

Catalina Swinburn

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## ANALEPSIS

ARCOMadrid 2023  
@AninatGaleria Booth  
7C20 22-26 feb

In ANALEPSIS Catalina Swinburn hand-weaves the ballots for Chile's 2020 national referendum called to change the country's Constitution.

This woven piece is made with a technique that the artist developed, inspired by sacred ruins and ancient textile scaffolds used in Andean cultures. By joining the ballots that showed massive approval –80% of Chileans approved the change of the Constitution– and those that rejected the change, ANALEPSIS represents a syndrome of the fatigued democracies of the West.

The video portrays the artist focused on weaving a homogeneous structure, seemingly oblivious to the strong wind that sweeps the waves of the woven piece against the weaver. The paradigm of societies has become liquid, in rising waves of socio-political exchanges that challenge the boundaries of democratic systems.

Through the wind, the artist symbolizes a change of paradigm, that of the digital era, where the limits between the public and the private are blurred and the forms of dialogue and understanding become increasingly disconnected from each other. The digital world and the advent of social networks have led us to a fragmentation of reality and society.

ANALEPSIS presents what is intended to be a compact structure anchored to a frame that holds an effervescence that cannot be contained in the whole. The woven pieces break out of the frame and are scattered on the floor.

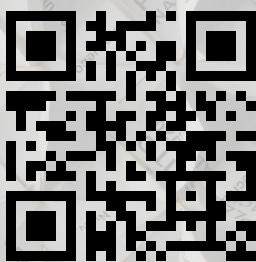
Based on the specific Chilean case, the artist introduces us to what she perceives as a cultural and social renewal. Swinburn intuitively perceives that the state of disorder that the 21st century brings us nowadays is inherent to those moving towards a new Cosmovision.

Isabel Aninat



«The main purpose of my work, is to revalidate the place of women through history and to use my practice, of weaving from historical narratives, as a metaphor of resistance , where woven narratives are portrayed as a substitute for the silence of women throughout history.

«Weaving is a symbol of female expression, a substitution of a woman's voice and weaving can portray what words cannot say.» Weaving has always being an alternative discourse and makes reference to female resilience.» CS



ژن ژيان نازادي  
WOMAN LIFE FREEDOM  
Femme Vie Liberté  
Mujer Vida Libertad  
ژن زندگي آزادي

«At a time where intersectional solidarity and resilience have become pivotal in raising global awareness and consciousness, Catalina Swinburn's perspectives and rituals have become particularly symbolic to me. While her vision of the 'other' is metaphorical, it is linked to archaeological research and physical residues. Thus, one could say that Catalina Swinburn is essentially recycling the past into the present while simultaneously weaving a universal language. As an Iranian fighting for my people in the midst of the movement Woman, Life, Freedom, Catalina Swinburn's work and practice is ever more meaningful.» DINA NASSER-KHADIVI

## BIO

Catalina Swinburn (Santiago, 1979) has been working with the geopolitical concept of displacement. Her practice of weaving vintage documents paper sheets as support became a manifest of political disagreement by using documents of displaced patrimonial treasures, or musical scores of operas with exile thematics, or geopolitical maps. Her weaving exercise is trespassing by a diasporic feeling with a poetic and subtle aesthetic. She pursues to rescue ancestral rituals related to sacred places, ancestral geography and original memory.

Catalina's work translate into key messages and universal concerns such as: sustainability, identity, gender equality and globalisation underlining the connections of the Global South throughout history. The use of weave and vintage documets are used by her as a vital and dynamic language for raising awareness both physically and concep-

tually while aiming to strengthen the integration between various communities from the Global South in making reference to female resilience.

By using weaving as a metaphor for resistance, this works on paper bring us closer to our cultural identity and offer an alternative view of the function of art as a vehicle of consciousness by meeting various forms of knowledge; oppening a dialogue between conservatism and innovation, between continuity and transmutation.

These skins –with their various folds and contingent aspects– are the place of fissures and traces bearing witness to memory. The process in which Catalina Swinburn creates her interpersonal work emphasises on the human necessity of the conditions of being, loss and destruction. Regenerating these narratives articulates for the artist both a sense of urgency and a mode of resistance.