

PATCHWORKS

Terry Holiday (Mexico City, 1955-), a fundamental artist of Latin American visual culture whose work focuses on the issues and challenges of gender identity, presents her first monographic exhibition at Memoria. It is a series of textile works made in patchwork, the artistic technique that gives title to the exhibition that will take place on March 9, 2024 at the Memoria space, in the Justicia neighborhood of Madrid (c/ Piamonte 19) and can be visited until the end of April of the same year.

In the contemporary context, patchwork is a technique that, during the second wave of feminism in the sixties and seventies, was used to promote its political cause, as an artistic banner, in order to revalue practices that had been undervalued until then.

In that same period, in Latin America, an aesthetic emerged in the field of artistic representations that criticized patriarchal values, turning the body into a place of symbolic resistance. In the exhibition *Radical Women: Latin American Art 1960 - 1985* (Hammer Museum, Los Angeles; Sep 15 -Dec 31, 2017) Terry Holiday is shown in her gendered activities and struggles thanks to photographs by Yolanda Andrade (Villahermosa, Mexico, 1950-). As an example of activism against gender inequalities, Latin American artists highlight the revolt of bodies confronted with patriarchal structures by critically addressing the problem of sexual identity and making visible LGBTBI+ aesthetics, examined in gender and queer studies, whose socio-cultural analyses undermine biological essentialisms.

From this perspective it is important to highlight that Memoria presented in June 2022 in Madrid the exhibition entitled *Yolanda Andrade: Terry Holiday and De-gendered Mexico* narrating, from the lens of Yolanda Andrade once again, the social impact that Terry Holiday has as a vicarious model for movements such as LGBTBI +, Punk or Queer in Mexico City.

In 2023, Terry Holiday participated in the group show *Imaginaciones Radicales* at the Museo de Arte Moderno in Mexico City, where she reviewed, from a gender perspective, the narratives constructed from the history of art in which exclusions and silences have operated.

The Mexican artist has also participated with Memoria in the curatorial project *Fantasías Disidentes* in two of its group exhibitions. The first one, during the international photography festival PhotoEspaña, in May 2023, dialoguing her drawings with the visual proposals of artists Yolanda Andrade, Paz Errázuriz and Graciela Iturbide. And in the section *Ejes Zona Maco* curated by Bernardo Mosqueira in February 2024, together with Chilean artist Paz Errázuriz.

For this first monographic exhibition entitled *Patchworks*, Memoria proposes a curatorial project that reflects the subtlety with which the artist assumes new aesthetic impulses in the (re)presentations of bodies. Her textile works are oriented towards a trans world sublimated by her gender struggles through hallucinations and fantasies.

The dream world of Terry Holiday's drawings is transferred to the patchworks where its strangeness and state of lucid delirium is intensified, highlighting the relevance of this surprising medium to channel the excessive torrent of claims raised by the constructions of dissident gender sense and the liberation of the representation of desire.

In this series of works, the artist manages to conjugate pieces of her obsessions, to agglutinate longings and disparate mutations of her demands, transforming everything into a fascinating

world of tableaux vivants and sequins; sharing with us, with joy, the vigor of a world beset by stereotypes and social prejudices.

Terry Holiday's visual proposal resonates with the dramatic, twisted and incisive stroke of Egon Schiele (Vienna 1890 - 1918) with the visual universe of Miriam Schapiro (Toronto 1923- Hampton Bays, 2015) who bet on the patchwork technique as a vehicle of support and commitment to women artists that patriarchal society classified as minor artists. Also with Edrica Huws (London 1907- 1999) who found a way to free textile paintings from the rules of quilting and abstraction, and with the artist represented by Memoria, Marta Palau (Lleida 1934 - Mexico City 2022), a reference in textile sculpture, pioneer of feminist art and defender of ritual art in opposition to hegemonic Western aesthetic forms.

One of the successes of Terry Holiday's exhibition proposal and of her highly experimental practice is the richness of the materials she uses. His poetics goes in many directions, a sort of catharsis for the images that populate his life and our time. By giving free rein to his will of expression, he shows us the intensity of his passion for devising a place outside the binary system where he can transform contexts and imagine futures.

It is in the exhibition Patchworks where the delicate strength of Terry Holiday's visual language holds up all the possibilities of the image, the complexity of affections and the vitality of his social and artistic commitment.