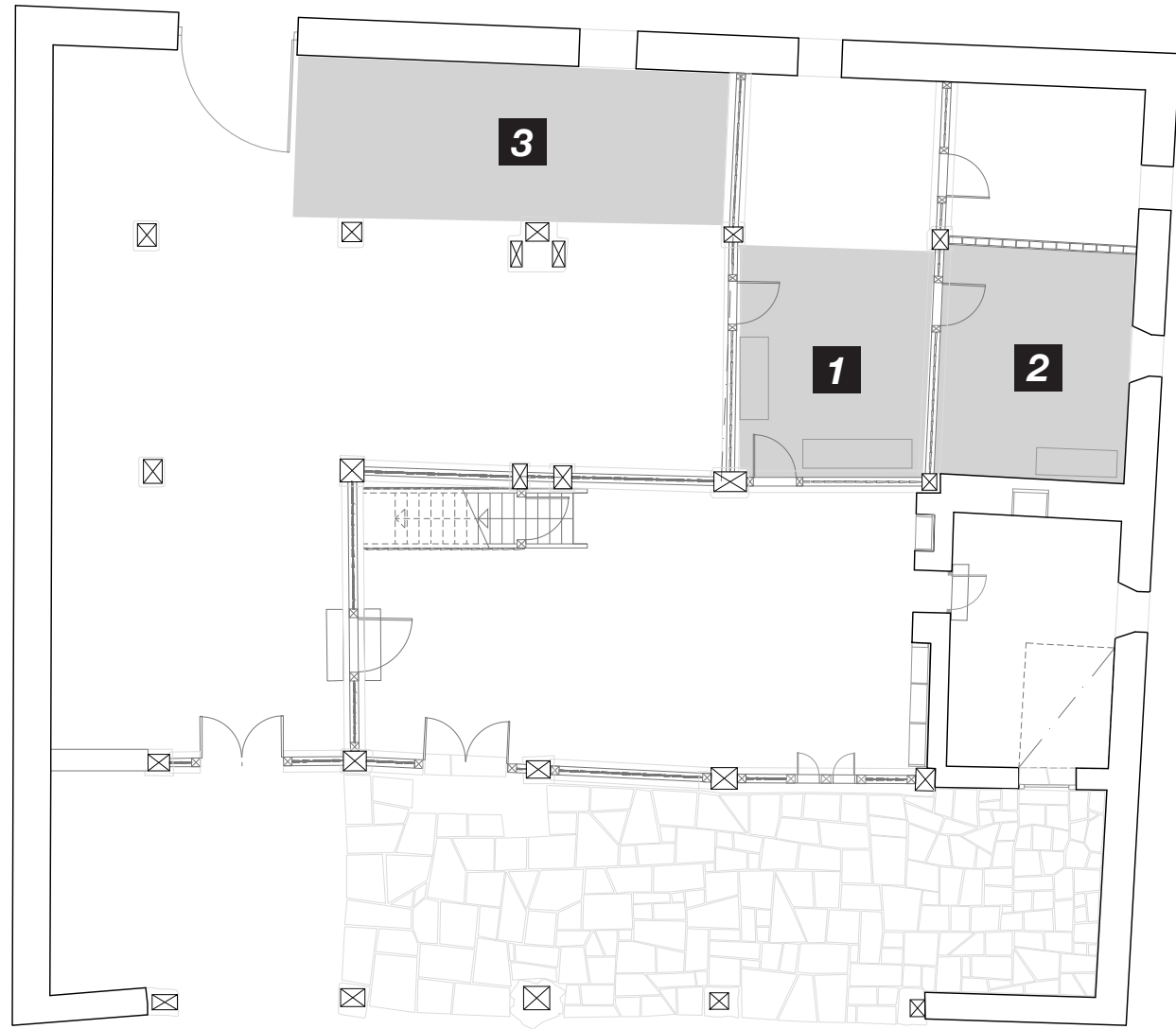


**0 FLOOR**



**1st FLOOR**

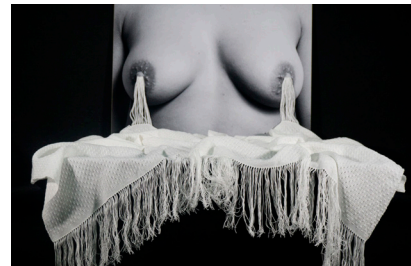


**1. María Zubizarreta**

*Ama (Mum), (2014)*  
Wool case, photography and tencel knitting made with a low-warp loom.  
54 x 45 x 50 cm

*Alabak (Daughters), (2015)*  
Methacrylate tray, photography and tencel knitting made with a low-warp loom.  
70 x 45 x 45 cm

*Ni (Me), (2016)*  
Wool case, mirror, tuno tree bark and tencel knitting made with a low-warp loom.  
54 x 45 x 54 cm  
Courtesy of the artist.



**2. Yolanda Sánchez**

*Contenedores (Containers), (2015)*  
Humid felting with wool from Latxa, Karrantzana and Merina sheeps.  
Variable measures.

*No soy la que perturba tu sueño (I am not the one that disturbs your sleep), (2016)*  
Laser, linen and cotton textile and Latxa and Karrantzana wool.  
48 x 76 cm  
Courtesy of the artist. Work produced for the exhibition.



**3. Kris Meraki**

*Hilos de pensamiento (Threads of thoughts), (2013)*  
Humid felting of Merino, Latxa and spinned wool.  
Variable measures.  
Courtesy of the artist.



**4. Karmen Esnaola**

*Etorbizuna (Future), (2016)*  
Unspined Latxa wool and natural inks.  
170 x 200 cm  
Courtesy of the artist. Work produced for the exhibition.



**5. Lola Altolagirre**

*Artalorea eta eguzkiloreak (Cornflower and sunflower), (2015)*  
Corn sheets knittings and hemp and jute thread.  
Variable measures.  
Courtesy of the artist.



**6. Arantza Díez Redondo**

*Fibras (Fibers), (2016)*  
Alpaca and virgin wool knittings made with needles.  
Variable measures.  
Courtesy of the artist. Work produced for the exhibition.



**7. Idoia Cuesta**

*Marañas (Mess), (2016)*  
Knitting made randomly with buff wicker, natural wicker and black wicker, and wool felting.  
100 x 100 x 100 cm; 80 x 80 x 80 cm; 70 x 70 x 70 cm  
Courtesy of the artist. Work produced for the exhibition.





# LOSING THE THREAD

EXHIBITION  
10.06.2017- 01.10.2017



## 0 FLOOR

### María Zubizarreta (Zaldibar, 1959)

#### *Ama (Mother) (2014)*

The piece is a tribute to maternity. The fabric represents both the umbilical cord and the placenta feeding a new life. Omphalos (belly button) was a religious stone that represented the centre of the world back in the Ancient Greece era. Here, this case with the belly button represent the fabric as the centre of the artist's world.

#### *Alabak (Daughters) (2015)*

The white fabrics - made with a drop drill pattern -, rise from anonymous breasts until they fall and stay hanging in the space. They represent the milk that comes from a woman, like a constellation of stars: the Milky Way, a milk way that overflows and at the same time provides light.

#### *Ni (Me) (2016)*

A new fabric, soft, intense green colour, appears from another knitting, in this case, much more hardened and rough. It's the bark of a tree from Nicaragua (the tuno). All of this, kept in a part of another wool case, stays reflected on its inside, through a mirror placed inside of it. It's the artist self-portrait.

The three pieces, even if they've been created in very different moments, have been a part of the same creation process. So, even if they're exposed individually, as a whole they are an expression of a vital moment of the artist: the end of her fertile life.

**María Zubizarreta** works the low heddle experimenting with fibers and uncommon materials in the textile world. She has given several courses about the low heddle and manual loom in San Sebastian, Girona, Holland, and Gent (Belgium). She lives and works in San Sebastian.

### Yolanda Sánchez (Barakaldo, 1969)

#### *No soy la que perturba tu sueño (I am not the one that disturbs your sleep) (2016)*

The work, made with two pillows filled with local wool, tries to recall the use of wool that has been traditionally basic but that is now lost, creating an ecological problem, because is an almost indestructible material that actually doesn't have any kind of market. On the other hand, the laser embroidery over the linen pillowcases, that keeps the form and the design of the traditional stitch in a bigger dimension, creates a footprint effect similar to the one that the threads of the old embroideries when they become deteriorated as the time passes by. This technique breaks with everything that can be understand as traditional. The use of certain techniques and materials are fashions that come and go, and the Eco & Bio currents have started recuperating the use of wool as a fillment, replacing the use of materials like latex and foam that use to provide better rest and more hygiene. Like this, this work highlights that the recrimination of the bad rest doesn't lie in the material, being a relaxed conscience the most comfortable pillow of all.

#### *Contenedores (2015)*

Shaped with a structural appearance that reminds the mud or ceramic in similar pieces, where the technique, the knowledge of the material and the execution timing are very important. This containers disassociate the wool from her traditional use in clothes to transform it in something more visual and less functional.

**Yolanda Sánchez** works with silk and wool, and she also investigates with other raw materials and natural inks. She's always been interested in the ecological and sustainable process and productions, she's done several contributions to recover the usage of the wool from local "latxa" and "karrantzana" sheeps. She lives and works in Bilbao.

### Kris Meraki (Donostia, 1972)

#### *Hilos de pensamiento (Theads of thoughts) (2013)*

Inspired by the brilliant and lugubrious image that Becquer uses to describe his own fertile imagination in the introduction of his "Rimes and Legends", with every panel, Meraki has tried to understand some of the powerful images that the sevillian poet uses to express how his thoughts are born, live and then die.

"Thinking threads" is a visual journey through the mind, the thoughts that travel by themselves, tangling and untangling, getting lost and finding themselves, turning and evolving until they reach an idea with a meaning. Clear ideas or confusing ideas mix up creating a mess that ends up with a meaningful thread. Chaotic and obsessive thoughts -black- coexist with the clear ones -white- and the predominance of some or the others mark our state of mind. "Thinking threads" represents a trip through the feelings, materializing the battle to get highest clarity and lighting state.

**Kris Meraki** expresses herself using textil fiber. She is an specialist in manipulating the wool and has learnt different techniques to work the felt with international artists. Her work has been exposed in the Lebanon, Denmark, Estonia and Germany. She lives and works in San Sebastian.

## 1st FLOOR

### Karmen Esnaola (Tolosa, 1954)

#### *Etorkizuna (Future) (2016)*

The work, made with wool from the sheeps of the artist's own ranching, located in one the referent places for milk production, surrounded by Nature and deep landscapes, shows all this characteristics. On the big colour waterfall that falls from the wall it can be told the roughness of the "latxa" sheep, her power and authenticity, capable of standing the hardest storms outdoors, like they do in our lands. After the storm, the light comes, the rays of the sun, that illuminate with lively colours the fields and the wool of the "latxa" sheep again. It's the rainbow, it's what future brings.

**Karmen Esnaola** made her first steps making thread with a spinning wheel, and after it she kept learning the whole process that the textile needs: starting from shearing until the step of making the knitting. She fall in love with the colour produced by the ink plants in the "latxa" sheep. Nowadays she offers different workshops. She lives and works in Lastur.

### Lola Altolagirre (Azpeitia, 1954)

#### *Artalorea eta eguzkiloreak (Corn flower and sunflower) (2015)*

This individual pieces are presented in the space creating an installation titled by the artist as "Weaving life". It represents a long way that brings an approach to the land, the woman and at the end, to the artist through the technique and the material, the corn sheets. A simple material and, at the same time, very beautiful that connects with the silence of the land and the light.

**Lola Altolagirre** has gotten back an ancestral textile technique from the Basque Country that works with corn leaves. Her main focus is to work on investigating materials that are close to Nature and to create using the high-warp loom. She has exhibited in the Basque Country and in the rest of the peninsula and she has received several prizes for it. She lives and works in San Sebastian.

### Idoia Cuesta (Donostia, 1969)

#### *Marañas (Mess) (2016)*

This work represents the mess, nots or difficulties that we encounter in different stages of life, since we are born until we die. This mess could seem deep and huge, but if we manage to stay connected with ourselves, with our internal "me", not loosing the thread that connects us with the world, we manage to untangle the mess. That's how, in every mess there is always an exit, even if it's a little dark.

**Idoia Cuesta** works fusing basket making and textile. She is inspired by traditional european textile techniques to create innovative designs. Her work has been recognized in 2014 with the National Price of Craftwork and has been exhibited in several international fairs such as the Mercedes Benz Fashion Week Catwalk in Madrid. She lives and works in Outeiro de Rei, Lugo, Galicia.

### Arantza Díez Redondo (Donostia, 1963)

#### *Fibras (Fibers) (2016)*

The installation, made with wool, represents the fibers that the wool is made of. It consists in analysing the more basic part of a basic material in the textile production: the fiber. As we can appreciate in the work, the fibers are hollow and long, with different thickness, heights and colours. The installation is the wool itself: a hollow and flexible structure.

**Arantza Díez** has been involved in the textile practice since she was a kid, it's a family legacy. She has had the opportunity to become specialist in different textile techniques in different parts of Spain and now she teaches several workshops about them. She lives and works in San Sebastian.