



PILAR ALBARRACÍN × TANIA CANDIANI × JOSEFINA GUILISASTI
GLENDA LEÓN × LUCÍA LOREN × ADRIANA MARMOREK
LAURA MEMA × SONIA NAVARRO × LAURA SEGURA

CURATOR

BLANCA DE LA TORRE



21th March- 14th June 2025

SALA DE EXPOSICIONES DEL RECTORADO
UNIVERSITY OF MALAGA

Open Mondays to Saturdays (except public holidays): 10 am to 14 pm/ 17 pm to 21 pm



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Colaboration:



Diputación
de Granada



VICTORIA
MALAGA 1928



Coca-Cola

Image design provided by Jaume Marco

HEBRAS Y URDIMBRES

Artists: Glenda León (La Habana), Sonia Navarro (Murcia), Tania Candiani (Ciudad de México), Pilar Albarracín Sevilla), Laura Mema (Santiago del Estero) Lucía Loren (Madrid), Adriana Marmorek (Bogotá), Laura Segura (Granada) y Josefina Guilisasti (Santiago de Chile).

The exhibition presents a selection of artists from Spain and Latin America with whom the dimensions of weaving are explored, along with their metapoetic spaces, hidden narratives, wefts, and warps. In the works, infused with an ecofeminist perspective, new forms of relationship, production, transfer, and care resonate. They highlight the importance of preserving and transmitting knowledge when addressing the ecological crisis. The allegorical potential of weaving expands beyond textiles, encompassing materials such as glass, porcelain, ceramics, horsehair, esparto, and other natural fibers, turning the exhibition space into an intimate archive of metaphors and stories that vibrate beneath the fabrics.

In the entrance skylight hangs a massive sisal braid created by Laura Segura, symbolizing unity, strength, and protection. Rich in mystical and spiritual meaning, this work honors ancestral traditions on both sides of the ocean. Inside the room, a “massive plural udder” made of bamboo fiber hangs in reverence to nature, symbolizing a source of life and sustenance.

Glenda León proposes two works in dialogue, made with recycled fabric from 180 flags of different countries around the world. One is presented as a museum catenary that blocks passage, while the other features a small video revealing the process of spinning and unspooling the canvas created from the recycled fabric, serving as a possible flag for a future of unified nations.

In Tania Candiani's work, words in indigenous languages that designate water are revealed as almost invisible, embroidered in white on white. The artist denounces the disappearance of both these languages and artisanal traditions, as well as water repositories, associating the act of naming with weaving the names of the elements of our daily lives as a form of preservation.

Pilar Albarracín navigates between the domestic and the political, the personal and the collective, adopting traditional embroidery as a tool for subversion to propose feminist reinterpretations of stereotypes. Here, she uses silk, a material that appears fragile but is very resilient, reinforcing the narrative of textile work as spaces of empowerment and resilience.

The domestic space is also the starting point for Sonia Navarro to recover feminine labor and the learning passed down from generation to generation. In her sewn felt works, where she employs patterns, patches, and scraps, as well as in her more recent pieces with esparto, she advocates for sewing as a political gesture of resistance against hegemonic narratives and power relations.

Esparto is also the material chosen by Lucía Loren in her collaborative proposal, where she weaves with several artisans a structure that represents a mountain. This sculpture houses networks with white quartz inside, symbolizing the cyclical process of exchanges in the ecosystem, as well as the inner and spiritual power associated with this natural elevation.

Adriana Marmorek uses porcelain and glass to simulate fabrics like lace and crochet, aiming to subvert the mechanisms of female desire stereotyping. Through the recovery of crafts associated with delicacy and fragility, her works establish a parallel between emotions and the immediacy of mass production, contrasting it with the slowness and care of manual creation.

The installation by Josefina Guilisasti consists of hundreds of monarch butterflies, a species in grave danger of extinction. The pieces have been created with horsehair in collaboration with artisans from the Chilean community of Rari, who have been using this technique for over two centuries to create beautiful works. Both the artisans and the butterflies position themselves as narrators of a survival story.

The wool blankets dyed with natural pigments by Laura Mema are the result of a collaboration with a community of weavers from the Santiago mountains in Argentina. The artist transcribes into the fabrics the patterns obtained from visualizing the sound of cicadas, whose song in northwestern Argentina is associated with the ripening of carob fruits and announces the arrival of the warmest season.

Curated by
Blanca de la Torre



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