

cover

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NEW RUG PERSPECTIVES

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MAISON PINTON • THE STORY: WEAVERS

Open source



The recent retrospective of the Spanish artist Teresa Lanceta at IVAM in Valencia presented the act of weaving and its heritage as the central element to her practice, as **Rachel Meek** observes

“Weaving permits a hypnotic gaze. Time is dilated, suspended, ecstatic. I compare it to prayer... Weaving is a form of meditation”
-Teresa Lanceta



01

Previous page
Room 5, *Awaiting the Future*, Teresa Lanceta. Weaving as Open Source at IVAM, Valencia

This page
01 Room 1, *Weavings* (1972–2022), Teresa Lanceta. Weaving as Open Source at IVAM, Valencia

02 Room 2, *Don't Buy the Hours*, Teresa Lanceta. Weaving as Open Source at IVAM, Valencia

03 *Obradors*, 5, 2020 and *Gardunya*, 9, 2020, Teresa Lanceta

In the catalogue accompanying the 2022–23 exhibition ‘Teresa Lanceta: Weaving as Open Source’, the artist states: ‘I am interested in weaving as a technique, an ancestral technique that magnificently simplifies the binary code, a system through which we recognise the world and shape our thoughts.’ In conversation with the co-curators Nuria Enguita and Laura Vallés Vilchez, Lanceta continues: ‘I have always been interested in human creation, which is why I’m so fascinated by the binary code which is, ultimately, an open-source code. I fell captive to weaving too because of its hypnotic motion and its hold on time, and I did so absolutely and radically, beyond results and consequences... Weaving is a structural process that enables the simultaneous creation of language and object. It is a form of “speech”, but, above all, it is the human revelation of an arcanum.’

The show at the Institut Valencià d’Art Modern (IVAM) closed on 12 February, having also visited the Museu d’Art Contemporani de Barcelona (MACBA)

in 2022. It was a co-production of IVAM and MACBA and the largest retrospective to date of the Spanish artist (b. 1951), featuring 150 works, many woven. Room one featured two ‘murals’ constructed of weavings, made over the past fifty years, which introduced the concept of weaving as incorporating intimacy both on a personal and a cosmic scale. In Lanceta’s words: ‘Weaving permits a hypnotic gaze. Time is dilated, suspended, ecstatic. I compare it to prayer... Weaving is a form of meditation because it is a repetitive technique. And progress is so slow it frees up space in your head... The act of weaving allows our thoughts to wander away from the specific and become diluted.’ The second room presents three decades of woven research based on the textile traditions of Morocco’s Middle Atlas region which Lanceta visited annually between 1987 and 2015. She first made inroads towards this body of work in 1982 on a trip with the Dutch anthropologist and Moroccan art enthusiast Bert Flint, who later founded the Musée Tiskiwin in Marrakech to house his own collection.



02



She had sent him photographs of her weavings and, not being familiar with the technical aspect of the textiles he was encountering in Morocco, he invited her to join him on his travels. ‘We travelled extensively and it was great fun,’ Lanceta says. ‘Bert wanted to know who made these objects he loved so much and so, with him, many doors were opened.’ Each piece in this room was based on a type of Amazigh (Berber) textile, such as a *hanbel* or *handira*. The intention was not to make her own versions, but to draw attention to the works that had inspired and informed her art. The fifth room contains works made over three years in collaboration with Barcelona secondary-school students. They reference the city’s Raval neighbourhood which—between 1969 and 1985 when Lanceta lived there in close proximity to the gitano community, and began weaving—was a mix of seaport, working class, migrant and Andalusian ambiances. ‘Nowhere has given me so much, and nowhere have I felt so relaxed’ she says of this period. www.macba.cat ivam.es