

**LATAMesa**

IN /  
BETWEEN /  
NESS

**WOMEN TALES  
FROM LATIN AMERICA**

BELÉN SANTAMARINA  
LUISA RIVERA  
CONSTAZA PULIT  
LAURA KAZAROFF  
CARMEN MARDONEZ  
ANA KAZAROFF  
EMILY COLIPÍ  
CAMILA COLUSSI  
SOFÍA CLAUSSE  
FIORELLA ANGELLINI

An exhibition  
curated by

**LATAMESA**

at Somers Gallery, London

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This project is a collaborative effort between a group of Latin American women artists' critique group and the curatorial duo LATAMesa. The crit group, inspired by the tradition of non-academic artistic formation spaces prevalent in Argentina and Chile, aimed to create a platform for artistic debate and foster connections among Latin American peers.

As LATAMesa, we extend our deepest gratitude to them for approaching us, entrusting their work with us, and for their confidence in our ability to bring this show to fruition. It has been incredibly rewarding.

Special thanks are also owed to Javier Calderon, Director of Somers Gallery, for his unwavering support, trust, and the freedom granted to execute this wonderful project within his art space.

Lastly, we extend our sincere gratitude to the Anglo Chilean Society for their generous contribution and support, which played a pivotal role in making this project possible.

LATAMesa  
Carolina Orlando & Pilar Seivane



# / in / between / ness / women tales from latin america

*Inbetweenness* can be understood as a liminal space or a state that implies dynamics of continuity, separation, transition, overlapping and mobility. The exhibition explores the crafting of identity tales within these transitional spaces shaped by migratory experiences.

Our interactions with the world are shaped by tales from an early age, aiding in our understanding of both the world and ourselves. Yet, when crossing borders and encountering new contexts populated by an entirely distinct cast of characters, a fundamental shift occurs, prompting a revaluation of individual narratives. For the self is not self-evident, but rather a product of social relations, subject to change across time and place.

Drawing from a myriad of intimate stories, cultural myths, Latin American folktales, and generational knowledge and practices, the exhibiting artists weave and bind their tales together. Within this transitional space, memory and identity reconstruct themselves through intersecting storylines and non-linear temporalities, often imbued with poetic fantasy.

Through the use of textiles, ceramics, painting, sculpture, photography, and sound, these Latin women come together to discuss their current state of *Inbetweenness*.

**Belén Santamarina** crafts hair embroidered textile portals that transport us to symbolic and fictional worlds, often inspired by science fiction, where she weaves highly delicate and intimate autobiographical stories of migration and metamorphosis. These dreamy and magical realms are also evident in the enchanted forests of **Constanza Pulit's** silk-screen prints, where mystery and a sensual sense of anticipation abound. She draws upon a collection of images to construct narratives reminiscent of folkloric tales, particularly those from the Guaraní imaginary. **Luisa Rivera**, with her watercolour diptych painting, embraces non-linear storytelling that blurs boundaries between reality, memory, and fiction. She delves into the depiction of regional plant species and ecological disasters through an intimist perspective that draws significantly from Magical Realism.

Alternatively, **Laura Kazaroff** transports her viewers into a surreal pastel fairylane, blending elements reminiscent of Boschian paradises with the nostalgic aesthetics of 90s girl's toys—yet to comment on regurgitated popular phrases while offering an irreverent critique of contemporaneity. **Ana Kazaroff's** work also navigates the realms of the bizarre and the critical, making use of an array of cultural pop references. Inspired by the recent shift to right-wing policies in Argentina's presidential elections, she produces visceral ceramic sculptures, challenging viewers to confront feelings of unease while investigating the mistranslations arising from the objects' cultural transpositions. She invites us to ponder materiality, a theme **Carmen Mardonez** also embraces, as she seeks to deconstruct traditional embroidery and its ties to femininity and domesticity. Mardonez's vibrant abstract sculptures, crafted from bed sheets, pillowcases, and textile waste, connect deeply personal spaces, evoking memories of exploration, pleasure, and suffering stored within these shedded textile skins. The linearity and repetitiveness present in every thread and stitch relate to **Sofia Clause's** artistic process. Inspired by Saint Peter's keys to heaven, she creates ceramic labyrinthine keys, exploring the cyclical and fluid nature of time and perceptions of identity. **Camila Colussi's** photo-installation also delves into an intimate relationship with time, exploring the threshold between "real" or measured time and the varied perceptions and dilations that arise from the inner anxiety towards it.

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**Fiorella Angelini's** work delves into the correlation of memory, belonging, and territory, exploring the marks left on the landscape by colonialism. Lastly, **Emily Colipi's** installation *Acá hay otra realidad* (2024) retrieves her grandfather's memory and spirit to tell a story of migration, nostalgia and resilience

Dwelling between borders, the artists navigate the boundaries between their inner selves and their surroundings, between the real and the magical/fictional worlds, and between their home of origin and host home. Boundaries between past, present, and future also blur. It is within this *inbetweenness*, amidst the tension of borders, where the most intriguing exchanges occur.



*Portal 1: Complex Beings*, 2024. Canvas embroidered with human hair. Hair, metal rings, chain, glass. 120 x 100 cm. Ph. Catalina Romero

**Belén Santamarina's** intricate embroidery, crafted from human hair, serves as a gateway into a world of unparalleled poetic intimacy. *Portal 1: Complex Beings* (2024) heralds the inception of a series of four works—one for each season of the year—that delicately weave intersecting autobiographical tales. Santamarina employs literary devices, particularly drawing inspiration from science fiction, to convey stories of migrations and metamorphosis. By merging the fictional or imagined with personal references and symbolisms, the artist constructs her own individual mythology.

Displayed suspended from black chains in the centre of the exhibition space,

the textile work acquires a sculptural, almost corporeal quality, heightened by the charged presence of its human hair. By presenting both the front and reverse sides, Santamarina's work transforms into a flexible canvas—an exposed and stitched skin—pierced by lived experiences and offering alternative perspectives to its narratives. Moreover, it reveals the meticulous and laborious process involved in its production, challenging the traditional gendered and hierarchical associations of textile art while paying homage to the generations of women in her family from whom these techniques were passed down.









*Amber Daydream*, 2022. 4 colour screen print mounted on aluminium. 96 x 85 cm.

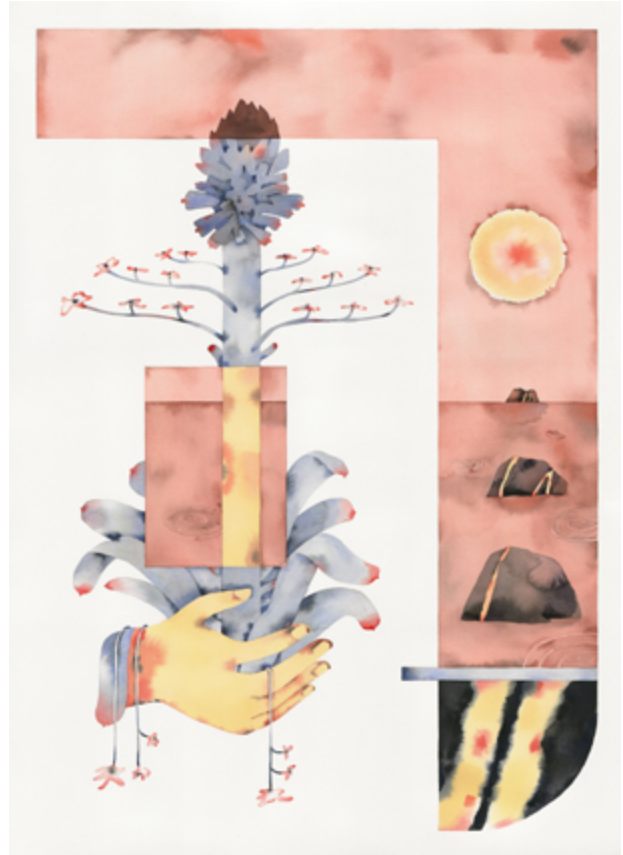
**Constanza Pulit** draws upon a collection of images to construct narratives reminiscent of folkloric tales, particularly those from the Guaraní imagination, ingrained in her childhood memories. Inspired by the mystique of old superstitions and magical folklore, she captures the essence of strangely religious fate with an irrational sensibility, representing it in her practice through a blend of fantasy and a dreamy, blurred atmosphere.

In her creations, Pulit strives to evoke a sense of ambiguity, crafting images that exude a dreamlike and enigmatic aura. Her landscapes teeter on the precipice of some impending event, with female figures assuming a transcendental role amidst nature's embrace. Naked bodies and trees serve as key elements in her compositions, alongside butterflies, foxes, and shifts in colours, giving rise to a disjointed, sensual, and nostalgic composition.



*Amanece*, 2023. 4 Colour screen print mounted on to aluminium. 70,5 x 32,5 cm

Employing photography as her primary medium, Pulit subjects her images to a variety of printing processes and colour manipulation. Her artistic process unfolds in an intimate, psychological setting, where she instinctively plays with sexual tensions, crafting alluring and erotic atmospheres. Within her work, Pulit creates a sense of in-betweenness, blurring the lines between mythical stories and her inner personal life. Latin American myths continue to manifest and transform within her magical realms, reflecting her ongoing exploration of cultural heritage and personal identity.



*Umbra*, 2024 (diptych). Watercolour on paper. 70 x 50 cm each.

**Luisa Rivera**, through her paintings, explores a form of non-linear storytelling that blurs the boundaries between reality, memory, and fiction. Working primarily with water-based media on paper, Rivera delves into an almost spiritual relationship with the environment. Her compositions often revolve around a self-referential female figure, establishing intimate connections with nature.

Navigating personal perceptions of ecological disasters with a sense of delicate care, Rivera imbues her scenes with an intimate and almost surreal perspective, attuned with Magic Realism, where the supernatural becomes an everyday occurrence. Inspired by nature, folklore, and mythology, her work blends themes of ecology, feminism, and personal memory. *Umbra* (2024) creates an alluring, cryptic atmosphere that beckons viewers to delve deeper into the hidden meanings and symbolisms of her enchanting and poetic worlds.



**Laura Kazaroff** creates sculptures that transport viewers to a uniquely surreal pastel fairyland, blending elements reminiscent of Boschian paradises with the nostalgic aesthetics of 90s girl's toys. *self sabotage* (2022) is part of a series that offers an irreverent critique of regurgitated pop psychology and wellness culture.

At the top of the sculpture, the words “It is what it is” stand out, engraved—a phrase the artist considers an enduring motto of British culture. This one-size-fits-all mantra serves as a coping mechanism for life's challenges. If nothing can be changed, then it simply is what it is. It carries hints of fatalism and the emotional reserve often associated with Britishness. Yet, it also advocates for a passive approach that feels very contemporary and is seen all around the world, akin to the trend of “manifesting”: a kind of emanating that is radically intransitive.

“It is what it is” functions as a calming balm amidst the chaos of an increasingly fragmented world. In an era characterised by escalating income inequality, climate change, political turmoil, and bellic conflicts, adopting a stoic mindset emerges as a logical response to pervasive feelings of hopelessness and despair. Much like the illusionary allure of Boschian gardens, *self sabotage* (2022) initially presents a facade of dreamy tenderness and naivety, only to unveil its true nature as a deceptive paradise.



*self sabotage*, 2022. Detail.



*self sabotage*, 2022. Found objects, plaster, metal, walking stick ferrules, elastic, water, rope, hope. 100 x 50 x 50 cm

Despite her extensive time living and working in the UK, **Ana Kazaroff's** strong connection to her Argentinian roots remains tangible in her constant nods to Argentinian popular culture, which can be both subtle and overt. For this exhibition, inspired by the recent shift to right-wing policies in Argentina's presidential elections, she has created visceral ceramic sculptures, challenging viewers to confront complex feelings of unease and estrangement.

Ana intricately weaves language, coded meanings, and cultural references into her art to investigate the passages and mistranslations arising from the objects' cultural transpositions. Her piece *Chinchulin* (2023) mimics cow intestines, a staple in Argentinian cuisine. Similarly, *Membrillo* (2023) is a quince, a traditional ingredient in regional sweet dishes. Meanwhile, *Pendorcho* (2023) stands as a strange and enigmatic object, embodying the colloquial term which has as its title and that is used to describe something weirdly shaped or challenging to name. These pieces serve as palpable examples of the imbued otherness and strangeness that, in some way, echo the immigrant experience that permeates Ana's artistic practice.

Through the manipulation of materials and exploration of notions of real and imitation, Ana challenges viewers to ponder materiality and disrupt established hierarchies and power structures among materials. The outcome of her work offers poignant and critical reflections on authenticity, myth, and cultural translations.



*Pendorcho*, 2023. Stoneware. 6.7 x 7 x 4.5 cm



*Membrillo*, 2023. Stoneware. 13 x 11.5 x 8 cm



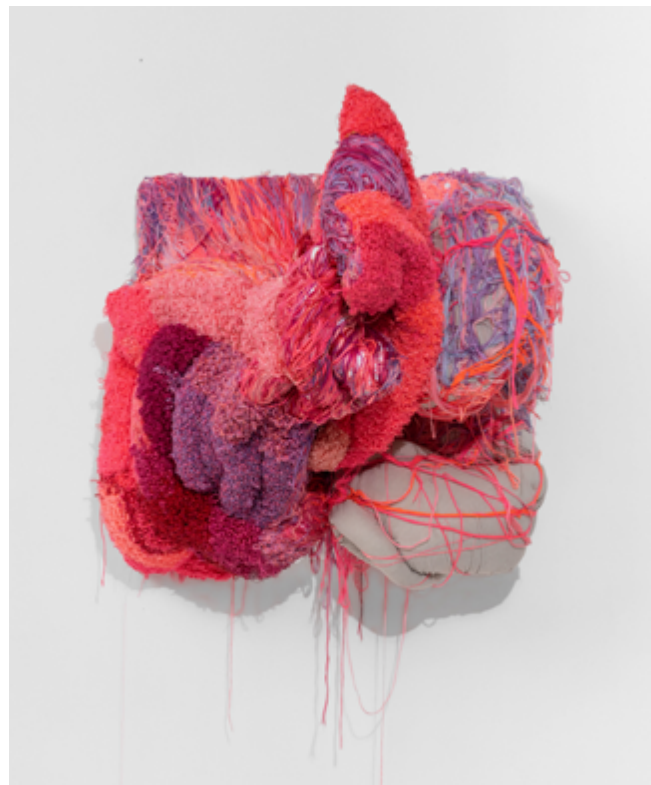


*Chinchulin*, 2023. Stoneware. 8 x 7 x 7 cm

Carmen Mardonez's artistic practice delves into the deconstruction of traditional embroidery techniques, pushing the boundaries to embrace more experimental approaches and challenge its conventional associations with femininity and domesticity. Mardonez's abstract, voluptuous fabric sculptures, crafted from bed sheets, pillowcases, and textile waste, immerse us in a captivating and colourful textile world.

The underlying materiality, intricately intertwined with the gestural act of sewing, reveals a complex weave and vibrant expression of colour. Through her deliberate selection of materials, the artist establishes connections with deeply intimate spaces, evoking memories of exploration, pleasure, and suffering encapsulated within these discarded textile skins—silent witnesses to our most private existence.

Mardonez's practice is a form of resistance, challenging the societal norms and expectations regarding women's roles within the household that she was raised to believe in. Through transformations seen in pieces like *Dusk* (2021) and *All Nighter* (2021), where bedding textiles undergo an extensive process of additive abstraction to then be turned into art, she subverts this dynamic, bringing the domestic sphere and all its implications into the public eye.



*All nighter*, 2021. Hanging sculpture on pillows and hand embroidered bed sheet. 61 x 61 x 66 cm





*Dusk*, 2021.  
Hanging sculpture on pillows and hand embroidered bed sheet.  
40.64 x 40.64 x 38 cm



*Tiempo & Soy Yos keys, 2021. Glazed terracotta. 25 x 5 cm each.*

Drawing inspiration from Saint Peter's keys to heaven, **Sofía Clausse** crafts two ceramic labyrinthine keys, each serving as a metaphor for the cyclical essence of time and the fluidity inherent in our perceptions of identity. One key is engraved with the word "Tiempo" (Spanish for Time), while the other boldly declares "Soy Yos" (a clever linguistic play that pluralizes the Spanish word "yo," meaning "I," suggesting the existence of multiple selves). Interestingly, "yos" read backwards is also "soy," meaning "I am." By juxtaposing *Tiempo* and *Soy Yos* (2021), Clausse prompts viewers to contemplate the intricate interplay between time,

identity, and the multifaceted dimensions of existence. Moreover, the intentional use of Spanish adds a cultural and perhaps territorial aspect to the equation.

Sofía's practice is characterised by its fluidity, transformation, and rhythmic flow. The use of interwoven lines, present in these labyrinths, is central to the artist's practice. For her, the line represents a module for multidimensional potential. She bends them into winding and looping forms, echoing the trajectory of her conceptual research journeys.





*There is plenty of Time*, 2023. Laser engraved stone, 5x6x2.5cm & Digital photography, Fine Linen 120gsm, 80x53.3cm

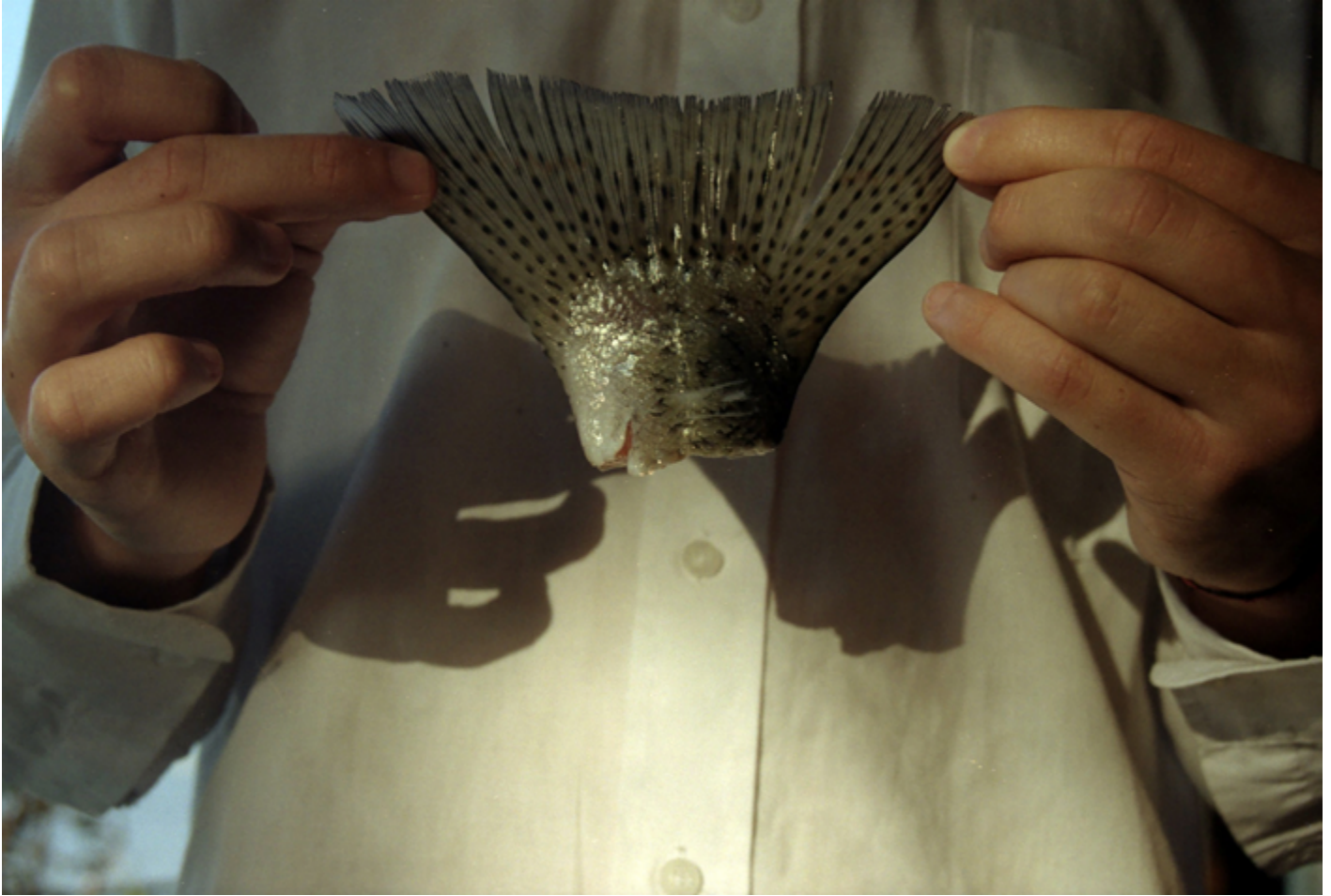
The installation *Plenty of Time* (2023) features a rock engraved with the titular phrase, accompanied by a corresponding photograph, inviting viewers to reflect on temporality. **Camila Colussi** delves into the threshold between “real” or measured time and the varied subjective perceptions and dilations that stem from inner anxieties about temporal constraints—whether it’s the desire to control time or to transcend its limitations.

Camila Colussi employs the rock as a symbol of timelessness and through the repeated motif of this rock, both physically and photographically, and its connection with the title, the artwork

engages in a playful tautological discourse. This repetition functions as an echo that simultaneously marks and underscores the passage of time.

Moreover, it serves as an interplay between reality and representation, emphasising the subjective nature of time perception and the diverse experiences of temporality in the digital age. Ultimately, *Plenty of Time* becomes a meditation on the human experience of temporality. Through her art, Colussi invites us to reflect on the nature of time and its influence on our perceptions, desires, and anxieties, offering solace amidst its complexities.





*Cola Pez*, 2011. Photography on polyester paper. 60 x 40cm

**Fiorella Angelini's** artistic exploration delves into the interplay between memory, identity, and territory, particularly within the context of (post)colonialism. Through her work, she examines how colonialism leaves its mark on the landscape, shaping notions of belonging that are transient and ever-evolving.

In *Cola Pez* (2011), a white figure delicately holds the tail of a fish, as if dealing with something precious or immaculate.

The image alludes to ecological issues, questioning the treatment we give to the obsolete parts of discarded elements in contemporary society. Environmental problems such as waste and overconsumption are ambiguously present, with the fishtail serving as a symbol of this. It also resonates with Angelini's artistic language, which is rooted in the contrast between nature and contemporary (capitalist) life.

In Andean indigenous cultures, the Puma holds a revered status as a potent spiritual entity, believed to transcend realms. Kings and Queens would wear Puma ears as a crown to display their power and embody their spirit. **Emily Colipí's** grandfather, of Mapuche descent, had "Puma" as a nickname. The artist made a cast of his ears back in 2018, when she was living with him in Chile; now, they gently rest upon a mould of Emily's shoulders. *Acá hay otra realidad* (2024) signifies the artist's attempt to wear his ears, transforming them into an armour for protection and, in this way, carrying his spirit with her.

In an intriguing twist, these ears transition from receptors to transmitters, as a soundscape carrying the voices of the artist and her grandfather seems to emanate from them. Together, they recite *El Regreso Confuso* (A Confusing Return), a poem written by her grandfather in 1995, during his political exile in the UK, and in anticipation of his return to Chile following the collapse of the Pinochet regime. Their voices intertwine in both English and Spanish, narrating a powerful and emotional tale of nostalgia and resilience. The soundscape also echoes fragments of past family conversations, textured sounds from Chile and London, both natural and manmade, a testament of two different worlds colliding. Two continents, two cultures, two languages, two homes. Upon the verge of



*Acá hay otra realidad* (working title: *Las orejas de mi Puma*), 2024. Each: 11 x 14 x 18 cm (approx)  
Sound: *Unfamiliar echoes whispering in a chaos of tongues*, 2024 (in collaboration with James Lewis). Looped

his return, Puma was in between these, and within this inbetweenness Emily still resides.

In 1995, Puma returned to his homeland, Chile, while Emily remained in the UK; yet, a part of him always stayed with her. Emily still proudly carries his language, his culture, his ears and his spirit as a protective armour on her shoulders.



*Acá hay otra realidad* (working title: *Las orejas de mi Puma*), 2024. Each: 11 x 14 x 18 cm (approx)  
Sound: *Unfamiliar echoes whispering in a chaos of tongues*, 2024 (in collaboration with James Lewis). Looped

## **IORELLA ANGELLINI**

b. Chile, based in London, UK.

Her practice spans installation, photography, and video to explore the issues that affect nature, territory, and memory.

She recently graduated with a Master in Fine Art Media (MFA) at the Slade School of Art, University College London; thanks to the Chilean Government's scholarship BECAS CHILE. In 2012 she achieved a Bachelor in Fine Art (BFA) and in 2013 a Pedagogy Degree at Universidad Finis Terrae (CL). Angelini was awarded the 2021 Sarabande Emerging Artist Award by Sarabande Foundation, commissioned for TATE Christmas Postcards by TATE 2020, and longlisted for Bloomberg's New Contemporaries 2022/2019.

## **SOFÍA CLAUSSE**

b. Argentina, based in London, UK.

She completed her BFA at the Rhode Island School of Design (2014), and the postgraduate program at the Royal Academy Schools in London (2022).

Working with painting, paper, diagrams, and ceramics, she creates a visual cosmos of her research into time, repetition, cycles, and language. Having come from a background in design, her process in the studio is influenced by tools, systems, symbols, typography, textiles, and a circular way of working with materials. She creates her own tools and systems through which to generate the work, using lines, symbols, and words as the main elements of her works. Her intuitive choice of materials is based on their simplicity, humbleness, and their potential of transformation.

## **EMILY COLIPÍ**

b. in London, UK.

She is a multidisciplinary artist predominantly working on installations that combine sculpture and documentation, from life and performance, through video and sound. Most recently she has begun a collection of ceramic wearables Si Soy Fuego.

Colipí's work explores language and the anthropological desire to discover one's roots. Within this exploration lies a reflection on her own family's migration journey, exploring the duality that is often intrinsically linked to people with mixed heritage. Colipí looks to question our role in retaining cultures through re-establishing a connection with our people and our ancestral lands.

Family histories and indigenous teachings are woven together with everyday recordings between the UK and Chile to create a flux of surreal objects, or moments that combine mythology and contemporary narratives. The works sit in a liminal space between knowing and being known.

## **CAMILA COLUSSI**

b. Chile, based in London, UK.

Chilean artist currently based in London. Her interdisciplinary art practice incorporates immersive installations, objects, interactive devices, video art, sound art, light art and conceptual art. Her recent work focuses on the political dimensions of time, care, and sensing technologies within our contemporary society.

Camila graduated in 2021 from the MFA in Computational Arts, Goldsmiths University of London; and was recently nominated for Lumen Prize for Art and Technology, 3D/Interactive category 2023.



Her work has been exhibited in prestigious venues and festivals, such as Outernet London (UK), the Museum of Contemporary Art Santiago (CL), Stephen Lawrence Gallery – University of Greenwich (UK), Goldsmiths University of London (UK), Bienal de Artes Mediales Santiago (CL), South Kiosk Gallery (UK), Tsonami Festival (CL), and Museo de Bellas Artes Santiago (CL), among others. DART grant (Chilean National Fund for the Development of Culture and the Arts).

## **ANA KAZAROFF**

b. Argentina, based in London, UK.

Ceramics, woodwork and decorative surfaces are the core of her process as she approaches materials with their particular associations and qualities, drawing connections between everyday materials, such as bodily fluids, salami and marble, as a way to bring power structures to light. In her work, painting faux finishes questions the hierarchy between labour and objects.

She holds an MA in Fine Art from City & Guilds of London Art School, where she specialised in Decorative Surfaces and currently works as a Wood Workshop Technician. Her work has been exhibited in Eastside Projects, Division of Labour, Kupfer, Galería Grasa (Buenos Aires) and Neorarmart (Paris), and was reviewed by The White Pube and featured in Vogue Mexico. She has recently been awarded a Develop Your Creative Practice grant by Arts Council England.

## **LAURA KAZAROFF**

b. Argentina, based in London, UK.

She recently graduated from the Masters in Fine Arts at Goldsmiths University of London. Her work is concerned with the ways in which happiness, especially in relation to mental health, becomes commodified. Through sculpture and installation, she explores the forms this commodification assumes in contemporary culture and how it makes its way into our daily social interactions. Certain phrases and terms are used and reused up to a point where they end up completely losing their meaning and becoming real life analog memes.

In this context, repurposing found objects serves as a dual metaphor. These once- functional items have now been transformed into gimmicky, non-functional devices that playfully deceive and ultimately ‘disappoint’ in their lack of function.

## **CARMEN MARDONEZ**

b. Chile, based in London, UK.

She recently moved to London from Los Angeles where she lived since 2017. Her artwork seeks to radically reimagine intimate spaces of memories, dreams, and discovery, exploring variations around traditional embroidery by combining oversized formats, textile sculpture and the recovery of textile waste.

Carmen studied History and Arts in the Catholic University of Chile, a master’s degree in Community Psychology at the University of Chile. Her artwork has been exhibited in Craft Contemporary Museum, Building Bridges Art Exchange and Brea Gallery, among others, and her practice has been supported by grants and residencies from “Quinn Emanuel Trial Lawyers”, “Arts at Blue Roof”, and “The Other Art Fair: New Futures.”

## CONSTANZA PULIT

b. Argentina, based in London, UK

She graduated with a Masters in Printmaking from Camberwell College of Arts in 2021.

She grew up surrounded by many Latin American tales that gave her meaning and understanding of the world through a mythological and mystical perspective. She is interested in the way folkloric knowledge survives the passing generations through oral and visual storytelling. This immersion in mythology, fantasy and narrative now forms the basis for her art practice. Drawing on these surviving historical, social, and cultural fables, Pulit re-enacts, re-invents, and re-explores to create new contemporary tales. When she works with photographic images, she submits them to different printing processes generating a new dialogue between the image and its own physicality. By working fluidly and mixing mediums, Pulit intends to give birth to new encrypted languages so that her images speak not only through the narrative but through their body, creating an unsettling, dreamlike image that aims to intrigue, confront, and challenge the viewer to face their own desires.

## LUISA RIVERA

b. Chile, based in London, UK.

She works primarily on paper with water-based media exploring our relationship with the environment through multiple layers of interpretation. She draws on storytelling to create narratives that are inhabited predominantly by women and natural elements, covering themes such as ecology, feminism and personal memory. After completing her Fine Arts degree (BFA) in Santiago, Chile, she pursued her Master of Fine Arts (MFA) at Minneapolis College of Art and Design (MCAD) in 2013, thanks to the support of the Fulbright scholarship and a FONDART grant (Chilean National Fund for the Development of Culture and the Arts).

## BELÉN SANTAMARINA

b. Argentina, based in London, UK

Through the use of hair, soil, seeds and food as materials, her works explore the autobiographical and confessional to create tapestries, objects and installations. Her works engage with personal and collective migration experiences and the use of memories hybridised with science fiction and the natural world to imagine and propose alternative narratives to dominant discourses. Santamarina employs crafts historically secluded to the feminine and domestic space investigating relations of power between fine arts and craft.

Her formation is based on critical study groups and painting workshops. She exhibited her work in Argentina, Taiwan, Spain, USA and UK. In 2019, she was awarded the Honorary Mention at the Taoyuan International Art Award 2023 in Taiwan. In 2023 her work Migran-t was acquired by the Taoyuan Museum of Fine Arts, Taiwan (TMoFA).

**LATAMesa** is a curatorial initiative founded in 2023 by Carolina Orlando and Pilar Seivane with a clear mission: to build and sustain a strong network among Latin American artists and art professionals based in London. Our objective is to foster connections among individuals rooted in Latin American identities, diaspora communities, and supportive structures. At our core, we prioritise collaborative work and embrace notions of community and solidarity.

Our activations are not just an experiment in care and performative action, but also a bold statement of our collective commitment to promoting Latin American culture. We are passionate about creating a supportive community where participants can exchange discourses and experiences, sustaining a network that serves as a framework and safe haven for exploring the vast realm of Latin American identities and amplifying their voices within London's arts ecologies.

## CAROLINA ORLANDO

Carolina Orlando is a London-based curator originally from Buenos Aires, Argentina. Her curatorial work involves facilitating dialogues and collaborative projects among research artists who focus on ecologies, migration, and extraction. In her academic research, she explored the influence and significance of ecofeminist artists regarding migration and identity themes within Latin America and the U.K. Her goal was to investigate the current socio-political structures that caused the Latin American diasporic movement in Europe and their intersection with the current contemporary art scene. She was also member of the “Rabbithole Collective”, working closely and supporting emerging artists in South East London.

She had over five years experience in the art sector; working in commercial galleries in London and Buenos Aires; assisting artists and having experience in the art editorial field. In 2023, she completed a Masters in Curating at Goldsmiths, University of London. She also studied Art History and Cultural Management (BA Hons) at the University of El Salvador, in Buenos Aires Argentina.

## PILAR SEIVANE

Pilar Seivane is a London-based curator originally from Buenos Aires, Argentina. Her practice focuses on exploring new approaches to working collaboratively, and building and sustaining community infrastructure. Her academic research studied the emergence of supportive structures and networks for diasporic communities within the contemporary art world. It examined the significance and potential of these open, and sometimes precarious structures, as modes of organisation, whilst also testing dynamics, fostering collaborative working, and exploring the extended field of new curatorial approaches. In 2023, she founded LATAMesa as a means of experimenting with these concepts.

Throughout her career, she has established strong relationships with artists and has worked extensively in various art institutions, both in Buenos and London. In 2023, she completed a Masters in Curating Contemporary Art at the Royal College of Arts (RCA) in London, UK. She also studied Design History at Sotheby's Institute of Art in London, and Art History and Cultural Management (BA Hons) at the University of El Salvador, in Buenos Aires.

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Works of art: Fiorella Angellini,  
Sofía Clausse, Emily Colipí, Camila  
Colussi, Ana Kazaroff, Laura Kazaroff,  
Carmen Mardonez, Constanza Pulit,  
Luisa Rivera, Belén Santamarina.

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**LATAMesa**

**SG**  
Somers Gallery