

**“Tapicería Juan Luis”**  
**A relational and independent show between the public and the private.**

Keko Martínez  
Facultad de Bellas Artes de San Carlos. Universidad Politécnica de Valencia  
keko.martinezrod@gmail.com

Tapicería Juan Luis is an independent exhibition project inaugurated in Malaga (Spain) on April 1, 2023 (fig.1). It devel-

ops from a relationship of more than 6 months with an old upholsterer diagnosed with a personality disorder (fig.2).

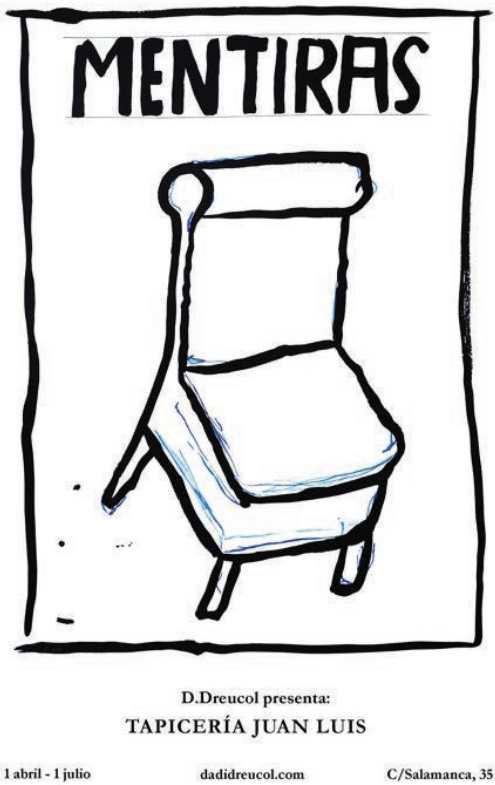


Fig 1. Flyer of the show. 2023



Fig.2. Juan Luis in front of his home. 2023.



Fig.3. House facade. 2023.

Initially, the study arises due to the typographical and compositional interest that we feel when observing the way in which this subject arranges a series of posters and claim documents on the facade of his home, which, in the past, had functioned as his upholstery (fig.3). The fact of using the public-private space for a personal matter aroused our interest immediately, and we decided to start investigating about it.

During the investigation we collected dozens of personal documents, including photographs, clinical histories or legal summons, which the upholsterer himself, Juan Luis, provided us with. Based on all this information, we decided to make an exposition of the facts in the place itself, without any institutional help in an independent way. The exhibition

result consists of three adjoining rooms inside his home. The first presents hundreds of documents displayed on the walls in a meticulously chronological manner (fig.4). In the second room, a series of pieces are exhibited in which we reinterpret the particular and original language -typical of art brut- of Juan Luis (fig.5). And, in the last room, an audio-visual projection is presented, which includes the dozens of conversations carried out during the different phases of the project (fig.6).

The exhibition is currently open to the public; and this last part, to receive visitors, is producing new unexpected results that are being added to the list of experiences that this relational work process generates.





Fig 4. View of the first room. 2023



Fig.5. View of the second room. 2023





Fig.6. View of the third room. 2023

## References

Abarca, J. (2017). *Tramp Directories, Noms-de-Road, and unwritten codes. A souvenir of hobo graffiti*. Urbanario.

Brassaï (2008). *Graffiti*. Circulo de Bellas Artes

Farb Hernández, J. (2016) Singular spaces: The power and the passion of spanish art environments. *Revista Sans Soleil - Estudios de la Imagen*, Vol 8, 2016, pp. 285-303.

Phillips, S. (2019). *The city beneath. A century of Los Angeles graffiti*. Yale University Press.

Russell, C. (2011) *A century of art by self-taught and outsider artists*. Prestel.

Urda Peña, L. (2015) *El espacio público como marco de expresión artística*. Universidad Politécnica de Madrid. Archivo Digital UPM.