

← another infinite spiral, or MANDALA spinning the opposite direction (Meta-MANDALA)

Reminded me of A cell or Atom.

Pulsating

WIGS ON TREES

Dino Felipe

**February 18–March 25, 2023
6572 SW 40th Street, Miami**

An elusive phenomenon who hailed out of the Miami IDM scene of the 2000s, Dino Felipe has been making music and artwork in his bedroom for almost twenty years. Much like his musical practice, Dino’s drawings and photographs are reminiscent of visual dream journals, teetering and tweaking in an abstract vibrational rhythm that is both homebody aesthetics and postdigital meltdown. *Wigs on Trees* includes drawings, site-specific elements, and other works on paper that he has produced since 2018, as well as photographs he’s been taking for over a decade. The work documents his ongoing journey in altered states of consciousness and the universal symbols, marks, and forms that he connects with along the way.

[NAME]: I want to start by asking you what brings you to making the work. How do you start your drawings and how do you start working in general?

Dino Felipe: Sometimes there will be a little stain on a paper and I’ll just like start out, get an impulse just from that little mark. You know how the back sides of the works sometimes have markings? Like that kind of stuff. I’ll see a miniature scribble from another page and I’m like, “Oh!” That is unless I have the idea in my head. And in those cases, before I go to sleep, I’m like, “Okay, tomorrow I’ll do that.” And then the idea plants a seed and when I wake up I’ll remember it exactly in my head. I’m scared of forgetting it. Then, other things like this [pointing at a work of lines made with a ruler] are more compulsive. I’ll just start and won’t stop for a while. I can’t pre-plan these. I wish, that would be awesome.

In some of these works I wanted to do this thing where I just start with highlighters as a base and then move on to markers, while maintaining that childlike style in the work—kind of messy, but I don’t want to say messy. Almost, animal. Freer and tapping into that moment when you’re just pretending, you’re doing a scribble on some post-it note or something. So this one [pointing to a fluorescent composition] is the one that started the whole problem. Because I was trying to capture vibrance and the vibrations of objects. Certain colors on certain botanicals are harder to replicate, they don’t exist even. So they’re almost like translucent with hints of other colors. And I think highlighters are the closest thing to these neon-ish transparent, holographic colors. They are weird colors. Hyper colored, super hyper colors. And they’ll have little shades of gold.

[NAME]: Can we talk about the flaming chariot drawing?

DF: All the orbs that you see on YouTube, those little orange orbs, if you just type in “glowing balls in the sky,” I saw one of those. I’m not religious, though I do study many religions. The Bible speaks of these flaming chariots in the sky. And I think they were describing these angels, and I think that’s what the orbs are. And they had no other way to phrase it, because they didn’t know what they were seeing. Because all the orbs are very orange, the color of fire. Zoomed in, this is what I saw, and so I drew it. It was up there telling me, “Okay, we have these poles that help us balance.” I’m like, “Oh, that’s why you’re wobbly.” But that wasn’t with words, it was straight data in the brain, line, brain, line.

The mandala part was all throughout, but it was also going into a funnel, a whirlpool. I wrote that it was like a heartbeat in my brain. I was like, “That thing does not have anything in it.” There’s nobody driving this thing. This is a living thing. I would consider it less of a craft and vessel, and more like an extra-dimensional thing. And after the whole event I was missing some time. Like a minute or two, I was just left staring. And I don’t think I got surgically touched or anything. I didn’t know what the hell happened. I still don’t know a hundred percent. I remember when I got back, I asked “Where’s my camera?” and I would never ask that, because there’s only one spot in my closet where it’s hung for 20 years. It took me a week to notice all these little details. I would get little chunks of memory back and I was like, “Holy, whoa!” And then I got really obsessed with the fourth dimension and trying to figure out how this extra-dimensional being could get to me and also just be doing its own thing.

[NAME]: We’ve spoken quite a bit about these experiences you document that you call “downloading.” Could you talk about the symbols you download which are increasingly more present in the works.

DF: Well, I started painting my fence, as you saw, with these symbols. And every day I would do a little bit of the fence. And while I was doing it, it was sort of meditative. And I just started thinking about symbols a lot. And one day I was with some botanical thing and I was asked to put my hands on top of each other on the floor, and look up. And I was like, “Yeah, I know. That’s my fence.” And it felt like somebody took a picture, and I saw a flash, and at the same time I felt a big surge go through my body. I was like, “Did I just download my fence?” Because it felt like it wanted me to do that. And then, this is my theory at least, they just started coming out of my hands easily. With each one I would be like, “Okay now, you.” In the drawings there are a million of my fences all squished together. When we look at a symbol, we totally understand it subconsciously, even

if somebody made it up, because I think everything has always existed. In every work of art what the artist does is rip off the veil. Same with music. Any form of art, it’s always existed. It’s there, at the rim of the black hole or the archives where all the data is. And we just scrape it off from the future or the past. That’s how I think of it. But yeah, I think I downloaded that language is my suspicion. I don’t want to sound all galactic or anything, but I don’t have any other explanation for it.

[NAME]: Dino, can you tell me about the dream diagram.

DF: Yeah. I started having very weird dreams. I dreamt I was a link.

[NAME]: A physical, metal link?

DF: A link of a website. Yes.

That’s the weirdest thing, and I knew what it felt like. So I was a hyperlink, and then the programmer changed my color a few times. Every time he changed his mind and rewrote the HTML I felt like I burst into numbers, zeros and ones and would be slowly put back together. I started dreaming about how everything is conscious, cups, objects and things like this. Not the way we normally see consciousness.

I also dreamt I was part of an equation a couple days later. We [the terms of the equation] all felt like a team. We all knew what we were part of, all the numbers knew that because an equation has to be together to be so, right? So I imagine that group of combination of letters and numbers and signs and math things must be conscious as a whole, in a weird way. Even if it’s on a computer or on paper. I think it doesn’t make a difference anymore at that level. I forgot about that dream till right now. But it was such a cool feeling. We were all just in front of each other and we knew, “Oh, there’s somebody behind us.” And I was like, “The number,” and we were just being the number and we felt important.

[NAME]: You’ve been a musician for a long time but you mentioned to me the other day that you stopped making music a few years ago. Can we talk about that?

DF: Not purposely, but yeah. I stopped right before COVID. I worked on an album for a long, long time. I’m good at overworking on purpose because one idea leads to the next, same with painting or whatever, with any art. But after that, COVID happened and I quickly noticed I needed calmer music. My hearing also got more sensitive and I noticed that painting became more therapeutic and my mind and body were screaming, “You know, you don’t need to do that right now.” I did one small mini album, “The Gardeners” to capture the body of work that I did in an audio way. The cover has my fence on it. And it’s about all my experiences shoved into a small EP. For instance, I talk in tongues in one of the songs and in another song, I’m mimicking a dead person venting, getting stuff off. It is called “The Gardeners” because I often imagine what lizards think of us. They must think we’re giant gods. It’s like we’re just gardeners and a lizard sees us dropping water in its plants and it’s thirsty and suddenly this bug jumps out and it’s like, “Look at this big goddy.”

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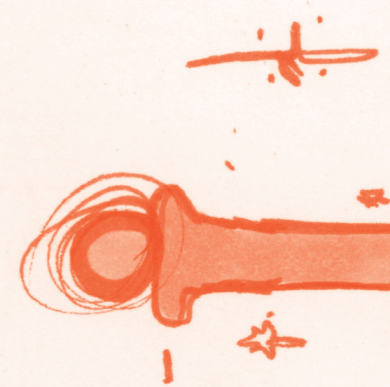
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[NAME]

- Moved "organically".
- N.W.
- "Core" pulsing
- Yellow
- Red / orange, in colour.
- [Dino / Total Recall / 2015]



- Non earth-like lilac metal "poles".
It felt like they helped it stay aligned with the poles.

2015

← an infinite spiral.
Very much like a MANDALA.

