

TRANSMIA

HENRIQUE FARIA NEW YORK

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METAMIAMI
MALDONADO EDUCATION THROUGH ART

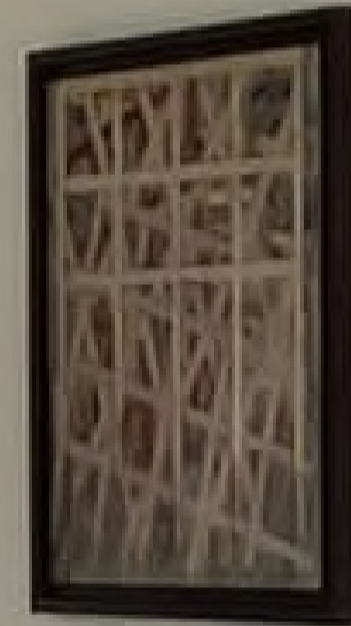
ESVIN ALARCÓN LAM
EMILIA AZCÁRATE
ALESSANDRO BALTEO-YAZBECK
MILTON BECERRA
JOHANNA CALLE
ALBERTO CASARI
SIGFREDO CHACÓN
EMILIO CHAPELA
CRISTINA COLICHÓN
DIANA DE SOLARES
EUGENIO ESPINOZA
HÉCTOR FUENMAYOR
GEGO
ÁLVARO GÓMEZ
MERCEDÉS ELENA GONZÁLEZ
ELLA KREBS
RAMSÉS LARZÁBAL
DIANA LÓPEZ
PEPE LÓPEZ
JESÚS "BUBU" NEGRÓN
JUAN JOSÉ OLAVARRÍA
PEDRO TAGLIAFICO
LISU VEGA
HORACIO ZABALA

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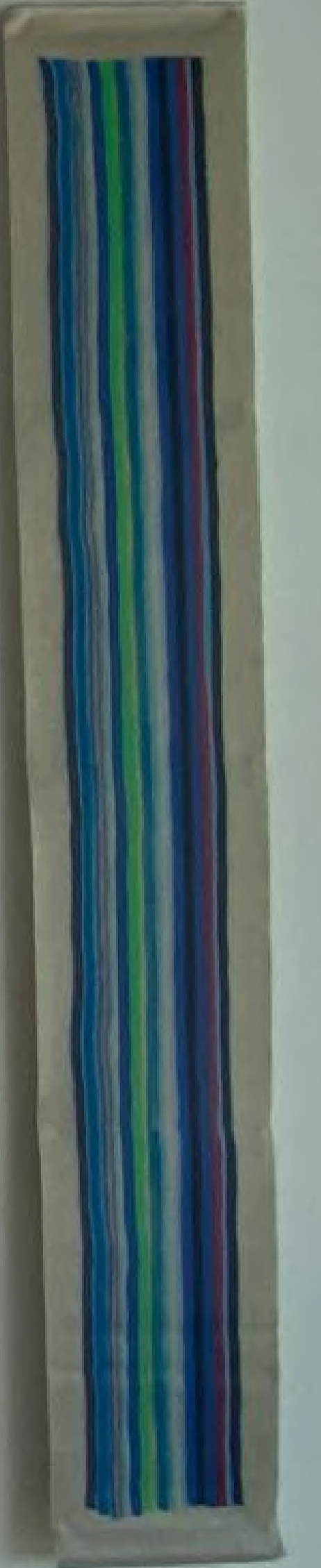
TRAMA





ESTE PAPEL ES UN CARCEL
THIS PAPER IS A PRISON







Trama: structures, entanglements and loose ends

By Felix Suazo

Everything that exists, even that which is unknown, is linked together in a web. This link, not always visible, weaves planets, ideas and dreams, connecting them together in the same sphere. From that point on stems a principle of unity that holds together the structure of the universe; from a fragile spiderweb to the intricate geometry of an astronomical chart.

Beyond this ambitious hyperbole, however, the term Trama poses a more modest and ambivalent question, one that relates to both textiles and the plot of a story. Both actions —sewing and narrating— are one and the same. A piece of cloth, a tapestry or any other fabric obeys a unique "syntax", in the same way that a story follows a specific "structure". In the end, it's all part of the same Trama whether it has been woven with threads or words.

In addition to its literary connotation, Trama is an ancient and multifunctional disguise that links, splices and ties together other human activities. It is woven in "counter-thread" for the seamstress, "net" for the fisherman, "bars" for the prisoner, "screen" for the mason, "veil" for the widow, "safety net" for the acrobat, "fence" for the intruder and "sieve" for the baker. Similarly, Trama can be synonymous with "mesh" in screen printing, "structure" in architecture and urban planning, "grid" in design and advertising and "pattern" of horizontal lines in television and electronics.

Given the sheer number of meanings, one should not forget that etymologically, the word Trama is also the connecting point for oral and written stories, that organizes everyday events and gives meaning to human actions in the construction of the story.

It is thus no surprise that the idea of an interconnected universe has become a subject of study and the central theme for the works featured in Trama, this exhibition organized by Meta Miami and Henrique Faria, New York. The show brings together installations, sculptures, paintings and drawings by a group of 24 artists from Central and South America, whose approaches refer to the fields of literature and textiles. They originate from countries such as Argentina, Colombia, Guatemala, Cuba, Mexico, Peru, Puerto Rico and Venezuela, where the traditional and the contemporary coexist in constant debate, creating very diverse and complex patterns.

Geometry, materiality and space frame the physical coordinates among which several of these artworks are developed. The reticuláreas of Gego (Gertrud Goldschmidt, Hamburg 1912 - Caracas, 1994), the cuadrículas of Eugenio Espinoza (San Juan de los Morros, 1950) and the rejillas of Sigfredo Chacón (Caracas, 1950) present a bridge between the specificity of the modern canon and the broader contemporary expectations. Along the same line, Pedro Tagliafico (Caracas, 1944) interplays geometry and folding in his various approaches.

The string works by Milton Becerra (Táchira, 1951) follow a mandala-like pattern determined by radiating lines and intersecting points. Diana de Solares' (Guatemala, 1952) hand dyed shoestring works focus on the relationship between structure and place. On the other hand, Lisu Vega (Miami, 1980), presents her textile works in a tentacle-like format following an irregular modulation to accentuate differing spaces and volumes. All of these artists deal with space, either limiting themselves within the perimeter or extending beyond.

Bridging the ancestral and the contemporary, Cristina Colichón (Peru, 1967), Emilio Chapela (Mexico, 1968) and Alberto Casari (Lima, 1965), use textiles to explore ideas related to art, ecology and spirituality. Meanwhile, Álvaro Gómez (Bogotá, 1956) sheds new light on traditional weaving techniques using geometry, relief and weightlessness while Ella Krebs (Peru, 1926) incorporates pre-Columbian references and symbolism in her "fibrostructures".

Usually the spoken or written word defines what is visible. Horacio Zabala (Buenos Aires, 1943) treats writing as a self-reflexive manifesto. For Alessandro Balteo-Yazbeck (Caracas, 1972), texts and images refer to the complex link that exists between a document and its place in history. For his part, Ramsés Larzábal (Havana, 1966) combines materials and words in his textile works.

Every once in a while, things go astray or something breaks. The spreadsheets drawn by Johanna Calle (Bogotá, 1965) and the girl outlined on graph paper by Diana López (Philadelphia, 1968) demonstrate this rupture, which can be playful or dramatic, depending on the respective approach of the artist. There are even greater disruptions such as the one recreated in the faded and frayed flags of Juan José Olavarría (Valencia, 1969), who approaches the work as a ritual of symbolic cleansing.

There is an invisible thread that intertwines the personal universe and human cosmogonies. Emilia Azcárate (Caracas, 1964) uses the dot as a unit for recording energetic and spiritual processes. For Héctor Fuenmayor (Caracas, 1949) the dotted grid summarizes a part of his spiritual meditations. Mercedes Elena González (Caracas, 1952) combines the psychic, the cartographic and the astronomical in her neurohilados.

Nothing can resist the passage of time. Everything—even discarded matter— has a place in the fabric of everyday existence. Jesús "Bubu" Negrón (Puerto Rico, 1975) rearranges paper recovered from cigarette butts into abstract patterns. Pepe López (José Luis López-Reus, Caracas, 1966) creates geometric compositions with recycled and sewn plastic bags. Esvin Alarcón Lam (Guatemala, 1988) offers a personal view of abstraction based on the appropriation of discarded elements.

As can be seen in the exhibition Trama, the diversity of visual practices that use fabric as a medium or refer to its meanings can be overwhelming. The threads of this visual framework follow a sinuous route whose material and symbolic outcome is not exempt from entanglements and loose ends. Just like in literature, movies and soap operas, the plot can get complicated or confusing.

The certainty that everything is connected does not mean that the structure of this giant network is always visible. The puppet does not see the strings that control its will, nor does the fish know who pulls the line at the decisive moment. One's vision can only cover a limited spectrum of what exists and the rest is part of a subplot of explanations, reasons and purposes. After all, one thing is the underlying structure (Trama) and the other is the perceived image.

April, 2022



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Milton Becerra
Nido
1995

Linen fibers and semi-precious stone
98 1/4 x 11 1/2 in.
(248 x 28 cm)

\$23,000

TRAMA



Mercedes Elena González
Neurohilados
1998-2001

Acrylic on blackout fabric
57 3/4 x 98 3/4 in.
(146.7 x 250.8 cm)

\$25,000

TRAMA

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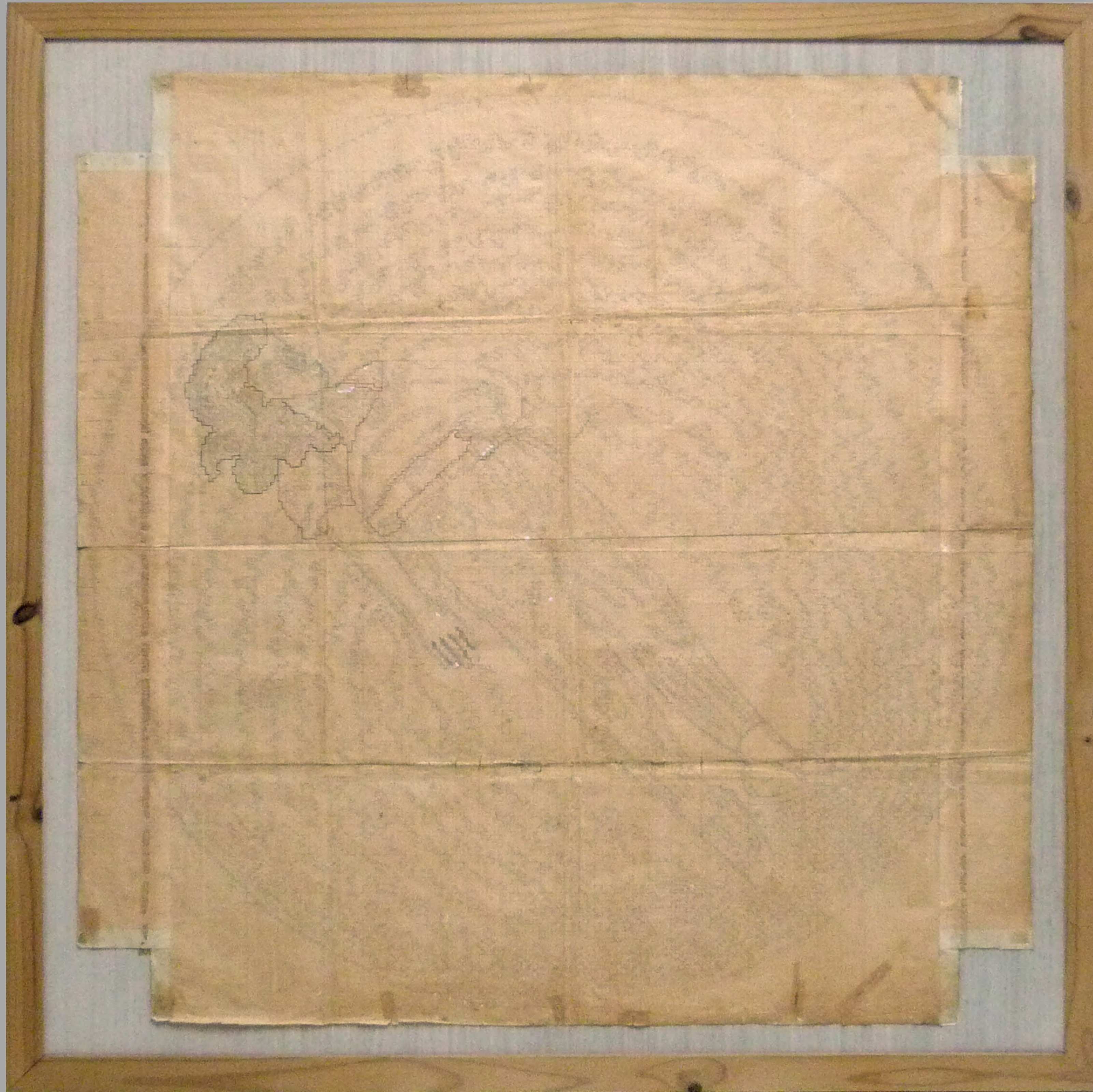


Lisu Vega
Araña
2022

Hand-knit woven braided synthetic ropes
Variable dimensions

\$13,000

TRAMA



Diana López
Boceto para Muchacha
1994
Graphite and crayon on tracing paper
48 x 48 in.
114 x 141,8 x 2 cms.

\$8,000

TRAMA



Álvaro Gómez
Día
1979
Cotton, acrylic fiber
27 1/2 x 27 1/2 in.
(70 x 70 cm)

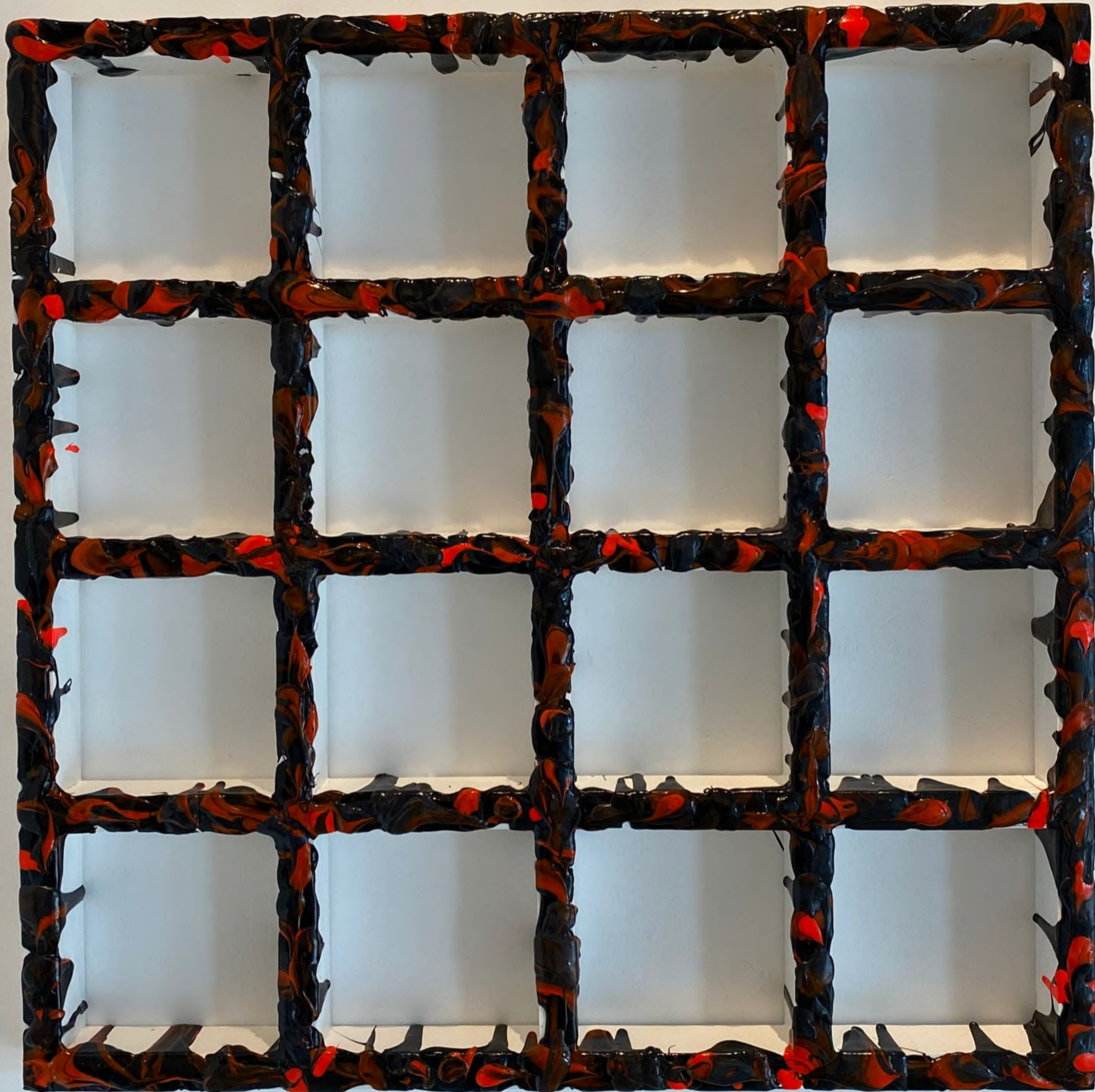
\$22,000

TRAMA

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Sigfredo Chacón
Grid Orange/Black #1
1993/2020
Acrylic on wood
28 x 28 in
71 x 71 cm

\$14,000

TRAMA

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Ella Krebs
Komer Pampa
1978

Mixed media.
78 ¾ x 70.86 in.
(200 x 180 cm)

\$15,000

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Emilio Chapela
Angst (Salto del Tequedama)
2022
82 5/8 x 12 3/4 in.
(210 x 32.5 cm)

\$9,000

TRAMA



Pepe López
Root/Route
2018

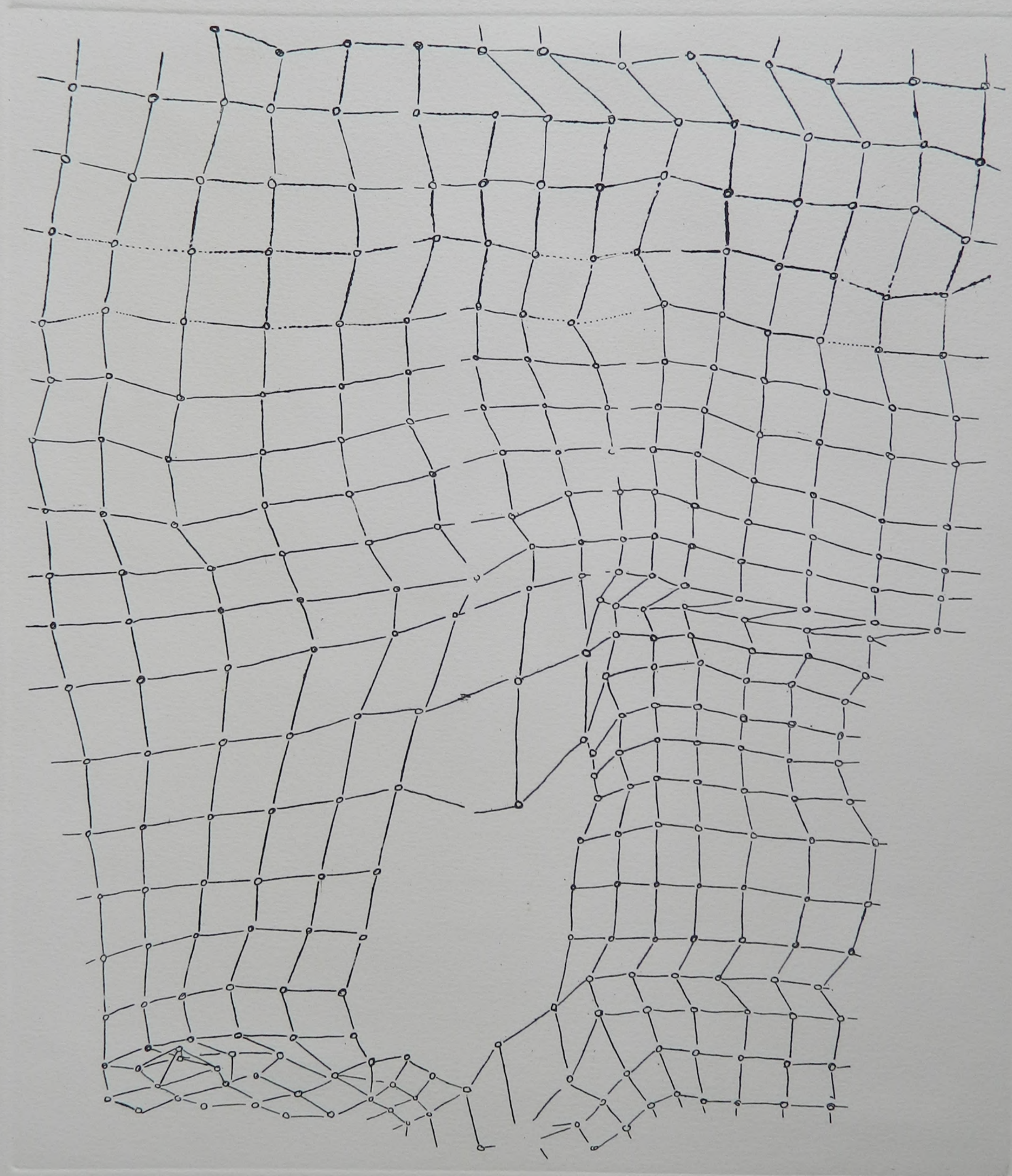
Plastic bags and cotton
thread on paper
15 x 11 in.
(38 x 28 cm)
each

\$2,300 each

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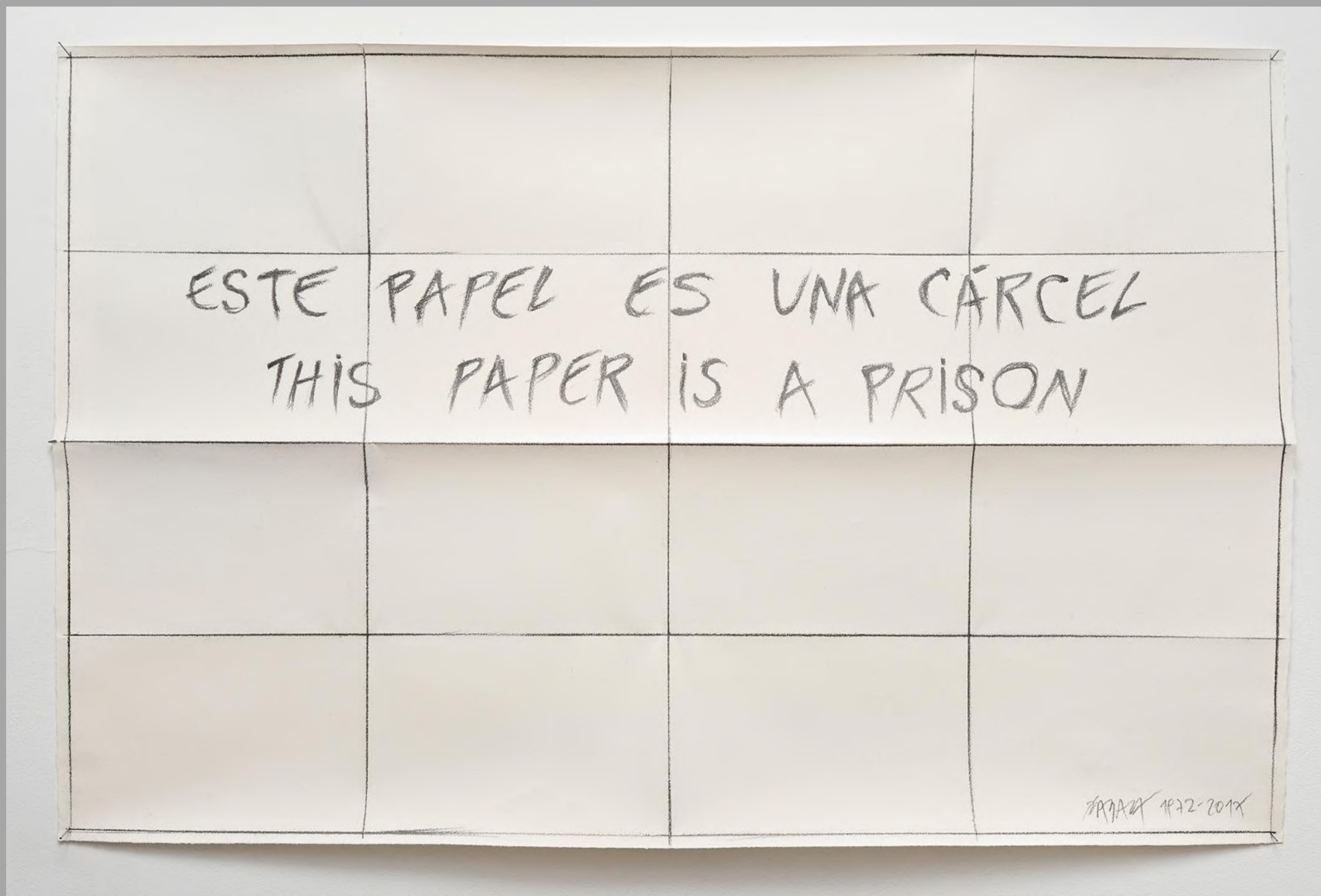


GEGO
Reticulárea, 1973
Printed 1988

Etching
25 15/16 x 19 3/4 inches
(65.9 x 50.17 cm)
Edition 16/20.

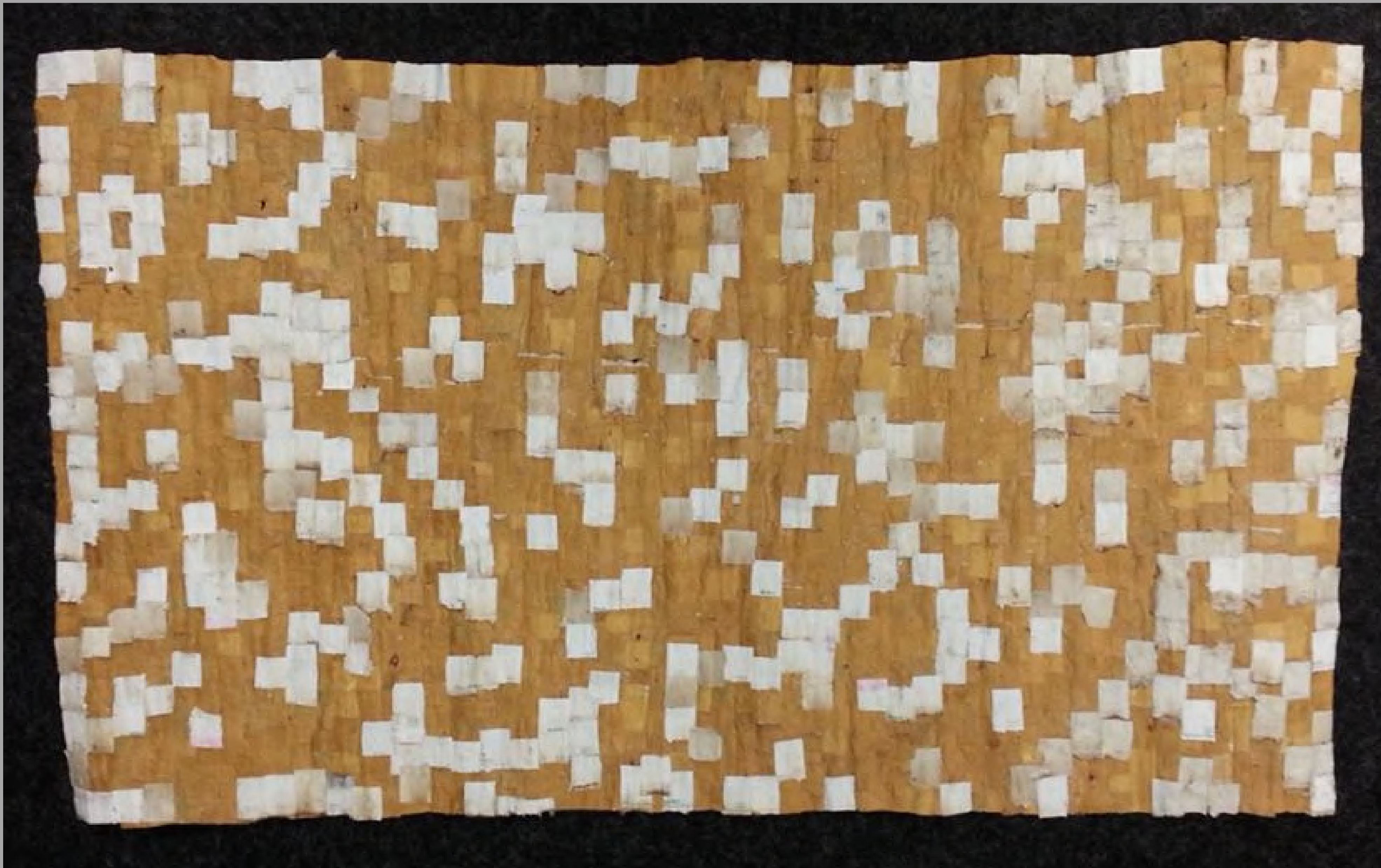
\$17,000

TRAMA



Horacio Zabala
Este papel es una cárcel
1972-2017
Graphite on paper
29 1/8 x 44 7/8 in.
(74 x 114 cm)

\$12,000



Jesús Bubu Negrón
Untitled (Colillas)
2013
Woven cigarette butts
24 x 35 13/16 in.
(61 x 91 cm)

\$8,000

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Diana de Solares
Untitled
2021
Shoelaces and iron
110 x 27 x 27 in
(280 x 70 x 70 cm)

\$16,000

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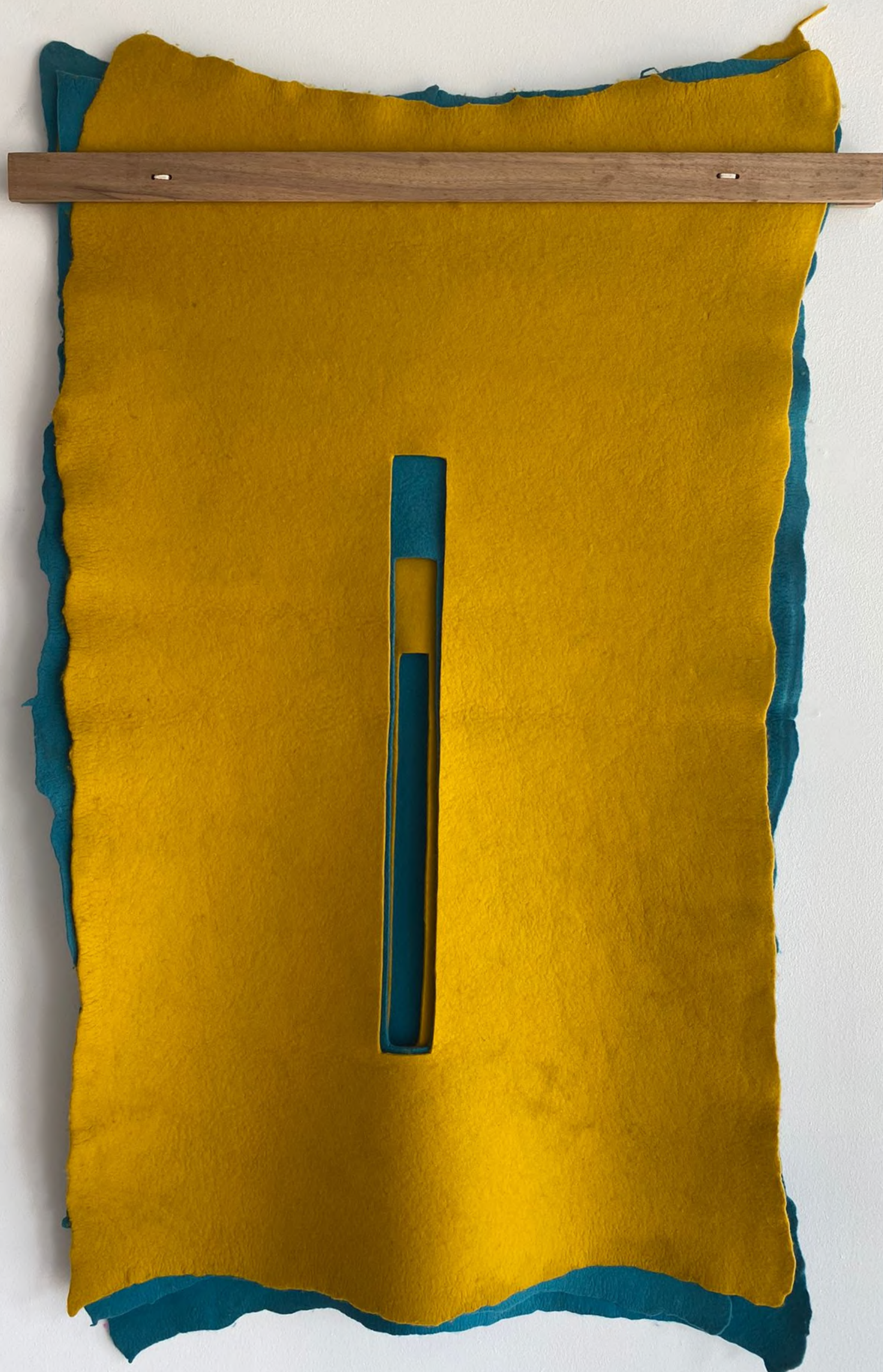
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Alberto Casari
EM-LA-13-05
2013

Hand dyed wool felt and Wood
54 ¼ x 29 ¾ in
(120 x 85 cm)

\$10,500

TRAMA



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METAMIAMI
MALDONADO EDUCATION THROUGH ART

Alberto Casari
EM-LA-13-07
2013

Hand dyed wool felt and Wood
54 ¼ x 29 ¾ in
(120 x 85 cm)

\$10,500

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Eugenio Espinoza
Black Lady (Karakana Series)
1985

Acrylic on wood
37 x 32 3/8 in.
(94 x 78 cm)

\$18,000

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Ramsés Larzábal
Untitled
2019
Fibres
90 in.
(228.6 cm)

\$3,200

TRAMA



Alessandro Balteo-Yazbeck
Standard Creole with Bikini, 1940s.
From the series Modern
Entanglements, U.S. Interventions,
2006-2009

Custom framed C-print and wall
label with narrative text
In collaboration with Media Farzin.
36 1/2 x 61 1/2 in.
(92.6 x 156.1 cm.)
Edition 3/5 + AP

\$13,000

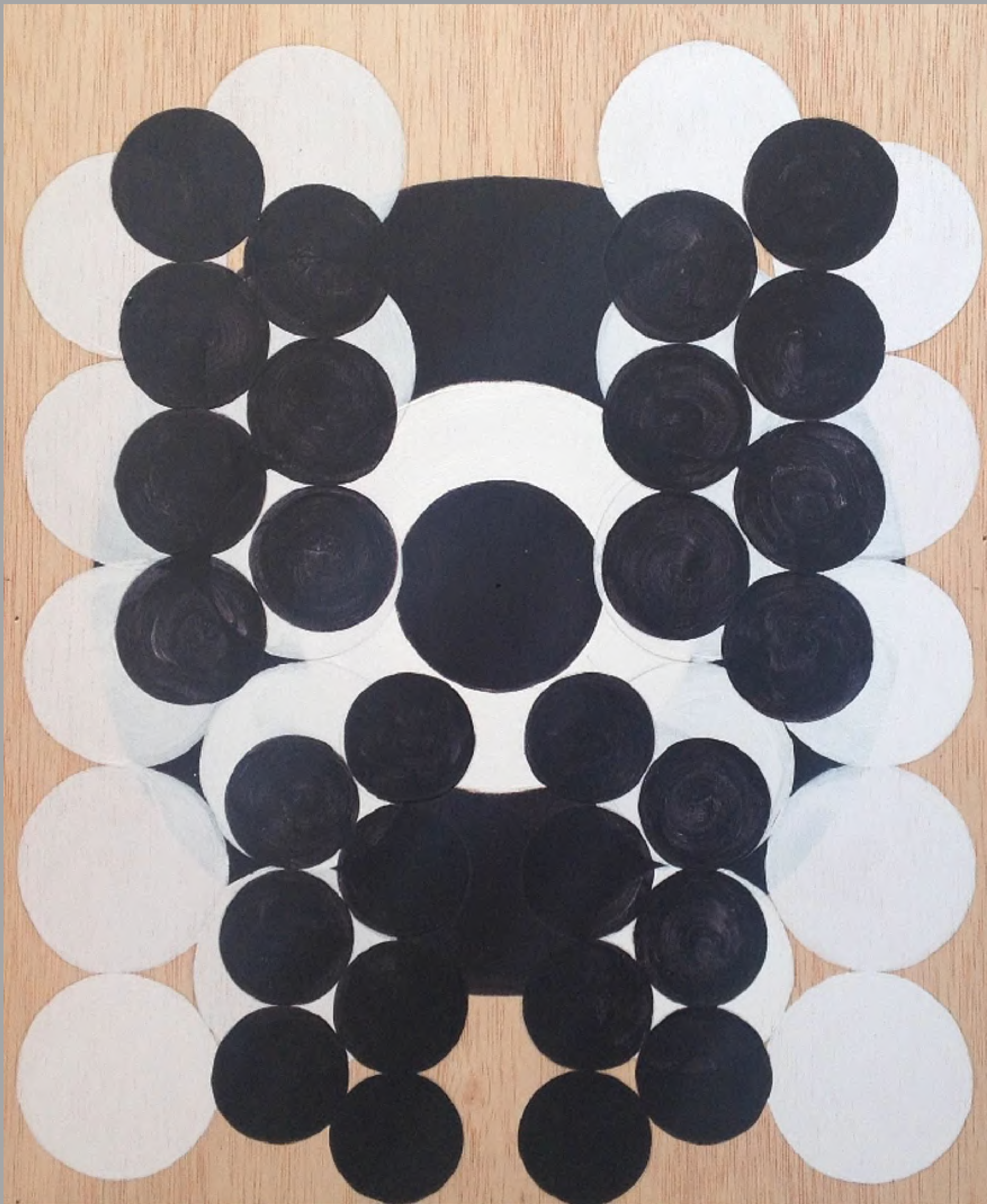
TRAMA



Esvin Alarcón Lam
Cuirpu araña
2019
Dyed and woven wool
54 1/2 x 45 in.
(138.4 x 114.3 cm)

\$4,500

TRAMA



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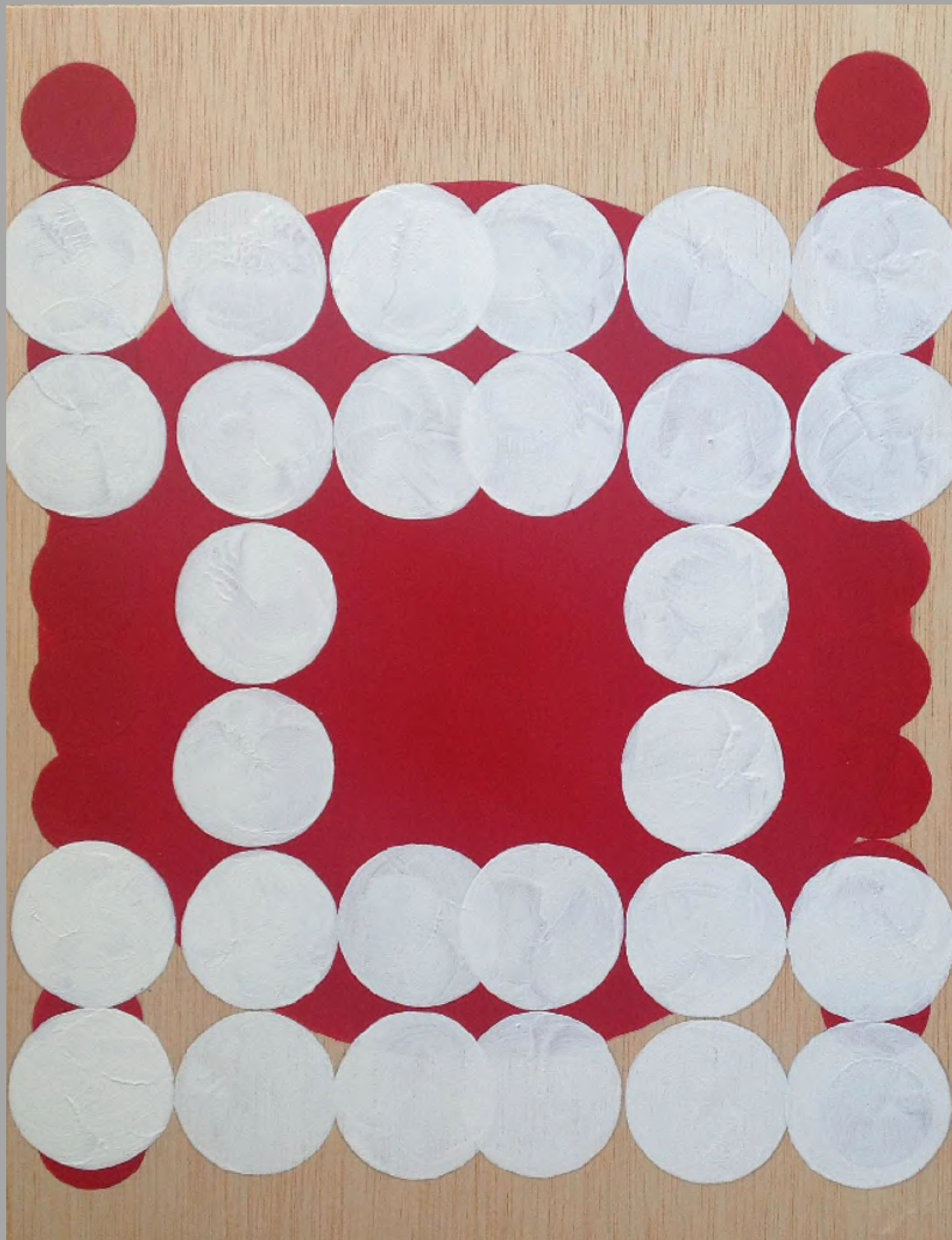
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Emilia Azcárate
Untitled
2015
Acrylic on wood
16 1/8 x 12 15/16 in.
(41 x 33 cm)

\$4,000

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Emilia Azcárate
Untitled
2015
Acrylic on wood
13 3/4 x 10 5/8 in.
(35 x 27 cm)

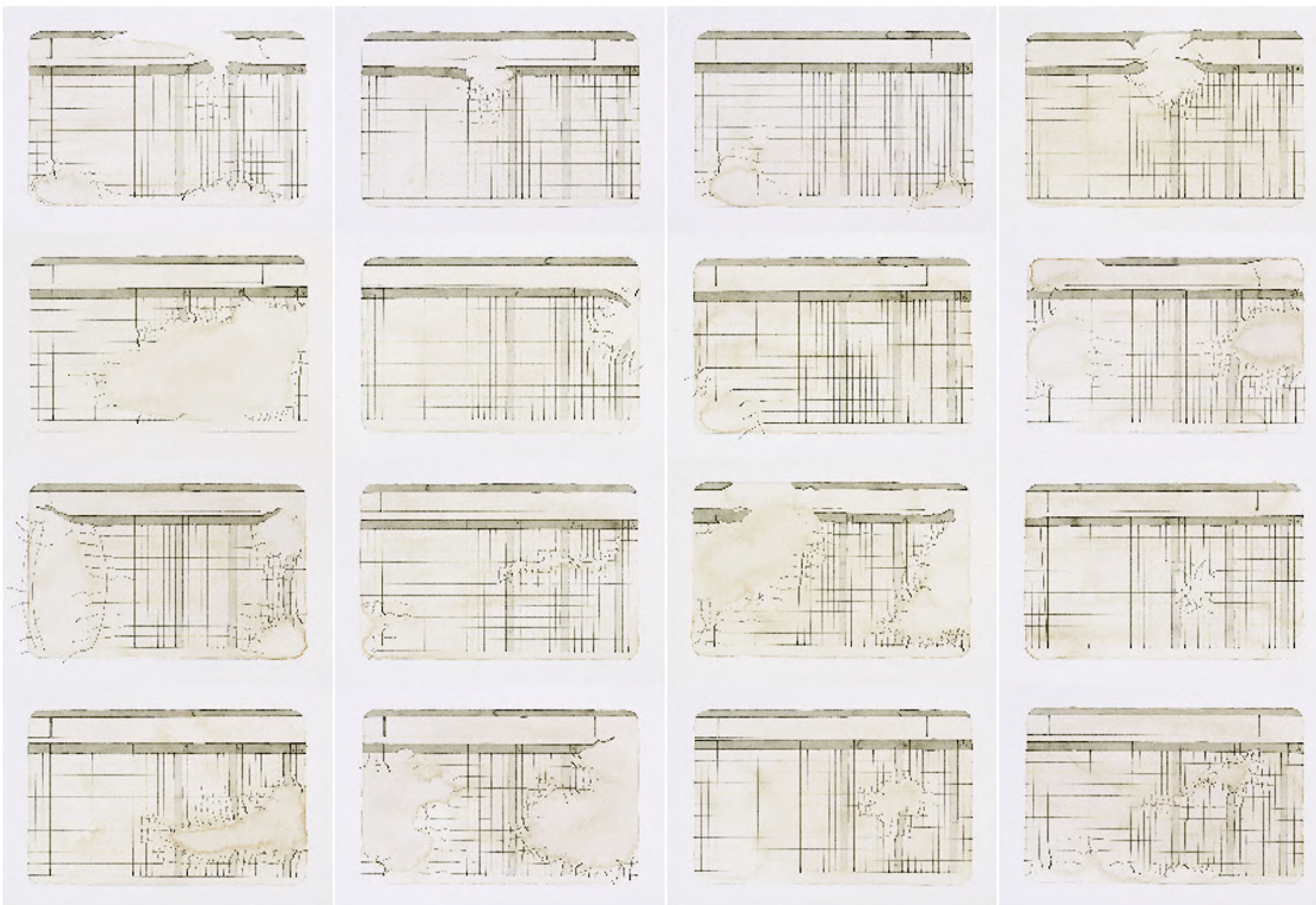
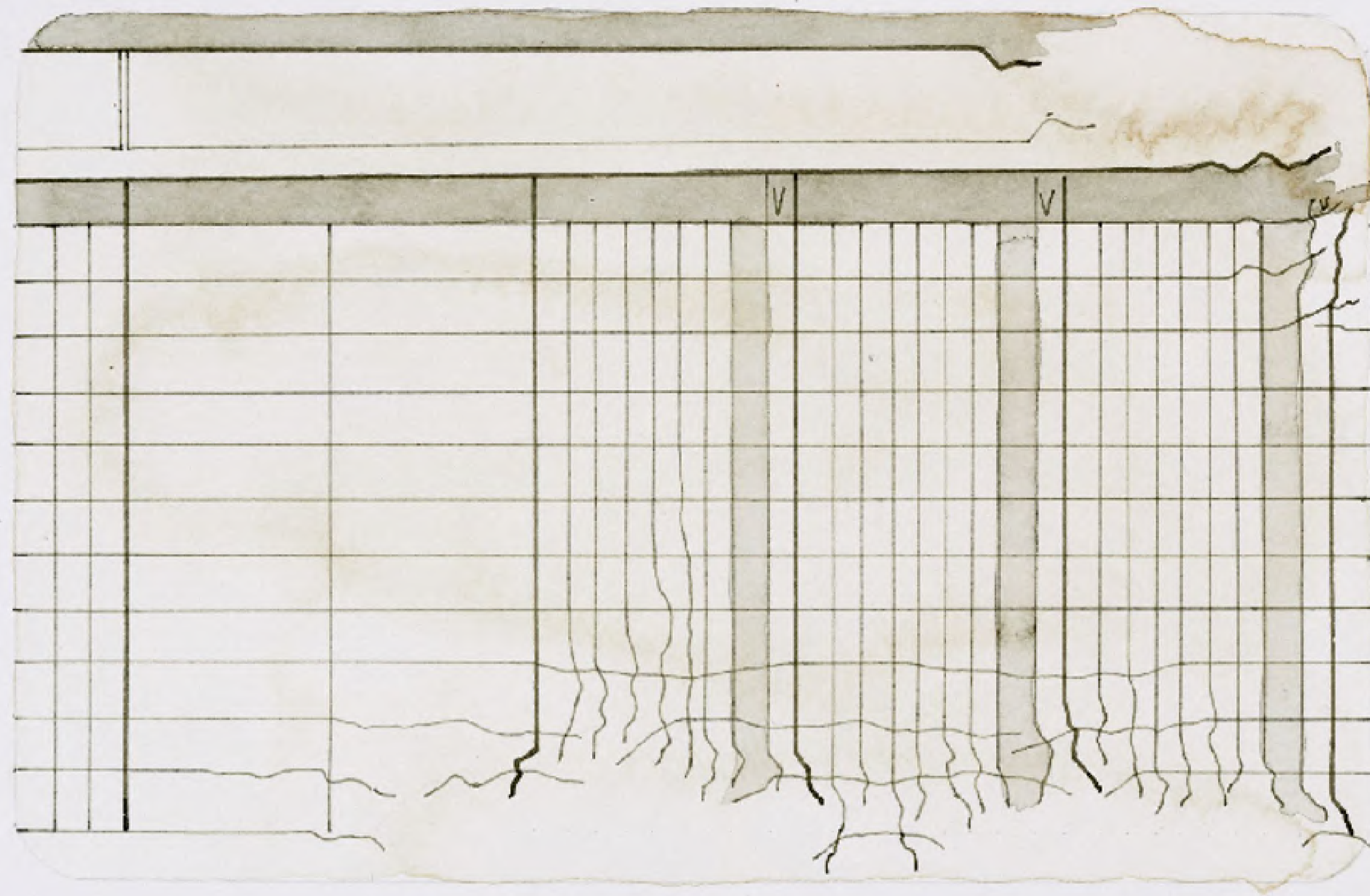
\$3,800

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Johanna Calle
Contables
2004

Ink on paper
30 drawings

8 1/4 x 11 9/16 in. (21 x 29.5 cm)

\$85,000

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Cristina Colichón
Serie Destejido
2020

Alpaca yarn and enameled copper
47.2 x 37.4 in
(120 x 95 cm)

\$5,800

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Pedro Tagliafico
Untitled
1976
Beeswax with graphite on linen
7.8 x 7.8 in.
(20 x 20 cm) each

\$6,500

TRAMA



Juan José Olavarría
Bandera
2020

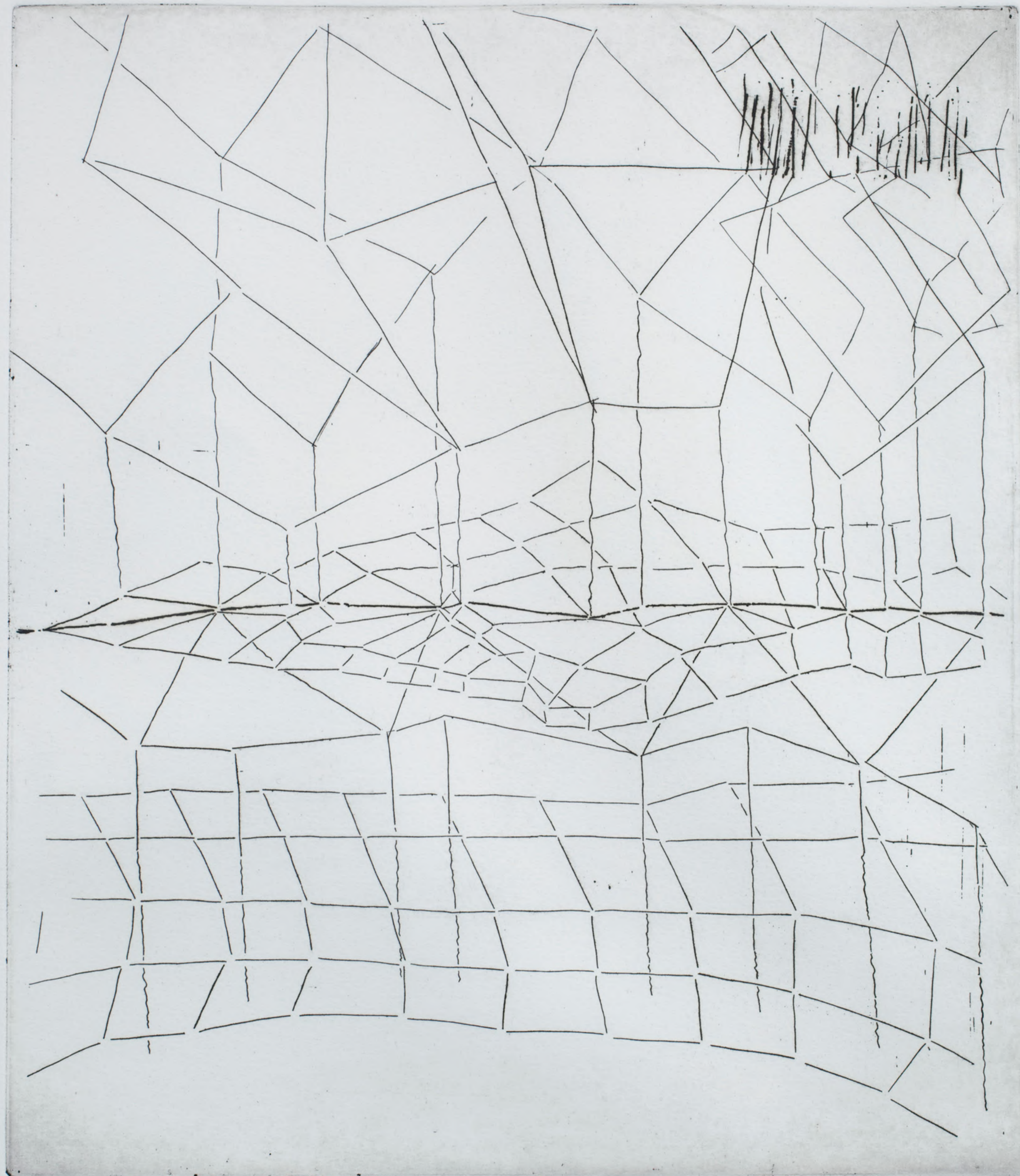
Acrylic on embroidered thread
59 x 85 in.
(150x 250 cm)

\$16,000

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GEGO
Reticulárea
1973, Printed 1988
Etching
25 7/8 x 19 3/4 inches
(65.7 x 50.2 cm)
Framed: 26 3/4 x 20 1/2 in.
Edition 11/20

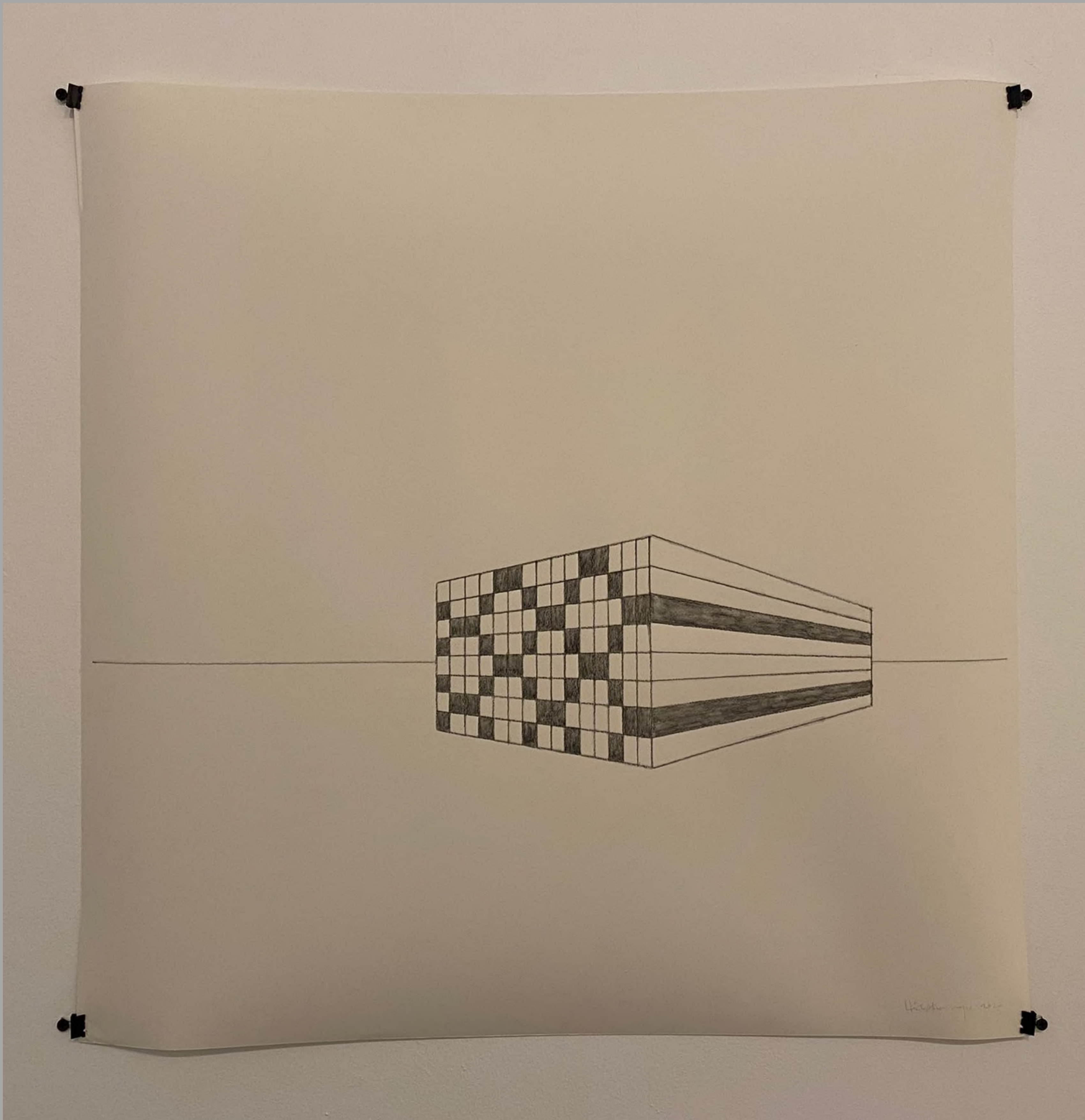
\$17,000

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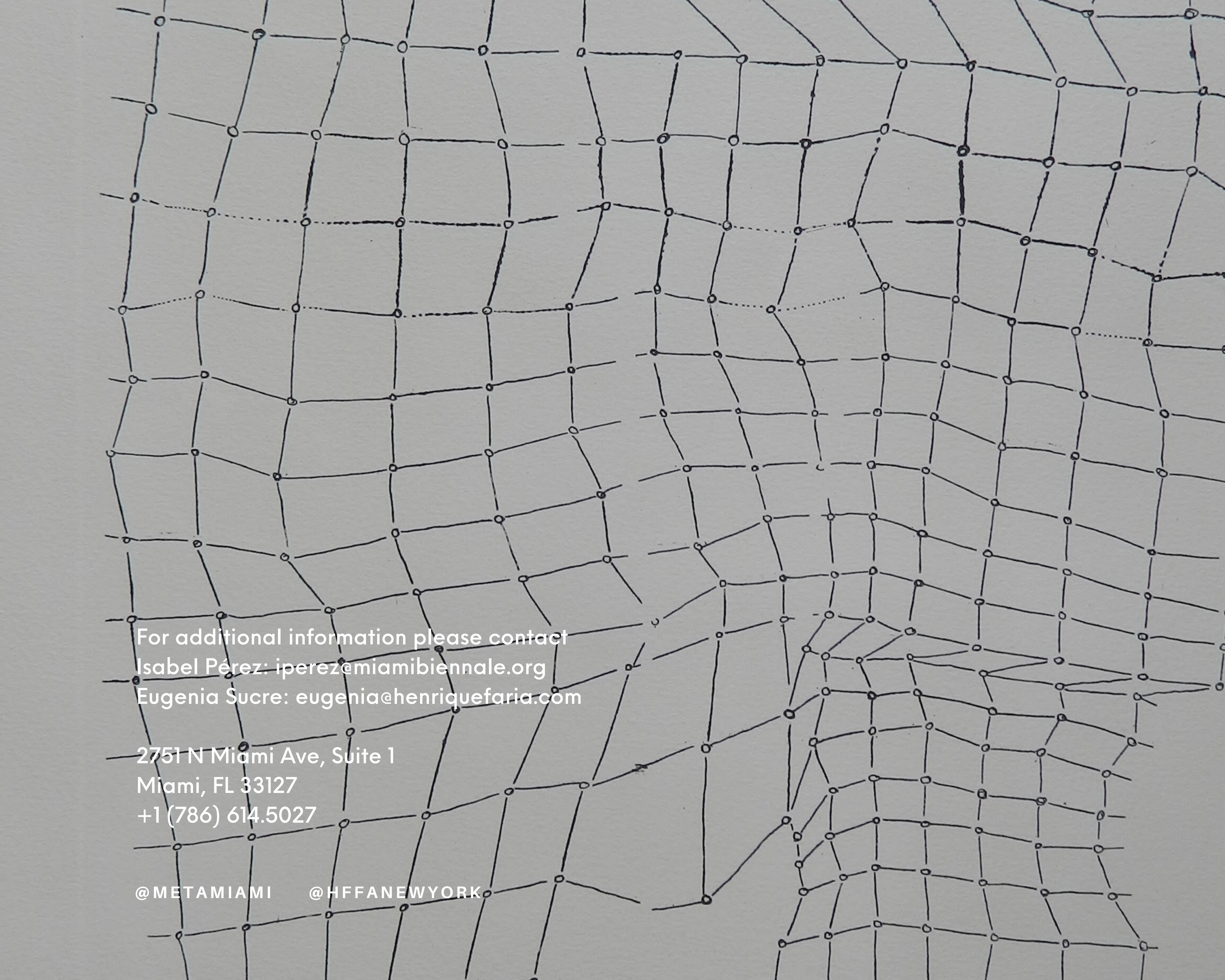
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Héctor Fuenmayor
Volumen de tábulas rasas
2020
Graphite on paper
30 x 30 in.
(76 x 76 cm)

\$1,200

TRAMA



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