

The Unperceptibles

Maria Appleton

Espacio Tacuarí
Montserrat, Buenos Aires

The Unperceptibles is a series of works that are in its own way - imperceptible, like its name in itself, being a misspelled idea of a word. The different and juxtaposed layers of fabric enter in a dialogue with one another and form a blurred visual experience. Likewise memory which deteriorates or becomes selective over time, images and information fade and become part of a system of identifiable forms. What was once experienced, will be stirred up and by oneself rearranged, then none will be perceived as the same.

The images that surround us and that at the current state, we all depart from and navigate within, form a map of our own perspectives, edited standings, and selected view-points. *The Unperceptibles* is an invitation to see what lies beneath. It holds encoded information, the core of which can only be understood through motion, turning the viewer into an active participant in the works.

After "*Glimpse on a box*" and "*Tapumes*" which explore possibilities of space as subjective matter, it being fixed and enclosed or freeing and alive; these new works presented in Espacio Tacuarí have come out of their own supporting structure in an act of unruliness or defiance. In some cases they do not obey it, while in others they firmly challenge it. Through the use of their own weight the pieces hold themselves in place proposing stability and insinuating fluidity all at once.

Spatiality, as an architectural dimension, could also be one living organism of interconnections. One that influences and is influenced both simultaneously and incessantly. *The Unperceptibles* detach themselves from the wall in an assumed gesture of inhabiting the non space, the field of significance that separates the viewer from the viewed subject. The in-between space is often explored in Maria's work and in direct relationship with themes of presence and absence, perception and existence.

The Unperceptibles floating in the exhibition space are the extensions of the space that each work tries to make ever expanding. These window-filters with no borders make of each viewer an attentive observant that disrupts the composition of this web, becoming a part of it. Like someone, who is contemplating the street from a high window, but is also observed from across the street. Being both the viewer and the subject.

These works tackle different subjects that are part of the contemporary everyday realm in an almost subliminal way. The names; "*News Spread*", "*Voice*", "*War Working-site*", "*The Mechanics of a Ride*" and "*Body Without Dance*" are inscriptions about the flux of the contemporary experiences that are left as remainings, un-processed happenings, unfeasible amounts of information, or transnational perspectives.

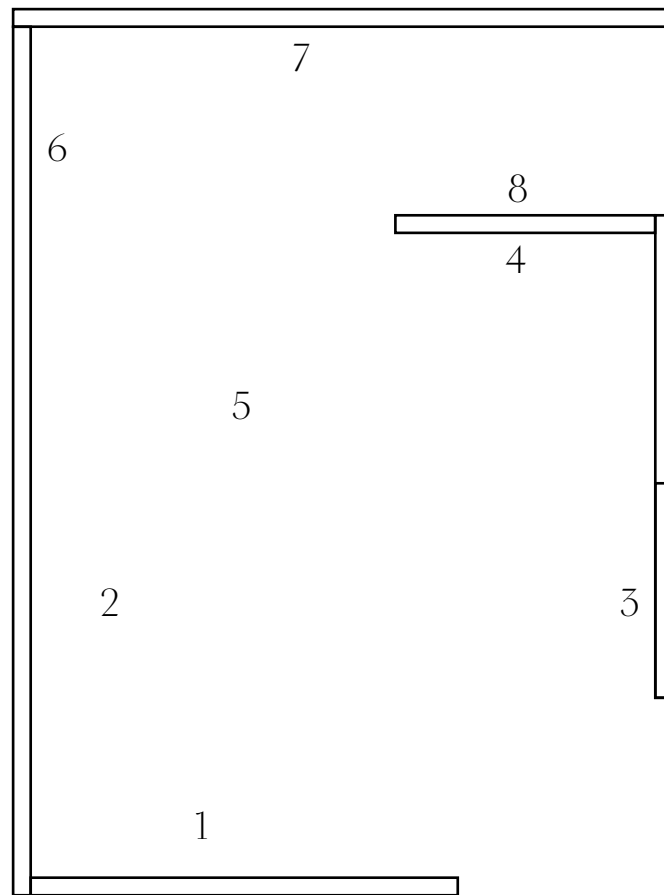
Several threads cross over to create a new urbanism, a map of networks that, by influencing each other, the whole is transformed. These works become: the rendering orchestra, the urban symphonies and the 'visual-virtual' experiences that allow for an ever-changing substance of reality to be born and prosper so naturally uncontrollable. The same reality that demands time to be understood and a critical eye to interpret and build from there on.

Maria Appleton (b.1997) is a textile artist based in Lisbon.

Questioning the subjectivity present in urban systems, Maria Appleton's practice finds its material form an ongoing research of colour and form developed through multiple techniques of dyeing, weaving and printmaking. Her pieces unravel as chromatic in-prints onto a juxtaposition of layered cotton, silk and other industrial fabrics, defining a series of vibrant abstract transparencies.

Probing architectural conceptions of space, she defies human perception by translating optic perspectives and tracking bodily movements. Appleton delves into the dialogue established through the interaction of bodies in space, two elements that endure in a constant symbiotic relationship of metamorphosis with light. She sees the viewer as an active participant in the conception of the object itself, involved in a progressive sensorial experience open to interpretation.

Speculating on the nature of liminal spaces, a stage of emotional or physical alienation, her production merges multiple layers of geometric codes that together create cartographic compositions connected to conscious spaces of collective memory. Traversed by subversive political tensions dealing with climate awareness, social injustices, current economic systems and technological evolution the artist includes urban elements such as posters, logos and statements complemented by critical symbolisms such as a woven thick black stripe which interrupts the work itself, as a moment of pause or grief. The artist negotiates tangible presence and symbolic absence in her compositions, meaning to trigger memories, dreams or physical sensations. Appleton chains, through these methods, a set of pulsing experiences, meant to trigger a part of an universe where the architecture of public and private meet.



1- *The Unperceptibles I, II, III, IV, V, VI, VII, VIII*, 2024
Mixed media collage and sewing onto a canvas, aluminium framed
60x50 cm

2- *War working site*, 2024
Patchwork in cotton fabric, weaving using linnen, wool and cotton threads, metal rods support
196x120x22 cm

3- *Body without dance*, 2024
Patchwork in polyester fabric, weaving using linnen, wool and cotton threads, metal rods support
154x118x13 cm

4- *The Mechanics of a ride*, 2024
Patchwork in cotton fabric, weaving using linnen, wool and cotton threads, metal rods support
177x111x13 cm

5- *The face of space I, II, III*, 2024
Woven with wool cotton and linen threads, hand knotted on a metal rod
132x120 cm | 126x120 cm | 121x120 cm

6- *Voice*, 2024
Patchwork with cotton and polyester fabrics fabric, weaving using linnen, and cotton threads pastel painted, metal rods support
208x100x08 cm

7- *New Spread*, 2024
Patchwork in cotton fabric using silk and papers, weaving using linnen, wool and cotton threads, metal rods support
183x112x22 cm

8- *Is there yet space for light IV*, 2024
Woven textile with silk, linen and wool threads, reflective fabric, mounted in a metal box
57x45x07 cm