

# **CONTEMPORARY ART INFLUENCED BY INDIGENOUS GUATEMALAN TEXTILES**

EXAMPLES SELECTED BY FRIENDS OF THE IXCHEL MUSEUM  
AUG 2023



# AIKO KOBAYASHI GRAY

Japanese-born fiber artist, currently living in California, USA



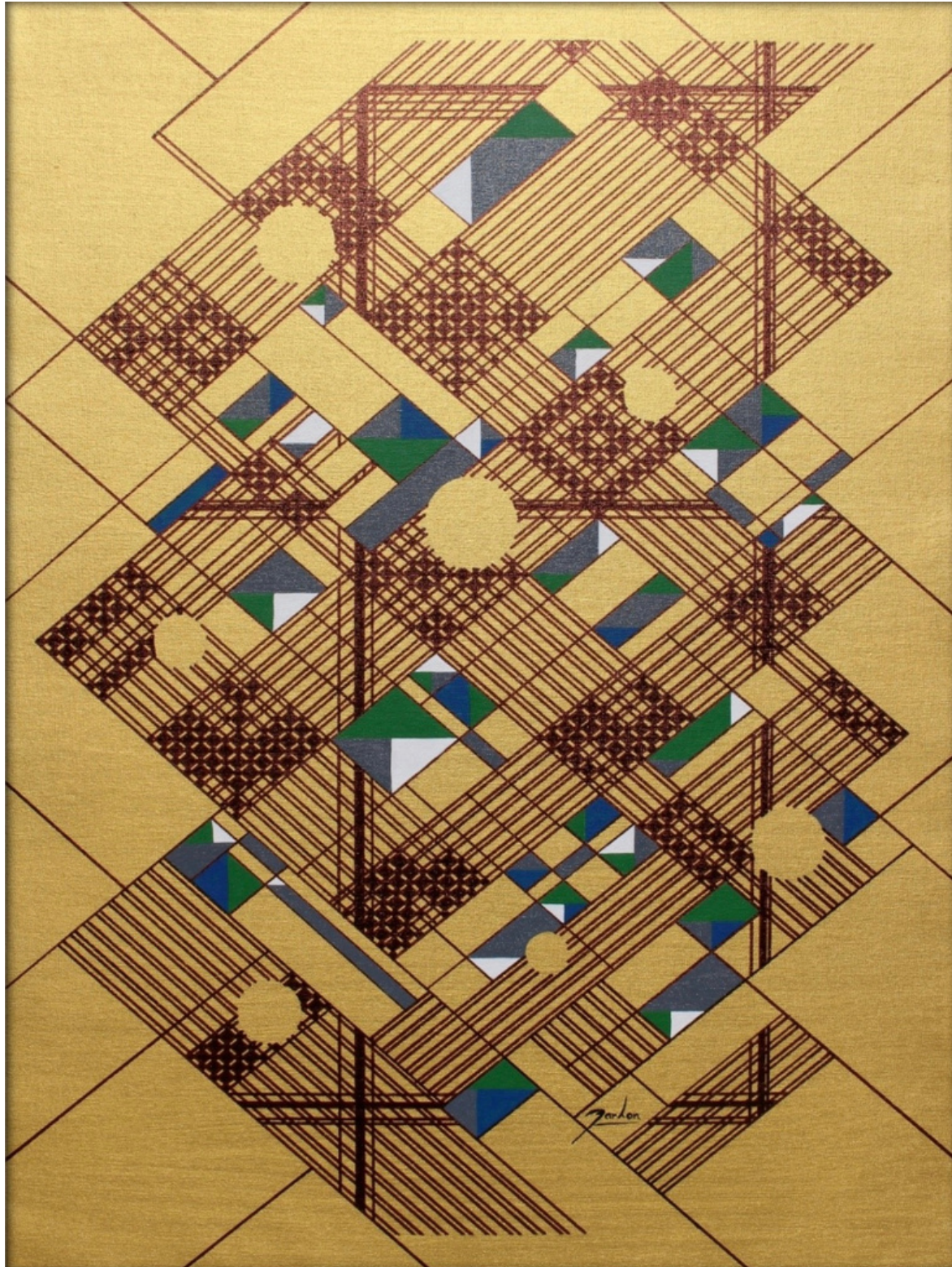
“My art work just relate to Mayan philosophy, Mayan colors, Mayan Nature but not only Mayan world, it's my world.” artist statement, 2023

Aiko strives to weave into her tapestries emotions and reflections from a certain time and place – small offering from her lifelong voyage of discovery.. Aiko likes to travel and has been to many places in our world often drawing inspiration for that best journey of all that you will see in her tapestries... the journey of the imagination.



# MARLON PUAC

Guatemalan Tz'utujil visual artist



Title: Ati'it3 (Abuelo). 2016 Technique: acrylic paint ovr canvas

“For several years I have been thinking about the ancient art of weaving, which here reflects strength, science, mathematics, identity, community and above all resistance. Many women and men still weave and embroider their garments. However, the original clothing has been one of the elements that has resisted violent persecution, rejection, exclusion, discrimination and racism from colonial times to our times, in a nation that resists the recognition of cultural diversity as such and not like folklore

Each original town has its different styles and patterns, so in general you can know the style of clothing and its origins. The patterns that are woven into the fabrics with their unique colors, lines, and angles provided me with the inspiration for my pictorial compositions. In addition, I want to state that in the ancestral millennial fabric there are memories that have been transmitted from generation to generation, in the background rests the perpetuity of our identity.

Artist Statement. 2023



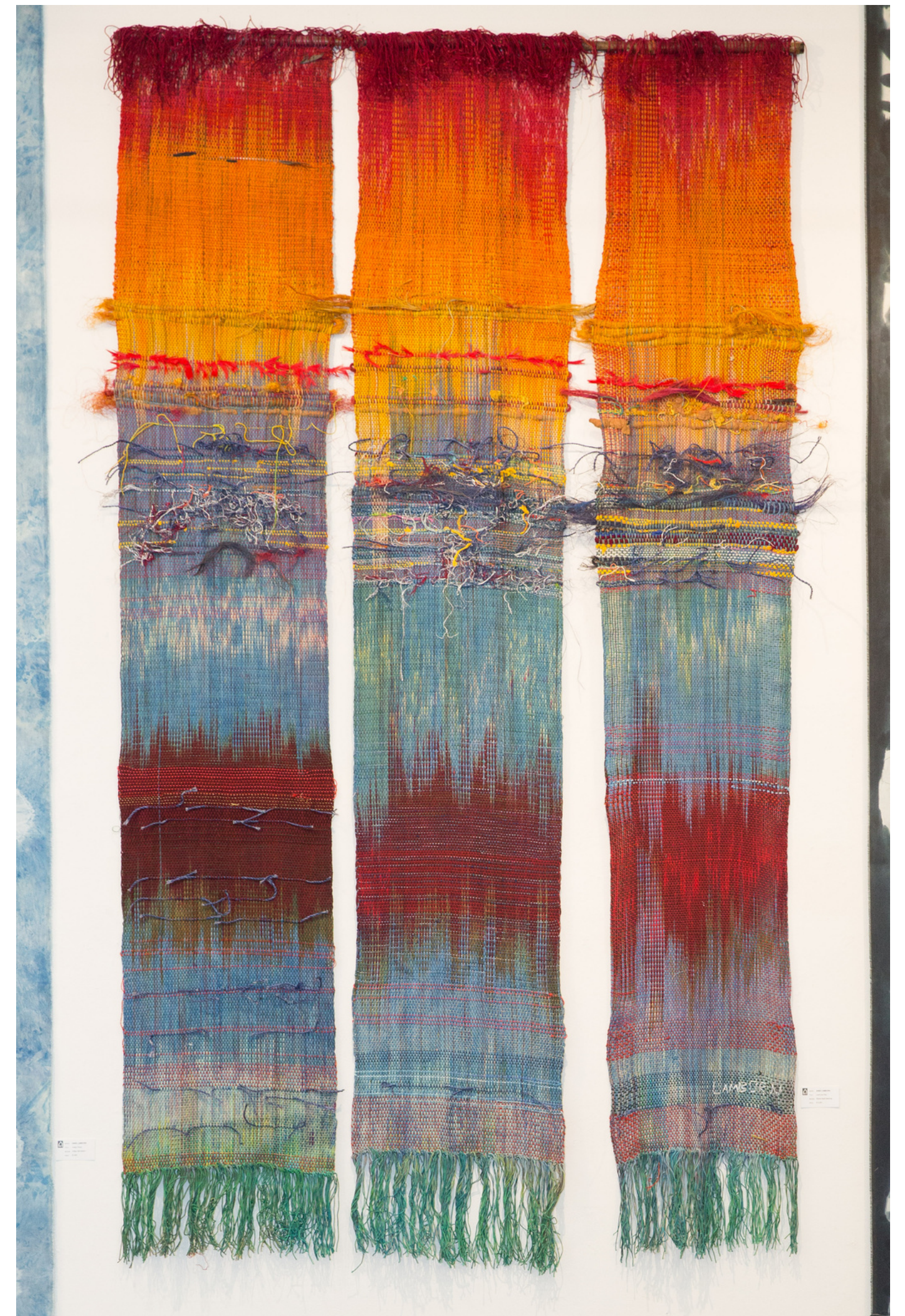
# ANNE LAMBORN

## American Textile Artist

“I lived in the remote village of San Jose Calderas above Antigua while in the Peace Corps from 1966–68. I had already graduated in fine arts and Spanish from the University of California at Davis and had studied for one year at the Prado Museum and the University of Madrid by the time I got to Guatemala. I discovered that the people in my village were expert embroiderers. We started an embroidery business in which they sold napkins, dresses, blouses that they made. I fronted this business with part of my Peace Corps salary by buying embroidery thread. There I learned about their color theory which I added to my own. We combined embroidery threads in very interesting ways. This business was a winner. Eventually, creative weaving became my main life project and I had many great opportunities to weave monumental pieces and exhibit in many countries of the world. I am still in contact with my Peace Corps village after 58 years. I return when possible. Guatemala is only one influence on my work.

Artist Statement. 2023

Title: Land and Sky. Year TBC





# MERI VALH

American quilt artist

“After visiting The Ixchel Museum, fiber artist Meri Vahl says that she was “awestruck by the wonderful exhibits – and by [Guatemala’s] amazing country and people. Both times I had the privilege of visiting Guatemala, I felt like I was walking into a rainbow – and this inspired me to develop the quilting techniques that allowed me to create [Las Mujeres Azules de Guatemala and Flower Market] which celebrate [Guatemala’s] brilliant textile traditions as well as the artisans who craft them.”

artist statement



Title “Las Mujeres Azules de Guatemala” (The Blue Ladies of Guatemala), 2007 Author: Meri Henriques Vahl. Technique: Each woman was individually constructed, rather like a paper doll, using photographs as a guide: faces were traced, then drawn on muslin using Caran d’Ache colored pencils and Sharpie pens, and finally stabilized with fixative. Woven Guatemalan fabric ‘Clothing’ was draped over their forms, then hand and machine appliquéd. The women were arranged in a group, then hand appliquéd onto a background that was painted and free-motion quilted. Shadows were added using tulle. Borders are traditionally pieced using Guatemalan fabrics and hand embroidery.