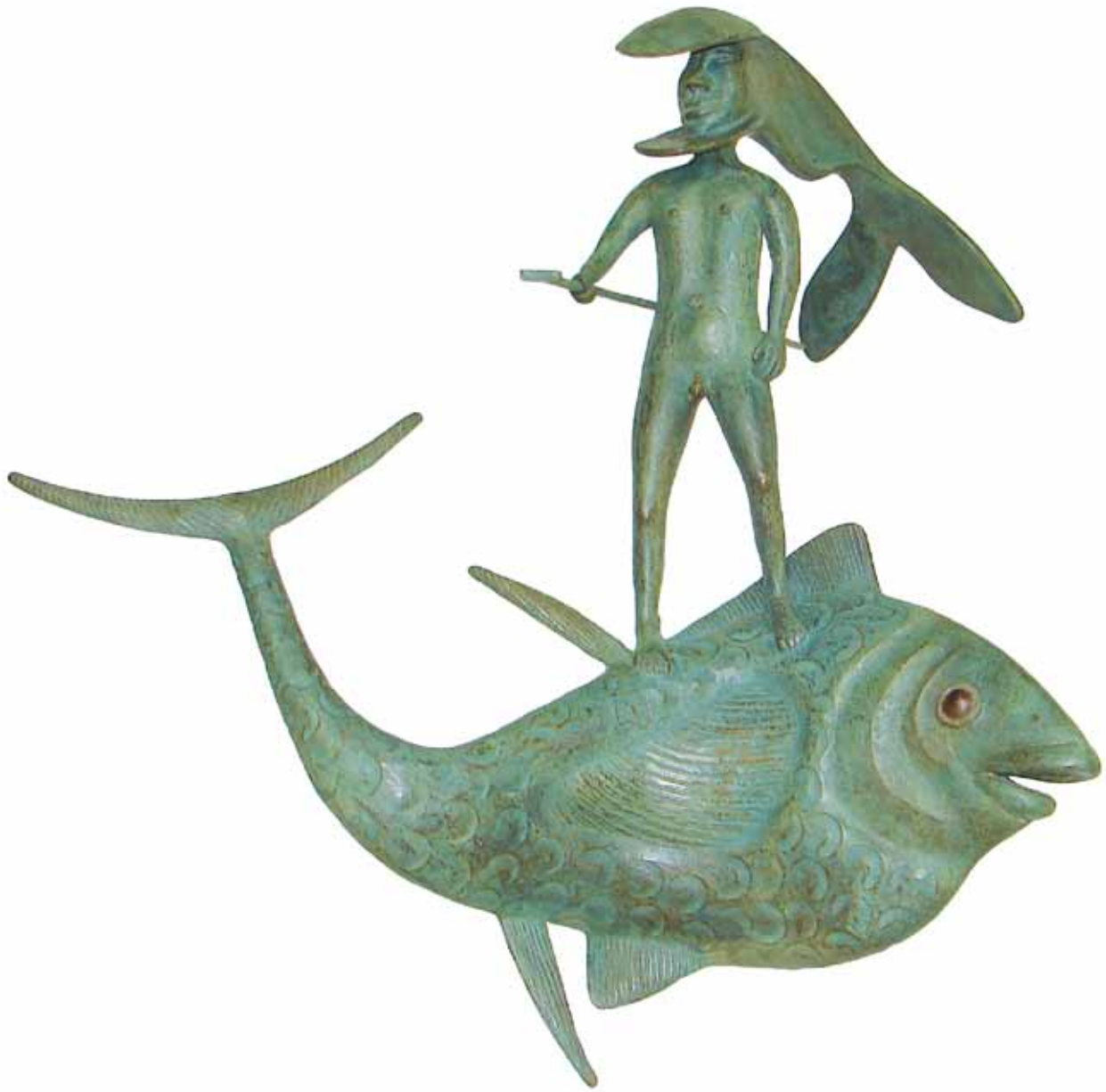


**"Sueños realizados"**  
0.80 m largo, 0.95 m alto, 0.30 m ancho  
Técnica Mixta



**"Pez mano"**  
0.38 m largo, 0.27 m alto, 0.10 m ancho  
Técnica Mixta





**"Guerrero del mar"**  
0.80 m largo, 0.75 m alto, 0.38 m ancho  
Técnica Mixta



**“Garza cazadora”**

0.65 m largo, 0.95 m alto, 0.30 m ancho  
Técnica Mixta



**“Dragón tragón”**  
1.25 m largo, 0.56 m alto, 0.25 m ancho  
Técnica Mixta



**“Mujer garza”**

0.90 m largo, 1.65 m alto, 0.55 m ancho  
Técnica Mixta





Gelasio con armadillo



Gelasio con iguana



Gelasio con pez

**Serie Gelasio**  
0.20 m largo, 0.30 m alto, 0.02 m ancho  
Técnica Bronce

### Gelasio Serie:

These Gelasio sculptures named after Flor's father, a fisherman and hunter, returning home with his catch might have been a realistic subject though it's changed by the over dimension of a child's perspective.

María Gabriela Dumay



Gelasio con venado



Gelasio con cangrejo



**“Marcha de hombres pez hacia Cuajinicuilapa”**  
0.30 m x 0.15 m x 0.16 m  
Cerámica en alta temperatura





**Gelasio cazando venado**  
1.56 m x 2.55 m x 1.75 m  
Resina



**Collage con mazorcas**

1.02 m x 1.50 m

Tela, hilo, matatena, bules, piedras y huesos



**Collage con vainas de tabachin**  
1.02 m x 1.50 m  
Tela, hilo y lentejuela



**Collage con cucharas de madera**  
1.02 m x 1.50 m  
Tela, hilo, matatena



**Collage "Autorretrato"**  
1.40 m x 1.40 m  
Tela, hilo

(...Surprisingly at least for me are what Flor calls "Curtains" a strange fusion between a bidimensional work and soft sculptures. I doubt Flor has ever been in contact with hand embroidered kilts where North American women often narrates the story of their own family, or with the molas, an elaborate technique used by native women in Colombia and Ecuador to tell their own stories, though Flor's work possessed the same narrative essence.

For her it's a way of sharing with us her life, for me it's a rite part of the magic creativity of the artist. Raw materials are pieces of cloth part of a garment, seeds. Why not a single sock? Those are the resources she used for her work of a marvelous composition and innate sense of color.

Even the endings are unusual: guajes, wood spoons, dry corn's centers, helped to recreate the atmosphere of a beautiful dark girl, who succeeded in transforming the small space of her childhood into a profane iconography, easily identified by all spectators from any latitude....)

# Flor Molina

(...The strong, sweet and joyful personality of the artist its reflected on each line, each form; naked human beings, innocent and sensual at the same time, animals usually showing more legs than those given by nature, which doesn't seams to bother them...)

(..It's easy to perceive Flor as a girl, transforming her rustic realm into her own kingdom sheltered under the heron's white wings...)

(...Those magic beings created by Flor Molina, have a certain childish tenderness, the perfection of the form tempered by the addition of those supplementary legs or those wings, a gift from the artist, perhaps meant for a stronger step or seeking for them a feeling of being different as different was that girl growing by the sea.

Those fantasies do not brake or modify the harmony, there they are, simply as created by nature herself.

Molina's cosmogony carved on bodies, confirm her life experience, tightly tied to a real world; her own, tinted with the magic perception of the artist...)

María Gabriela Dumay





**"Cleto en la toreada"**

0.60 m largo, 0.50 m alto, 0.25 m ancho  
Técnica Mixta

Due to success of the exhibit Flor Molina was granted the  
CREATORS FONCA SCHOLARSHIP 2010

Honorable Mention, III Small Format Sculpture Biennial, convened by the  
Instituto de Cultura del Estado de Morelos, México 2010

**Exhibition: Centro Cultural Jardín Borda  
del Instituto de Cultura del Estado de Morelos, México 2009**

**Diseño:**

Jorge Cárdenas Aceves

**Creditos Fotos:**

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Jorge Cárdenas Aceves : pags. 10,11,12,13,14,15,16,17,18.

**Retoque Digital:**

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