



INTARSIA, JACQUARD

Y MI AMI CAPITAL

[*Intarsia, Jacquard and mon Ami Capital*]

*I'm wearing fake clothes today
because I'm as real as you get*

La combi Versace
Rosalía

Textile appliqués on paintings, items of clothing, a display of weaving techniques and phrases from pop hits... Lioni's work uses manual labor and craft with everyday materials to critique aspirational consumerism. L is for Lucrecia, Lioni and loquacious. Like Fendi, Gucci and Vuitton, the artist's initials can today be seen as a kind of logo, a pair of straight lines placed at an angle to form a geometric shape. A logo that represents the lengthy relationship between her pieces, abstract art and the issues inherent to the art system, especially at a time when commercial speculation is so rampant.

The title reflects this intense meeting of textile techniques (Intarsia and Jacquard crochet), emotion (friendship) and economics (capital). Superficially, none of these concepts seem related but Lioni, good knitter that she is, has been tying them together for the past fifteen years. This exhibition takes her relationship with the modernist and conceptual art of the south to a new romantic level. Her career has been an ongoing conversation with modernity, interrogating the languages of conceptual art from a popular perspective, and abstract art from the stance of craft. Lioni undermines the harmony of abstraction, appropriates the autonomy of the materials and, as though this weren't enough, establishes a clear ethical framework for doing so: self-aware art. The artistic object as the epitome of class struggle.

And so we are presented with planes of color, geometric shapes and phrases through the medium of textiles, paintings and collages. Natural sheep's and acrylic wool, canvases stitched by hand and machine, her *know-how* includes a range of weaving techniques that she wields with confidence as she creates her artistic liturgy. The materials with which she works, from leather to stationary, come from many different sources, both craft and industrial, as she expands upon her talent for working with polluted textures. Her

fondness for collage also extends to the space, which is painted Berlin-wall grey to evoke an institutional environment. This could be a school, a playground before or after recess, the view from the staff room or the hall on the way to art class. A blackboard folded like a skirt and a ghostly smock establish an environment ready for a ruckus, boisterous noise and play. The public school is here seen as the quintessential arena for democratic exchange, communal interaction: her mother's career and her father's legacy. References to educational practices recur in her work, the alphabets, cards and colored palettes are employed as part of a larger program: a public aesthetic. This is art that catalyzes popular experience, everything from the joy of a line from a pop song to the frustrations of a precarious economy, the meditative state achieved through persistent knitting and a love of art teachers. There is a close relationship between the austere resources and craft techniques and the potential for expansive thinking; pull on one of Lioni's threads and you'll be met with rich substance years in the making.

Taking the materials available to her and transforming them with her hands, Lioni is an alchemist concerned more with combustion than spells. The experimental power transcends simple promotion or reaffirmation of the value of these generational skills.

She isn't working with the telluric qualities of artisanal work but juxtaposing the visual dimension with ethics, leather and the crossover. Like in the game "Truth or Dare", whose dynamic is to satisfy curiosity through verbal confrontation, Lioni enjoys the tension of flirtation. It's like she says: "I don't make textile art, I'm an artist who knits and I made all this mixing natural threads with acrylic made in China, the kind that will burst into flame at the touch of an errant spark."

Carla Barbero

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LUCRECIA LIONI
Intarsia, Jacquard y mi Ami Capital
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