

SP-Arte 2025

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Claudia Alarcón & Silät

Claudia Alarcón (b. 1989, Argentina) is an indigenous textile artist from the La Puntana community of Wichí people of northern Salta. Alongside her individual practice, she leads the Silät collective, an organisation of one hundred women weavers of different generations from the Alto la Sierra and La Puntana Wichí communities.

Wichí society is clan-based and matrilineal. Weaving with hand-spun vegetal fibres from the local chaguar plant has been a communal, female-led activity for centuries, and is fundamental to the visual culture, narrative history and economics of the Wichí people. The textiles, formed of geometric motifs drawn from the surrounding environment, are a method of communicating unspoken thoughts within a culture that values highly forms of non-verbal expression, and the messages found within dreams and subconscious intuition. Silät, the name adopted by the artist collective, means 'information' or 'alert,' and reflects the role of their textiles to convey messages and a shared cultural sentiment. Coordinated by Alarcón and working closely with curator Andrei Fernández since 2015, Silät explore the possibilities of artmaking within and beyond these traditions.



Claudia Alarcón & Silät's work was featured in the 60th International Exhibition of the Venice Biennale, *Stranieri Ovunque - Foreigners Everywhere* in 2024. In December 2022, Alarcón became the first indigenous woman to be awarded a National Salon of Visual Arts prize by the Ministry of Culture in Argentina. Alarcón was also awarded the Ama Amoedo Acquisition Prize at Pinta Miami in 2022, and her work is represented in LACMA, Los Angeles; Museu de arte de São Paulo Assis Chateaubriand (MASP); MALBA Collection in Buenos Aires; the Denver Art Museum, Colorado; the Minneapolis Institute of Art, Minnesota; and the Gund Collection, Ohio, USA.

The artist's first institutional solo exhibition will open at the De La Warr Pavilion, UK in 2025. Their work is currently exhibited at MASP, São Paulo in the exhibition *Geometries*, inaugurating the museum's new building.



Claudia Alarcón

El andar de los vientos [The hovering of the wind], 2025

Hand-spun chaguar fibre,
woven in antique stitch

Framed: 147 x 115 x 5 cm (57
7/8 x 45 1/4 x 2 in)



Claudia Alarcón
Salir a alumbrar un mundo [Go out and bring light to the world], 2025

Hand-spun chaguar fibre, woven in antique stitch
Framed: 108.5 x 128 x 5 cm (42 3/4 x 50 3/8 x 2 in)



Claudia Alarcón & Silät
El hilo de la noche [The nightly thread], 2024

Hand-spun chaguar fibre,
woven in yica stitch

Framed: 140 x 140 x 5 cm (55
1/8 x 55 1/8 x 2 in)



Claudia Alarcón

Nanhiai [Caminos / Paths],

2024

Hand-spun chaguar fibre,
woven in yica stitch

Framed: 230 x 166.5 x 5 cm (90
1/2 x 65 1/2 x 2 in)





Claudia Alarcón & Silät in the Venice Biennale, 2024. Photography by Marco Zorzanello, courtesy of La Biennale di Venezia



Osvaldo Pitoé, Untitled, 2025, acrylic paint on plywood panel, 29 x 17.5 cm (11 3/8 x 6 7/8 in)

Oswaldo Pitoé

Oswaldo Pitoé is an indigenous Nivaclé artist of the Paraguayan Chaco. Pitoé first came to prominence in Europe in the landmark exhibition *Trees* (2019) at Fondation Cartier, Paris, which positioned him as an important emerging voice advocating for the preservation of indigenous ways of living in union with the forest and its ecosystems.

Other recent group exhibitions include *Dancing With All: The Ecology of Empathy* (2024-25) at 21st Century Museum of Contemporary Art, Kanazawa, Japan, *Les Vivants (Living Worlds)*, Fondation Cartier (2022) and *In the Forest. A Cultural History* (2022) at the Landesmuseum in Zurich. In 2021, Pitoé participated in a digital residency at the British Museum, London.

Pitoé was born in Pedro P. Peña, a village on the banks of the Pilcomayo River on the Paraguay-Argentine border. In 2006, his hometown was destroyed by a shift in the river's path and its inhabitants were forced to move inland to Cayin'ó' Clim, a Nivaclé community located on the outskirts of the Neuland Mennonite colony of the Gran Chaco.

The colony was established in 1947 after thousands of German-speaking Russian Mennonites fled the Soviet Union during World War II, and now occupies territories belonging for centuries to the indigenous peoples of the Paraguayan Chaco. Conditions in Cayin'ó' Clim are harsh, marked by brutal policies of discrimination that keep indigenous people living in extreme poverty and disconnected from their ancestral ways of life.

Painting on wooden panels collected from houses and carpentry shops across the colony, Pitoé conjures images from the accounts of elders and from his childhood memories. He depicts a way of life on the brink of oblivion: scenes of subsistence practices, of the sacred armadillo species and bottle trees threatened by rapid deforestation, and of the Arete Guasu, a carnival celebration in which deceased relatives are remembered and invited to return to the world of the living.





Osvaldo Pitoé, Untitled, 2025, acrylic paint on plywood panel, 30 x 29 cm (11 3/4 x 11 3/8 in)



Osvaldo Pitoé, Untitled, 2025, acrylic paint on plywood panel, 30.5 x 29 cm (12 x 11 3/8 in)





Osvaldo Pitoé, Untitled, 2025, acrylic paint on plywood panel, 35 x 30 cm (13 3/4 x 11 3/4 in)





Osvaldo Pitoé, Untitled, 2025, acrylic paint on plywood panel, 35 x 30 cm (13 3/4 x 11 3/4 in)



Osvaldo Pitoé, Untitled, 2025, acrylic paint on board, 37 x 25 cm (14 5/8 x 9 7/8 in)

Isidora Villarino

Isidora Villarino's delicate and intricate ink and pencil drawings explore urban space, and the relationship between the hard edges of city architecture and its function as a surface for plant life and natural light.

In the series *Apegos feroces*, the artist investigates the mutability of architecture as we mould it to our human needs, inscribe it with memory and traces of ourselves, and leave it to decay. Translucent images seek to capture a moment in the transition between the abandonment and the death of a place.

Isidora Villarino H. (Santiago, Chile) holds a degree in Art from the Pontifical Catholic University of Chile, a postgraduate degree in Visual Arts from the Academy of Fine Arts in Florence, Italy, and studied analytical drawing and art criticism in Madrid, Spain. Recent exhibitions and projects include *Inmanencia* at the Montecarmelo Cultural Centre, which was awarded the 2024 prize for best exhibition of the year by the Critic's Circle of Chile; *Desaparecer* (Galería Collectio 2022), a project nominated for the Latin American Art Award by ArtNexus; *Resistencia* (Museo de Arte Moderno de Chiloé, MAM 2021), a project that became part of the museum's permanent collection. The artist is preparing her first solo exhibition at the MAVI Museum of Visual Arts (Santiago, Chile).

Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, 45 x 30 cm (17 3/4 x 11 3/4 in)





Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, each 45 x 30 cm (17 3/4 x 11 3/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, 30 x 21 cm (11 3/4 x 8 1/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, each 60 x 40 cm (23 5/8 x 15 3/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, 30 x 21 cm (11 3/4 x 8 1/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, 30 x 21 cm (11 3/4 x 8 1/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, 140 x 85 cm (55 1/8 x 33 1/2 in)





Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, each 30 x 21 cm (11 3/4 x 8 1/4 in)



Isidora Villarino, *Apegos feroces*, 2025, ink and pencil on paper, each 30 x 21 cm (11 3/4 x 8 1/4 in)