

Juliana Correa

Words from the Curator

Through her art, Juliana Correa grapples with the potential for textiles to storytell, design to remedy, and materiality to express the fabric of human experiences.

Correa's process demonstrates how weaving involves threading to mend. Her work is reminiscent of Tim Ingold's "*meshwork*"—we lay lines as we thread our way through the world.¹ Lines are entwined in our everyday lives, languages, and metaphors of living.

We are tapestries, interwoven and interconnected with people and places. Traces and threads run between us and our environments—we are sensing, sentimental beings.² We become entangled with our worlds;³ Correa brings to light these very entanglements with her art.

Embedding emotions into her work, Correa feels deeply with the pieces she creates. She examines how discarded things can cry and long for awareness, reflection, and change.⁴

Her practice resembles that of an archaeologist, where she creates from things left behind to speak to our past and present terrain. What we put to waste can tell us of our shifting values, habits, practices,⁵ and how we are woven together. By recovering and transforming remnants, Correa spotlights the potential for these artifacts to become new beginnings of knowing.⁶ *What can these scraps say?*

Working with textiles as *living* materials, Correa portrays how they take new life and paths with her pieces. In saving and repurposing things refused, she shows how things put to waste are still *becoming* and *in-flux*,⁷ and can form assemblages and meanings anew.

Things, like us, are ever in the making.

Correa stitches with relentless determination for adhesion. *Al Borde (2023-2024)* articulates the dusk and dawn of living on the edge—the balance and strength in bodies approaching the limits of structures amidst the threat of disappearance. *In an unceasing struggle to remain, what does it mean to hold on to the shapes of each other? What does it mean to, in our fragility, find fearlessness?*⁸

MaldeTierra (2021-2022) calls for our vigilance in caring for the earth. Piecing together fragments, Correa urges us to delve into our layered, textured relationship with the social and natural.⁹ Slowly and meticulously, she combats depletion with care, demonstrating our need for uniting our hands towards restoration.¹⁰

¹ Tim Ingold, *The Life of Lines* (London: Routledge Taylor & Francis Group, © 2015, 2015), 82.

² *Ibid.* 64, 77.

³ *Ibid.*, 156.

⁴ Saúl Álvarez Lara, Statement on Juliana Correa's *Malde Terra*, 2022. Museo Maja.

⁵ Daniel Sosa and Lenka Brunclíková, "Introduction," essay, in *Archaeologies of Waste: Encounters with the Unwanted*, Illustrated, Reprint (Oxbow Books, 2017), 1–14, 9.

⁶ *Ibid.*, 3.

⁷ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2004), 451.

⁸ Juliana Correa, Catalogue, *Disponibilidad 2023-2024*. La Balsa Arte.

⁹ *Ibid.*

¹⁰ Juliana Correa, Biography, 2023. La Balsa Arte.

Our worlds are ours to make and ours to mend.

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