

At the Maison de l'Amérique latine in Paris

from October 10, 2024 to January 16, 2025

A Brief History of Thread(s)

(from 1960 to the present)

Curator : Domitille d'Orgeval



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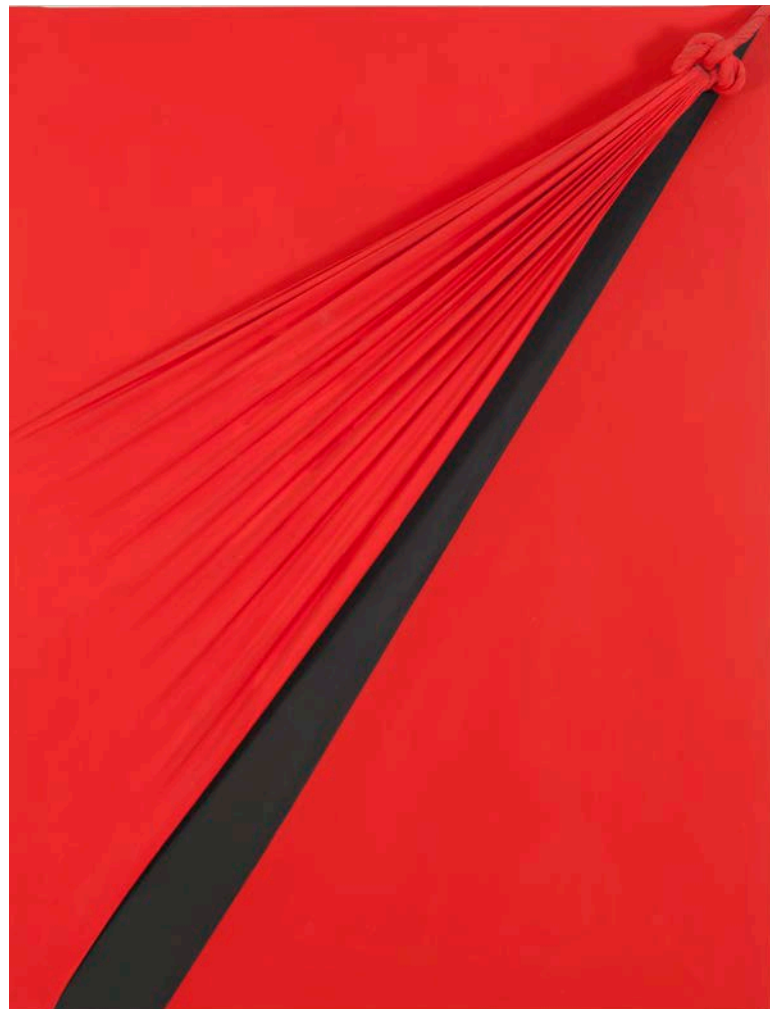
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EXHIBITION OVERVIEW

Artists: Kenia Almaraz Murillo, Olga de Amaral, Milton Becerra, Inés Blumencweig, Iván Contreras Brunet, Elias Crespín, Jorge Eielson, Vanessa Enríquez, Sidival Fila, Gego, Martha Le Parc, Anna Maria Maiolino, Sandra Monterosso, Laura Sánchez Filomeno, Jesús Rafael Soto, Cecilia Vicuña, Natalia Villanueva Linares.

The Maison de l'Amérique latine is pleased to present the exhibition "A Brief History of Thread(s)" to be held in Paris from October 4, 2024 to January 16, 2025. Curated by Domitille d'Orgeval, it features seventeen internationally-recognized artists from Latin America, whose works, created between 1960 and today, privilege thread, weaving, braiding, and knotting.

Rooted in the vernacular traditions of Latin America, these practices reflect distant memories and archetypes that have shaped human experience across cultures and generations. Take, for example, the indigenous Kogi people in Columbia, for whom thread is truly sacred, "representing the magical union between the temporal and the spiritual, the instant and eternity, the human and the divine" (Manuel Hormaza). Also noteworthy in the Inca culture, are *quipus* or devices consisting of knotted cords used to encode a myriad of information, from agricultural statistics to historical narratives. Finally, in the Western imagination, thread is at the heart of major mythological stories about the Fates, Ariane, or Penelope.



Jorge Eielson, Quipus, Red and Black, 1992, acrylic on canvas, 190 x 152 cm, private collection, London. © all rights reserved.

In the exhibition “A Brief History of Thread(s),” the artists have seized upon all sorts of thread, fibers, and textile materials (vegetable, synthetic, human, animal) to make a wide array of works (reliefs, videos, mobiles, tapestries, wall hangings, site-specific installations), some of which have been designed specifically for the exhibition. This variety attests to thread’s power of metamorphosis— its ability to flatten hierarchies, to become hybrid, to blend know-how and mediums—which makes it a tool for critical inquiry to explore new cultural and identity-related but also political and environmental territories.

This history begins in the 1950s and 60s with Gego and Soto, Venezuelan artists affiliated with the kinetic art movement. They enlisted metal wire to escape modernist flatness and create a continuum between the work of art and the viewer. This story continues today with artists such as Vanessa Enríquez, Sandra Monterosso, Laura Sánchez Filomeno, Natalia Villanueva Linares, or even Kenia Almaraz Murillo, who have turned to thread, and by extension, weaving and embroidery, to incorporate these ancestral practices in unprecedented ways into the field of contemporary art.



Vanessa Enríquez, *Variations on Line n. 10, front*, 2018. Magnetic audio tape. 220 x 150 x 200 cm, site-specific installation. Photo courtesy of the artist.

EXHIBITING ARTISTS

Gego

Trained as an architect, Gertrud Goldschmidt, aka Gego (1912-1994), went into exile in Venezuela to flee the Nazi regime in 1939, where she founded the design studio Gunz before becoming an artist. Her investigations, which have always shown an ongoing interest in the concept and activity of weaving, culminate in her *Reticuláreas*, installations featuring mesmerizing arachnean metal webs, exhibited in 1969 at the Fine Arts Museum in Caracas. In 1976, Gego began a major series, *Drawings without Paper*, two beautiful examples of which are on view. They are abstract structures arising from the meticulous and poetic assemblage of wire, metal parts, small pieces of mesh, and found cardboard. Hanging in a precarious equilibrium on the wall, these works with their delicate geometry, cast soft and expansive shadows onto the wall. Owing to the 2023 exhibition featuring her work (*Gego: Measuring Infinity*) at the Guggenheim Museum

in New York, Gego is today recognized as one of the most significant artists of the 1950s-1970s, alongside her Venezuelan compatriots Otero, Soto, and Cruz-Diez.



Gego, *Drawing without Paper 87/15*, 1987, cardboard, plastic, steel, thread, and copper, 25 x 19 x 2.5 cm, Inv-FG-0169, private collection, Paris. Photo: Suzanne Nagy.

Jesús Rafael Soto

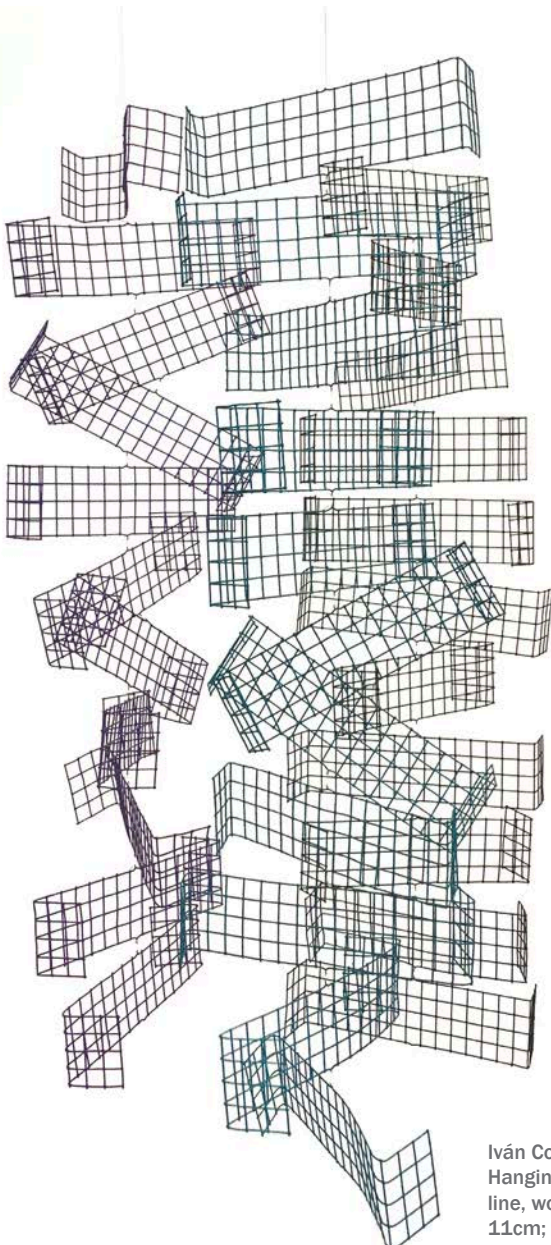
A major historical figure who no longer needs any introduction, Jesús Rafael Soto (1923-2005) is featured in the exhibition with a painting from 1960 (*Untitled, for Alain*, 1960), belonging to the series of Vibrations began in 1957. A majestic black monochrome, on one side of which the artist plied the thick layer of paint, and on the other, he animated the striated surface with a dense tangle of steel wire. With this contrast, Soto creates optical and tactile alterations that convey the notion of vital energy or, as Jean Clay has written, "the corpuscular and undulating character of energy matter."



Jesús Rafael Soto, *Untitled (for Alain)*, 1960, acrylic on wood and metal, 102 x 102 x 15 cm, private collection, Paris. Photo: Suzanne Nagy. © Adagp, Paris 2024.

Iván Contreras Brunet

Another artist who has adopted wire, the Chilean Iván Contreras Brunet (1927-2021) settled permanently in Paris in the early 1960s. This disciple of Soto, fascinated with the poetic atmosphere and interplay of light in impressionist painting, specialized in the creation of reliefs from metal grids, which he folded, cut up, and modulated over and over again. Structurally related to the warp and weft of textiles, the use of these grids that he painted with stencils enabled him to achieve subtle moire effects and betrays his desire to renew with a certain culture of tactility (*Untitled*, 1978). Having represented Chile at the 1978 Venice Biennale, Iván Contreras Brunet discreetly pursued his career. A major retrospective at the Museum of Geometric and MADI Art in Dallas was devoted to him in 2007, and at the Museum of Contemporary Art in Buenos Aires (MACBA) in 2014, and especially in Chile, where he is represented by the Isabel Aninat gallery in Santiago. In 2016, the Gimpel-Muller gallery and the Maison d'Amérique latine devoted exhibitions to him. Today, he is represented by the Wagner gallery (Paris).



Iván Contreras Brunet, *Untitled*, 1978. Hanging grids painted with acrylic, fishing line, wood, blue and purple modules: 3 x 11cm; the entire work: 125 x 40 x 40 cm. Courtesy Wagner gallery, Paris. © Adagp, Paris 2024.

Jorge Eielson

The Peruvian Jorge Eielson (1924-2006) has gained recognition over the last ten years for the historical role he played in the shift from a visual to a tactile mode. After having passed through Paris and discovering the geometric avant-garde, he made his first *Quipus* in 1963 in Milan, where he spent most of his career. He thus created a new visual language by contrasting this ancestral practice with Fontana's spatialism and the infinite space of the monochrome. Eielson then experimented with the visual power of the *quipu* in highly varied configurations, in which the knots in relief along diagonal axes imbue the canvas with a liberating expansive dynamic (*Quipus*, 1965). During his lifetime, Jorge Eielson participated in numerous prestigious exhibitions, including several editions of the Venice Biennale and Documenta 5 in 1972. Recently, he had a retrospective at TEA Tenerife Espacio de las Artes in the Canary Islands (2023), the Real Academia de Bellas Artes de San Fernando in Madrid (2019), and at the Museo de Arte de Lima, in Peru, between 2017 and 2018.

Inés Blumencweig

Recently rediscovered, Inés Blumencweig (born in 1930), who left Buenos Aires for New York and then Rome in 1961, at first expressed an interest in the question of the monochrome in powerful metallic works. Then, in 1967, she began making dynamic geometric reliefs invigorated by the addition of colored ribbons. Running through the works diagonally or in twisted rays (*Struttura Bianco-Neo-Azzurra*, 1967), these ribbons make tangible the interplay between solid and void and animate the compositions with their chromatic vibrations. Inés Blumensweig, who had not exhibited since the 1980s, was the subject of a solo show (*Inés Blumencweig: Structures Sensibles*) at the Maison de l'Amérique latine in 2023 and the following year at the Diane de Polignac gallery (*Structures Dynamiques*).



Inés Blumencweig, *Untitled*, 1971, painted wood and nylon ribbons, 79.5 x 69 x 3.5 cm. Courtesy of the artist. Photo: Galerie Diane de Polignac, Paris.

Martha Le Parc

The Argentine Martha Le Parc, (born in 1937), moved to Paris in the late 1950s following her training at the School of Fine Arts in Buenos Aires. Adhering to the principles of the Bauhaus, she devoted herself to textile creations in which ribbon was her preferred material, deeming it more effective than paint to add much subtler and richer colored hues. While their compositions clearly make reference to the masters of geometric abstraction (Josef Albers, Richard Paul Lohse, Julio Le Parc, etc.), these works are also a tribute to the anonymous and vernacular modes of textile craft. In 2003, the Museum of Art and Industry in Saint-Etienne organized a retrospective of her work, which was the object of a monographic book published by Éditions Canoë in 2018.



Martha Le Parc, *Noir, gris-lumière no. 4* (Black, gray-light no. 4), 2002. Satin ribbons, 260 x 234 cm. Courtesy of the artist. Photo: Gabriel Le Parc.

Olga de Amaral

A pioneering figure of contemporary textile art, a movement also called *Fiber Art*, emerging in the early 1960s, the Columbian Olga de Amaral (born in 1932) began liberating this medium from its utilitarian function by creating textile works that combined ancestral know-how and more contemporary practices. Unfolding like sculpture in three dimensional space, these pieces that often display both a raw and refined character, blend an array of techniques (weaving, knotting, and braiding, etc.) with varied materials such as linen, cotton, horsehair, or plaster. In the 1970s, Olga de Amaral began incorporating gold leaf into spectacular tapestries, whose rigorous and shimmering compositions are sublimated by the interplay of light (*Strata XII*, 2008). Called a "Visionary Artist" by the Museum of Art and Design in New York in 2005, Olga de Amaral, whose talent is lauded worldwide, was recently featured in the exhibition *Light of Spirit* at the Patinoire Royale Bach gallery (Brussels, 2018), and a major show titled *To Weave a Rock* at the Museum of Fine Arts in Houston (2021). This coming fall, she will be the object of a retrospective at the Fondation Cartier pour l'Art Contemporain in Paris.



Olga de Amaral, *Strata XII*, 2008, linen, gesso, gold leaf, and acrylic paint, 205 x 180 cm. Private collection, Brussels. (D.R.)

Cecilia Vicuña

In another respect, the textile creations by the Chilean Cecilia Vicuña (born in 1948) exude a similar monumental and haptic power. Deeply rooted in her indigenous (Mapuche) heritage, her work is underpinned by a feminist and highly militant position. Having chosen to flee General Pinochet's dictatorial regime in the early 1970s, she has always remained fiercely tied to her native land through her creations. Since the 1960s, through weaving and *quipus*, Vicuña deals with themes like memory, identity, and cultural resilience (quipus were prohibited during colonization) in often monumental works with rich symbolism. Her video *Quipu Mapocho* (2017) documents a series of performances which took place along the Rio Mapocho, in tribute to the memory of this sacred, now terribly polluted valley, and also in protest against the privatization of water in Chile. Her work, having long been exhibited in major institutions, was celebrated in 2022 at the Guggenheim Museum in New York (*Cecilia Vicuña: Spin Spin Triangulene*), the Tate Modern in London, and the Venice Biennale, where she received the Golden Lion prize at the 59th edition, in recognition of her entire career.



Cecilia Vicuña, *Quipu Mapocho* was co-produced by Cecilia Vicuña and Invercine for the exhibition *Movimientos de la Tierra*, Chili, 2017. Photo: Cecilia Vicuña. Courtesy of the artist and Electronic Arts Intermix (EAI), New York. © Adagp, Paris 2024.

Milton Becerra

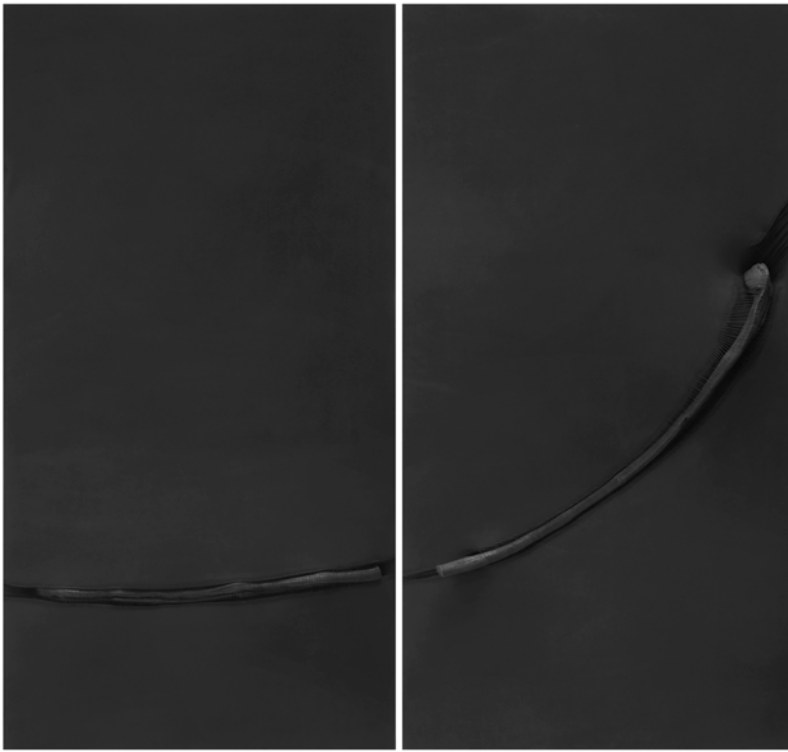
From a close generation, Milton Becerra (born in 1951), who was trained at the School of Fine Arts in Caracas, then in the studios of Carlos Cruz-Diez and Jesús Rafael Soto, is known as one of the first conceptual artists and a precursor of Land Art in Venezuela. Arriving in Paris in 1980, he elaborated a "mysterious, ritualistic, timeless" art (Pierre Restany), which by combining nature and geometry establishes links to other worlds and cultures, namely the Amazon and indigenous memory. Then, in the 1980s, he began a major body of work with ropes and stones. He took this body of work to another level in the early 2000s by creating unprecedented hanging works. Defying gravitational force, they display stones held in midair by vibrant multicolored threads along geometrically determined axes. Irradiating energies, these works are animated by a sacred presence that reflects Becerra's cosmogonic worldview. The artist, who lives and works between Paris and Miami, has been exhibited in several international shows and biennials since the 1980s (São Paulo, Havana, Caracas, etc.). Recently, he created an immense installation, *Lost Paradise*, for the Biennale of Sydney (March-June 2022) and featured in the exhibition *L'Outreligne* at the Maison de l'Amérique latine in 2023.



Anna Maria Maiolino, *In-Out (Antropofagia)*, 1973, digitalized color super-8 film with sound, 8'19". Collection 49 Nord 6 Est—FRAC-Lorraine.

Anna Maria Maiolino

Anna Maria Maiolino (born in 1942), an Italian-born Brazilian, was trained at the National School of Fine Arts in Rio de Janeiro. In her visual art in 1960, she evoked her own exile and her experience as a textile worker, echoing the social and political conditions in Brazil. Moving to New York in 1968, she discovered conceptual art and made her first film-performances such as *In-Out (Antropofagia)* (1973). This video shows a series of close-up shots of mouths swallowing or spitting out string, both a fascinating and repulsive spectacle that alludes to the human bodies crushed by the dictatorship and deprived of freedom. Living and working in São Paulo, Anna Maria Maiolino won the Golden Lion at the 2024 Venice Biennale for her entire career. She has been the subject of many major exhibitions and retrospectives, namely at the Instituto Tomie Ohtake in São Paulo (2022), the Whitechapel Art Gallery in London (2019), and the Fundació Antoni Tàpies in Barcelona (2010). She has featured in numerous biennales: Lyon (2017), São Paulo (regularly since 1967), or Sydney (2008), among others.



Sidival Fila, *Untitled*, 2018. Diptych, dry pigments on canvas and painted vine shoot, sewn on stretcher, 172 x 90 x 17 cm (x2). Courtesy of the artist and Galerie Poggi, Paris.

Sidival Fila

Another Brazilian artist but from a younger generation, Sidival Fila (born in 1962), who lives and works in Rome, has a surprising trajectory, to say the least. After having studied art in São Paulo, he entered the Franciscan Order of Lesser Brothers and renounced his artistic work for eighteen years. Today, he works at the San Bonaventura Franciscan Monastery in Rome, where he is the Head Brother. Since 2006, Sidival Fila has been making monochromatic canvases out of old fabrics that he dyes and into which he inserts natural elements like pieces of vine shoots or dead wood. Sewn by hand with a single thread, these enveloped elements, akin to scars, evoke wounded nature, ruined by human hands (*Senza Titolo 25*, 2018). He revisited the principle in 2019 in the series *Amazonia*, a denunciation of deforestation in the Amazon. Sidival Fila has been the subject of several major exhibitions, namely at the Museo Carlo Bilotti at the Villa Borghese (2015), the Fresnoy (2016), the Palazzo Marulana—Fondazione Cerasi in Rome (2019), the Vatican Apostolic Library (2023), while he presented a large polyptych, *Gogoltha*, at the 58th Venice Biennale in 2019.

Elias Crespín

The Venezuelan Elias Crespín (born in 1965), who used to be a computer engineer, grew up in Caracas, a culturally rich city in the 1970s to 1990s, where he was immersed in the artistic traditions of Jesús Rafael Soto, Carlos Cruz-Diez, and Gego. He embarked on an artistic career in the 2000s, creating unprecedented electrokinetic mobiles. Suspended in the air by invisible threads, these mobiles perform majestic choreographies programmed by algorithms. His *Danza de las catenarias II* (2024), arising from the encounter between metal and yarn, explores the world of the curve and thread following a fluid and vibrant aesthetic. Elias Crespín's work on space, the void, and line, at the intersection of science and art, is also a reflection on the passage of time and life. Since 2008, Elias Crespín has been living and working in Paris. His works, held in prestigious collections, including the Louvre in Paris, have been exhibited in a great many international cultural events: the 13th Biennale of Cuenca, the Busan Biennale, the Grand Palais in Paris, the Verrière Hermès in Brussels, the ZKM Center for Art and Media in Karlsruhe, or even the Ullens Center for Contemporary Art in Beijing. He is currently featured in a major solo exhibition (*Chronomorphosis*) at the Bildmuseet d'Umeå in Sweden.

Vanessa Enríquez

Vanessa Enríquez (born in 1973), a Mexican artist living in Berlin and a graduate of the Yale School of Art, has developed a minimalist artistic language based on the use of VHS magnetic tapes. Her two site-specific installations, spreading across the wall or into three-dimensional space, demonstrate how she skillfully harnesses the graphic power and sculptural essence of this technological material. She reveals its finesse, the stretchable and reflective aspect, in installations that challenge the viewer's perception. Requiring patience and concentration, and attuned to immateriality, this work takes on a meditative dimension in Vanessa Enríquez's approach, drawing inspiration from spiritual practices and modern science. The artist has exhibited worldwide and at institutions such as the Museum of Contemporary Art in Querétaro, Mexico (MACQ) (2019), the Museum of Contemporary Art in Oaxaca, Mexico (MACO) (2020), the Drawing Lab in Paris (2021), the Contemporary Art Center in Aomori, Japan (2022).

Sandra Monterroso

The work of the Guatemalan artist Sandra Monterroso (born in 1974) belongs to the lineage of feminist movements in the 1970s. In her works made of wool yarn, she draws inspiration from the material forms of Mayan thought and culture and more specifically the Q'eqchi community. She addresses issues of identity and memory and also denounces the destruction of natural resources, and the racial, social, and gender violence suffered by the indigenous communities of Guatemala. Thus, the title *Expoliada no. 6* (2023), translating to "plundered," refers to the history of dispossession the native communities have been subjected to throughout the country's history and in particular during the Guatemalan genocide (1960-1996). Living and working in Guatemala City, Monterroso earned a Master's degree in design in 2007 from the Universidad Popular Autónoma del Estado de Puebla (UPAEP) in Mexico, and in 2020 a doctorate in artistic practice from the Akademie der bildenden Künste in Vienna. Exhibited regularly by the galleries Sicardi (Houston) and Zielinsky (Barcelona), as well as at biennales, she has participated in international events like *Art-Action Feministe: Panorama de la vidéo-performance féministe contemporaine latino-américaine* (2009) and *Cosmópolis II* (2019) at the Centre Pompidou; *Visionarios* at the Museo Nacional Centro de Arte Reina Sofía in Madrid (2009); *To Weave in Blue, Poema al Tejido*, at the Martha and Robert Fogelman Galleries of Contemporary Art, University of Memphis, United States (2020).

Sandra Monterroso, *Expoliada No. 6*, 2023.
© Roberto Ruiz. Courtesy gallery Sielinsky, Barcelona.



Natalia Villanueva Linares

Franco-Peruvian artist Natalia Villanueva Linares (born in 1982) graduated from the École de Beaux-Arts in Paris, where she studied under Giuseppe Penone. Currently based in Chicago, her creativity and her multidisciplinary work are informed by the different cultures of the countries where she has lived: France, Peru, and the United States. The artist's use of needles and spools of thread comprises above all the point of departure for a reflection on loss, accumulation, abundance, and repetition. *Aiguë* (2014) is a narrative made up of needles that linearly pierce some fifty journal sheets hung on the wall. The partially-hidden needles trace the lines of an indecipherable text. Created the same year, *Colorial*, comprised of 300 colorful threads and spools, embodies the artist's fascination with mathematical sensitivity equations. Installed on a shelf, this accumulation of spools and taut threads converging toward a single point of origin are like the elements of a fictitious city.

Natalia Villanueva Linares has exhibited regularly in France, namely at the Dohyang Lee gallery in Paris in 2014, the Collège des Bernardins in Paris, the Graineterie in Houilles (2018) and the Thaddaeus Ropac gallery in Paris for the *70 years of Young Creation* (2020). She has recently featured in solo exhibitions at the Museo de Arte de San Marcos (Lima, Peru, 2022), as well as the Comfort Station in Chicago (2022). This year, she has mounted a mentoring program at the USLAF (US Latin X Art Forum), in collaboration with the sound artist Alan Poma.

Laura Sánchez Filomeno



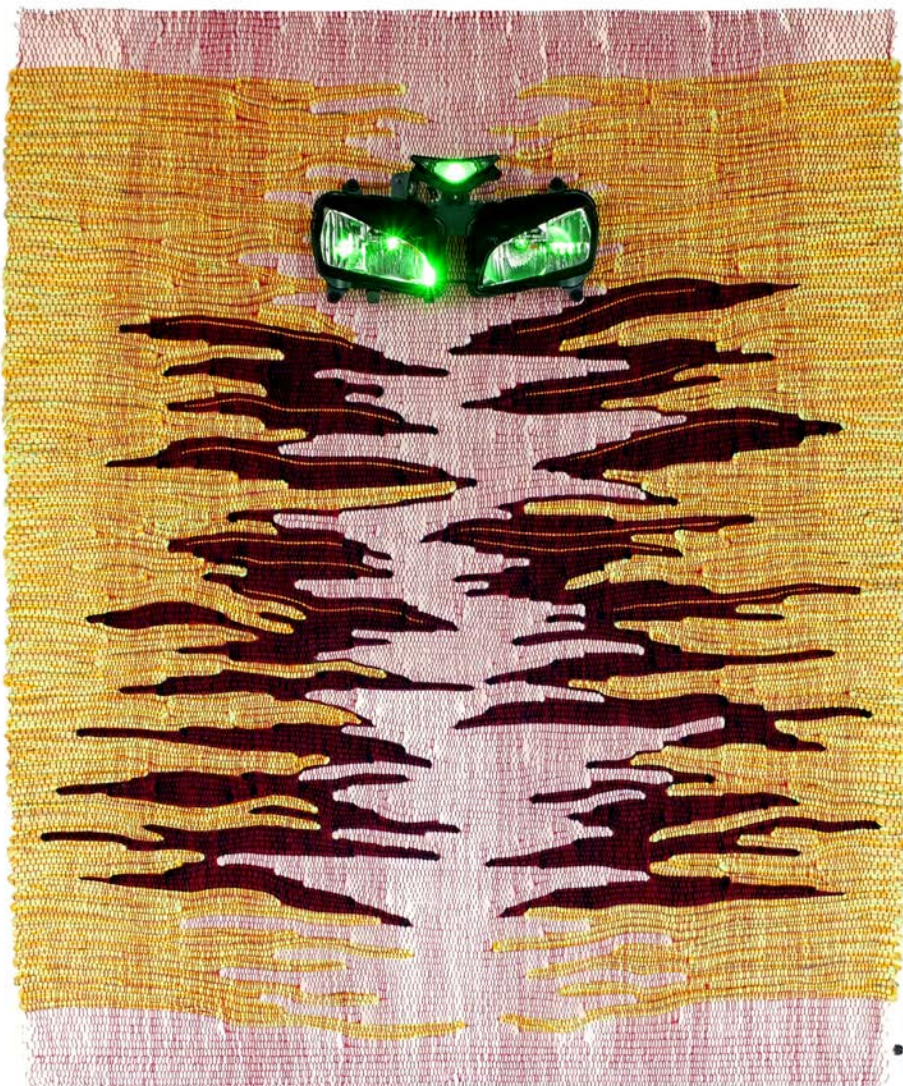
Laura Sánchez Filomeno, *Proliferations*, 2022-24, embroidery of natural and dyed hair on silk, magnifying glass, stainless steel support, variable dimensions. Photo: Macarena Guerra-García. © Adagp, Paris 2024.

A Franco-Peruvian artist based in Cachan, Laura Sánchez Filomeno (born in 1975), a graduate of the École Supérieure des Beaux-Arts in Mans, has developed her artistic practice around embroidery, using hair as her primary material—elements that variously make reference to femininity. As her series *Proliferations* demonstrates, she creates an organic and lively aesthetic, blending classic threads with her hair. These hybrid works, which make reference to both the Baroque aesthetic and cabinets of curiosities (the subjects of her doctorate), are the point of departure for a reflection on the relationship between the natural and the artificial, repulsion and attraction, the sublime and the obscene. Laura Sánchez Filomeno, who also holds a doctorate in Visual Art and Sciences from the University of Paris I Sorbonne Centre Saint-Charles, belongs to the artists' collective Fiber Art Fever. Having participated in many solo and group exhibitions both in France and abroad, she recently exhibited in the show *Symbiosium—Cosmogonies Spéculatives*, organized by the Centre Wallonie-Brussels (Paris) at the Fiminco Foundation (Romainville). She was featured in the solo show *Taxinomie* at the Orangerie in Cachan (2024).

Kenia Almaraz Murillo

Kenia Almaraz Murillo (born in 1994) was trained in Djamel Tatah's studio at the École de Beaux-Arts in Paris, but also with Simone Prouvé, who introduced her to the practice of low warp weaving. Very early on, she set herself apart by incorporating electric light into her highly colorful textile pieces, which betray her fascination for traditional Andean geometric forms and symbols. More recently, she has inserted "pop" objects, such as scooter or truck headlights, into her works, made with all kinds of fibers (alpaca, sheep, lama, *traditional tullmas*, gold thread, embroidery, etc.). As she has said, in doing so, she attains "a harmony of material, history, energy, culture, thereby striking a balance between what the Earth offers us and what humans alter with their hands."

Her participation in many group exhibitions and solo shows in galleries in rapid succession are proof of her highly successful career: following exhibitions at the Boulakia Gallery in Paris and London, the Waddington-Custot gallery devoted two successive shows to her in Dubai, while she received the 2023 Emerige-CPGA prize with the Anne-Sarah Benichou gallery at the ARCO fair in Madrid. This summer 2024, the Manufacture de Roubaix is featuring her in the monographic exhibition *Tissages Lumière*.



Kenia Almaraz Murillo, *Señor Tigre*, 2022. Weaving in wool, Bolivian alpaca, cotton, 18th-century gold thread, motorcycle headlights, steel structure, Raspberry Pi and neon LED, 126 x 155 x 35 cm, courtesy of the artist. Photo: Nano Ville.

VISUALS AVAILABLE FOR THE PRESS



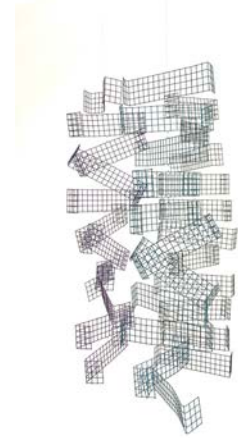
Gego, *Drawing without Paper 87/15*, 1987, cardboard, plastic, steel, threads, copper, 25 x 19 x 2.5 cm, Inv-FG-0169, Private collection, Paris. Photo: Suzanne Nagy.



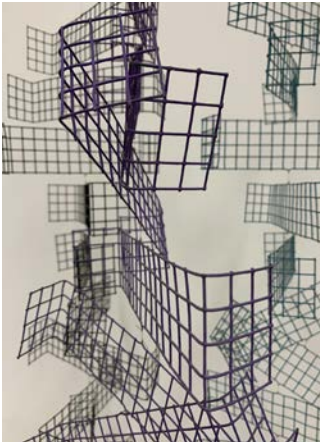
Gego, *Drawing without Paper 88/32*, 1988, copper, iron, plastic, Stella, 66.5 x 38.5 x 3.2 cm, Inv-FG-0177 Private collection, Paris. Photo: Suzanne Nagy.



Jesús Rafael Soto, *Untitled (For Alain)*, 1960, Acrylic on wood and metal, 102 x 102 x 15 cm. Private collection, Paris. Photo: Suzanne Nagy. © Adagp, Paris 2024.



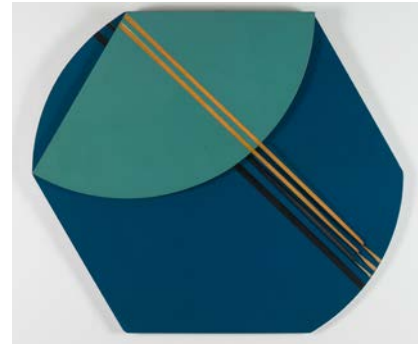
Iván Contreras Brunet, *Untitled*, 1978, hanging with acrylic-painted grids, fishing line, wood; blue, purple, black modules, 3 x 11 cm; the whole work, 125 x 40 x 40 cm. Courtesy Galerie Wagner, Paris. © Adagp, Paris 2024.



Iván Contreras Brunet, *Untitled* (detail), 1978, hanging with acrylic-painted grids, fishing line, wood; blue, purple, black modules, 3 x 11 cm; the whole work, 125 x 40 x 40 cm. Courtesy Galerie Wagner, Paris. © Adagp, Paris 2024.



Jorge Eielson, *Quipus, Red and Black*, 1992, acrylic on canvas, 190 x 152 cm. Private collection, London. © all rights reserved.



Inés Blumenweig, *Untitled*, 1971, painted wood, nylon ribbons, 79.5 x 69 x 3.5 cm. Collection of the artist. Photo: Galerie Diane de Polignac, Paris.



Inés Blumenweig, *Struttura*, (detail). Photo: Galerie Diane de Polignac, Paris.



Martha Le Parc, *Black, Gray-Light no. 4*, 2002, satin ribbons, 260 x 234 cm. Courtesy of the artist. Photo: Gabriel Le Parc.



Olga de Amaral, *Strata XII*, 2008, linen, gesso, gold leaf, and acrylic paint, 205 x 180 cm. Private collection, Brussels. (D.R.)



Olga de Amaral, *Corteza 2* (diptych), 2015, linen, gesso, gold leaf, and acrylic paint, 80 x 50 cm each. Private collection, Brussels. Courtesy Casa Amaral © Diego Amaral.



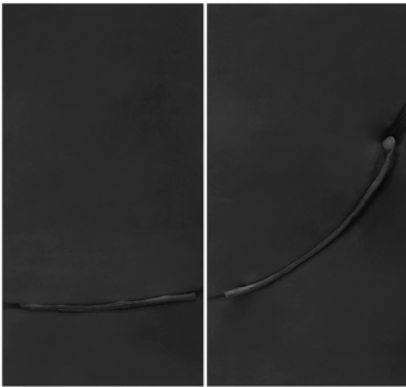
Cecilia Vicuña, *Quipu Mapocho*, 2017. *Quipu Mapocho* was co-produced by Celilia Vicuña and Invercine for the exhibition *Movimientos de la Tierra*, Chile, 2017. Photo: Cecilia Vicuña. Courtesy of the artist and Electronic Arts Intermix (EAI), New York.



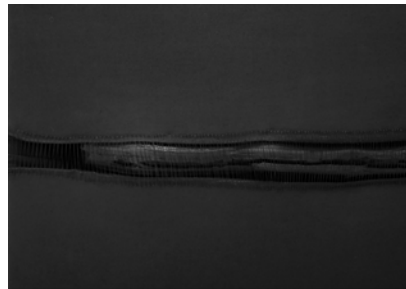
Milton Becerra, *Infini lemniscate*, 2024. Mural creation, nylon fibers, quartz crystals, variable dimensions. Photo credit: Milton Becerra. © Adagp, Paris 2024.



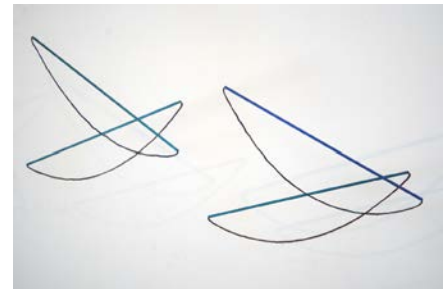
Anna Maria Maiolino, *In-Out (Antropofagia)*, 1973, digitalized color super-8 film with sound, 8'19. Collection 49 Nord 6 Est—FRAC Lorraine.



Sidival Fila, *Untitled*, 2018 (diptych), dry pigments on canvas and painted vine shoot, sewn on stretcher, 172 x 90 x 17 cm (x 2). Courtesy of the artist and Galerie Poggi, Paris.



Sidival Fila, *Untitled (detail)*, 2018, (diptych), dry pigments on canvas and painted vine shoot, sewn on stretcher, 320 x 260 x 18 cm. Courtesy of the artist and Galerie Poggi, Paris.



Elias Crespin, *La Danza de las catenarias 2*, 2024. Electrokinetic work with catenary elements, 320 x 260 x 18 cm. Photo: Sergio Daniel Azuaje ©Atelier Elias Crespin, 2024.



Vanessa Enríquez, *Variations on Line no. 10 (side)*, 2018, magnetic tapes, 220 x 150 x 200 cm. Site-specific installation. Photo: courtesy of the artist.



Sandra Monterosso, *Expoliada No. 6*, 2023. Textile installation, cochineal-dyed wool, 217 x 75 x 30 cm. ©Roberto Ruiz. Courtesy Galerie Zielinsky, Barcelona.



Sandra Monterosso, *Expoliada No. 6 (detail)*, 2023. Textile installation, cochineal-dyed wool, 217 x 75 x 30 cm. ©Roberto Ruiz. Courtesy Galerie Zielinsky, Barcelona.



Nastalia Villaneuva Linares, *Colorial*, 2014, 300 spools of thread, variable dimensions. Kervahut-Collection Laurent Fiévet. Photo: Skyler Edwards.



Kenia Almaraz Murillo, *Señor Tigre (Mister Tiger)*, 2022, weaving in wool, Bolivian alpaca, cotton, 18th-century gold thread, motorcycle headlights, steel structure, Raspberry Pi and neon LED, 126 x 155 x 35 cm. Courtesy of the artist. Photo: Nano Ville.



Kenia Almaraz Murillo, *Les habitants des rêves (The Inhabitants of Dreams)*, 2023, siltscreen on alpaca thread, 24 x 77 cm. Photo: Nano Ville.



Laura Sánchez Filomeno, *Proliferations*, 2022-24, embroidery in natural and dyed hair on silk, magnifying glass, stainless steel support, variable dimensions. Photo: Macarena Guerra-Garcia. © Adagp, Paris 2024.

PRACTICAL INFORMATION



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EXHIBITION DESIGN

Amanda Antunes

EXHIBITION CATALOGUE

HD Arts (in French and English)
110 pages
17 x 23 cm
15 euros

