

# TERESA LANCETA

## *Tracing the threads, I find you*

04.12–05.17.25

Sikkema Malloy Jenkins is pleased to present *Tracing the threads, I find you*, a solo exhibition of work by Spanish artist Teresa Lanceta, on view from April 12 through May 17, 2025. This is Lanceta's inaugural exhibition at the gallery, her first gallery show in the United States, and her first solo exhibition in New York. A public opening reception with the artist will be held on Saturday, April 12, from 6–8pm.

Working since the 1970s, Teresa Lanceta has developed her textile practice into a vital mode of epistemological inquiry and collaboration. She views weaving as an “open source” language with the capacity to transmit ancestral knowledge and techniques. Her work is grounded in the physical structure of the woven form; she does not follow specific patterns or outlines but allows a gestural intuition and the binary logic of warp and weft to guide her time spent at the loom. Building upon one another, the successive weaves culminate in unique, unscripted conversations of color and thread.

As a structural process manifesting across diverse textile traditions, Lanceta sees in weaving the radical potential to challenge the presupposed, conventional boundaries between art and craft, utility and aesthetics, and authenticity and iteration. Lanceta's experiences living and working with nomadic communities in Barcelona's Raval district and in the Middle Atlas region of Morocco furthered her interest in gendered labor, anonymous collectivity, and non-verbal narratives. These reciprocal engagements are foundational to the collective, research-based perspective that guides her methodology.

*Tracing the threads, I find you* includes works from the 1980s up to 2024, tracing an intertwined chronology of life and art. Lanceta first visited Morocco in the early '80s with the anthropologist Bert Flint, and there discovered the collective, time-honored *techne* of the Berber women weavers. She was drawn specifically to the Middle Atlas tradition for its greater degree of textile abstraction and plurality of woven forms—including the diamond grid, the void, the zigzag, and the rhombus. Triangular and rhomboid structures in particular remain fundamental to Lanceta's compositions, as a metaphor for openness, mobility, and expanding horizons. Her earlier large-scale tapestries *LLUVIA EN SEVILLA* (1987) and *YUTE* (1987) integrate the hermetic geometry and abstracted repetition of Middle Atlas weavings with figurative motifs to invoke an alternate, centerless imagining of space and time.

Form and structure as an entry into history was not limited to the woven medium. Lanceta's colored pencil drawings engage the lineage of the Islamic-inspired *alfombras* (rugs) of the Iberian Peninsula in the fifteenth century and the interaction of ornamentation with socioreligious dynamics. The Mudéjar artisans who remained in the Peninsula following the Reconquista developed a unique decorative language from the syncretism of Moorish styles and patterning with the heraldic motifs of their Christian patrons. Painted and drawn on paper, Lanceta's rich, tessellated landscapes foreground ornamentation as a register of this history, while alluding to certain religious scenes and iconography.

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The Raval district in Barcelona has figured profoundly in Lanceta's life and practice, beginning in the '70s when she first moved there and lived amongst the nomadic Romani community. Lanceta's *El Raval* tapestries, produced in 2019 and 2020, became a way for the artist to translate her personal history and the social realities of the Raval into pure color and form. The angular, patchwork composition of fabrics are intercut with linear and diagonal rows of stitching that recall the streets Lanceta once frequented, the spaces encountered, the corners turned. The joining of red and black nods to the anarchist associations of CNT<sup>1</sup> but also fundamentally signifies the nature of the Raval itself—red as vitality and hunger, black as darkness and despair.

Lanceta's recent works are a series of painted and stitched canvases, each titled with the "great care" of a specific color or family of colors: purple, red, and blues. Lanceta's first body of sewn canvases emerged in the '90s, out of her interest to explore more direct modes of picture-making and memory-keeping beyond the durational space of the loom. In her *CONSUMO CUIDADO* series, crisscrossed patterns, suture lines, and geometric shapes are placed within monochromatic fields of color, introducing a material complexity to the distinction between background and image.

On Wednesday, April 16, Espacio de Culturas @ NYU will host a conversation on textile politics between Lanceta and curator, editor, and researcher Laura Vallés Vilchez. Drawing from their decade-long editorial and curatorial collaborations, Lanceta and Vallés Vilchez will discuss storytelling through textiles, cultural memory, and the evolution of collaborative and creative processes in Lanceta's practice. The conversation will be in Spanish, with an introduction in English by Lynne Cooke, Senior Curator, Department of Modern and Contemporary Art at the National Gallery of Art.

Teresa Lanceta (b. Barcelona, 1951) graduated from the Universidad de Barcelona with a degree in modern and contemporary history and received her doctorate in art history from the Universidad Complutense in Madrid (1998). Recent major solo exhibitions include *Teresa Lanceta: Madraza 1349-2024*, La Madraza Centro de Cultura Contemporánea, Madrid (2024-25); *Teresa Lanceta: La mémoire tissée*, Musée d'art moderne de Céret, France (2024); *El sueño de la cólcedra*, Museo Patio Herreriano, Valladolid, Spain (2024); *Meadows/ARCO Artist Spotlight*, The Meadows Museum, Dallas, TX; and the retrospective survey *Tejer como código abierto (Weaving as Open Source)*, presented at the Museu d'Art Contemporani de Barcelona (2022) and the Institut Valencià d'Art Modern (2022-23).

Lanceta's work is currently featured in *Woven Histories: Textiles and Modern Abstraction*, opening at The Museum of Modern Art on April 20, 2025. The traveling group exhibition was curated by Lynne Cooke at the National Gallery of Art, Washington DC, and was previously shown at the Los Angeles County Museum of Art (2023-24), the National Gallery of Art (2024), and the National Gallery of Canada, Ottawa (2024-25).

In 2023, Lanceta was awarded the Premio Nacional de Artes Plásticas, among Spain's most prestigious cultural honors, in recognition of her meritorious and vitalizing practice in the plastic arts. Her work can be found in numerous public collections, including the Instituto Valenciano de Arte Moderno; MACBA Barcelona; Meadows Museum, Dallas, TX; Museo de Arte Contemporáneo de Alicante; Museo de Teruel; Museo Reina Sofía, Madrid; and the Pérez Art Museum, Miami, FL.

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<sup>1</sup> Confederación Nacional del Trabajo.