ANDALUSIA, 08 OCTOBER 2026

The CAAC revisits the work of Chonín Navarro, a pioneer of Andalusian textile art, with the exhibition 'Weaving the Void'

The exhibition, curated by Javier Corro, brings together works from the museum's collection, most of which have recently been donated by the artist's family

The exhibition surveys the artist's career, highlighting large-scale works and her approach to installation. In this presentation, her work is brought into dialogue with the monumental spaces of the CAAC

El Centro Andaluz de Arte Contemporáneo (CAAC), under the Ministry of Culture, Historical Heritage and Sport of the Regional Government of Andalusia, opens 'Weaving the Void' on 8 October, an exhibition dedicated to the artist Ascensión Navarro, known as Chonín. Curated by Javier Corro, the exhibition revisits the artist's significant creative and teaching practice developed over several decades. It centres on works recently added to the CAAC collection through a donation from her family, alongside works on loan from public institutions and private collections. The exhibition will be on view in the museum's Monumental Area until 7 March 2027, encompassing the Church, the Chapel of Santa Ana, Profundis and the Sacristy, with the exhibition conceived in dialogue with these spaces.

The donation comprises five works representative of the artist's career and significantly strengthens the representation of her work in the CAAC collection, making the museum the institution holding the largest number of works by Chonín Navarro. The museum already owned 'Almazara', a work donated by the artist in 1975 to the Museum of Contemporary Art of Seville, which has subsequently been included in several group exhibitions organised by the CAAC, including 'Expanded Sculpture' at its Seville venue and 'Tierra batida' at the C3A in Córdoba.

Following the latest donation, the museum decided to organise an exhibition dedicated to the artist in order to recover and highlight Navarro's work and underscore the significance of her contribution to the contemporary art scene. The exhibition is complemented by a selection of loans from several collections belonging to the artist's family and from Vitoria City Council. This selection offers an overview of different periods in Navarro's production and her various approaches to textile art.

The exhibition's title, 'Weaving the Void', refers to three aspects of Navarro's career: the personal void she experienced after motherhood, which led her to explore textile creation; the void or space that her more sculptural works seek to occupy; and the void created by the official discourse of contemporary art through the exclusion of women artists such as Chonín

Navarro. The CAAC exhibition seeks to restore her place within an international context in which textile art is gaining recognition and the contributions of pioneering women artists in this field are being reassessed.

Navarro began her artistic career at around the age of fifty, following the birth and upbringing of her children. Before that, she had gained experience in the world of fashion and through working in her own studio. Her relocation from Seville to San Sebastián in 1967, and her contact with Biarritz, which connected her with European cultural and artistic movements, fostered her interest in textile creation and marked the beginning of her formal training. Her learning was complemented by the observation of traditional techniques used in her surroundings, such as fishing nets and weaving with plant fibres. This experience was further enriched by her close relationship with the creative world, fostered by her life with the artist José Ruesga.

From 1974 onwards, she combined artistic production with teaching. After returning to Seville in 1979, she continued both activities, turning her studio into a space for production, research and the transmission of knowledge, involving a large number of Andalusian artists.

Her work was influenced by movements such as Nouvelle Tapisserie and Fiber Art. She combined the high-warp technique associated with artistic tapestry with craft techniques such as macramé and net-making. “The result is a body of tapestries and textile sculptures in which the pursuit of three-dimensionality is a constant. Her most ambitious works and projects are characterised by their large scale and their approach to installation. In this exhibition, we have sought in particular to emphasise this intention and present the works in dialogue with the monumental spaces of the CAAC,” says Javier Corro, the exhibition’s curator.

Works by Aurélia Muñoz, Josep Grau-Garriga and María Teresa Codina are presented in relation to Navarro’s work, providing a context for her practice within the textile art of the period. Works by Ángeles Agrela, Paz Pérez Ramos and Soledad Sevilla also accompany Navarro’s work, establishing a dialogue with her practice. All these works, with the exception of Codina’s, belong to the CAAC Collection and offer an overview of different approaches to textile art.

The reassessment of Navarro’s career forms part of a broader critical reconsideration of textile art. Its growing international recognition as a fundamental medium of contemporary artistic practice has led, over the past decade, to new exhibitions and monographic surveys of artists worldwide, including ‘Taking a Thread for a Walk’ (MoMA, New York, 2019) and ‘Magdalena Abakanowicz. Every Tangle of Thread and Rope’ (Tate Modern, 2022; Musée Bourdelle, Paris, 2025). In Spain, the CAAC has addressed this subject through projects such as ‘Textiles instalativos. Del medio al lugar’ in 2022 and ‘Expanded Sculpture’, which included works by Aurèlia Muñoz, Josep Grau-Garriga and Chonín Navarro.

To coincide with the exhibition, the CAAC will publish a catalogue as part of its ‘Artists of Andalusia’ editorial series. It will include texts by Javier Corro, the exhibition’s curator, and Isabel Tejeda, Professor at the University of Murcia and a researcher specialising in the history of women and their relationship with contemporary art.