



CONSTANZA CAMILLA KRAMER GARFIAS

Constanza Camila Kramer Garfias has dedicated herself to textiles which she explores, examines and questions as both the central medium and subject of her artistic practice. Throughout her work she reflects on social issues, cultural practices (past and present) and the transformative potential of textile work.

A Chilean in diaspora, her cultural heritage has been a recurring motive for the artist, especially in regard to the traditions and ancient knowledge of the Chilean Mapuche people. Following her ancestors' long history into the present, Kramer Garfias creates an acronical conversation, centred on visual histories. Throughout her critical approach she develops artistic strategies that deal with hegemonic power structures, whilst remaining self-reflective.

What compliments Kramer Garfias' dedication and highly focused production process is her curiosity for invention and experimentation. Her ongoing serial projects are Jacquard weaves, fusing industrial and artisanal techniques with contemporary technologies. Procedures like multiaxial weaving, hyperlinking, coding, tufting and even artificial intelligence have all been part of her projects.

An important characteristic found in most of her works is Kramer Grafias' specific use of free floating yarns, which she modifies constantly. These 'lost stitches' seem like they are escaping the surface of the textile, interrupting its otherwise impeccable finish.

Though often demanding and complicated in preparation Kramer Garfias favours the potential of the experiment over fears of technical failure. This bold mindset often leads the artist to unexpected discoveries. As a result her body of textile works remains playful; taking various forms, sizes and aesthetic languages.



Ngüren 1 km, 2023, textile installation room 2, Jacquardweave and hand-embroidery, 3x 143 x 420 cm;
Exhibition view of BKK Debutants show 2023 at Galerie der Künstler*Innen Munich;
Photo by Magdalena Joos, 2023.



Ngüren 1 km/ Telaar, 2023, Jacquardweave and metal bar, 143 x 420 cm.



Ngüren 1 km/ Tejedor, 2023, Jacquardweave and metal bar, 143 x 420 cm.



Detail of *Ngüren 1 km/ Mapuche*, 2023, Jacquardweave, hand-embroidery and metal bar, 143 x 420 cm.



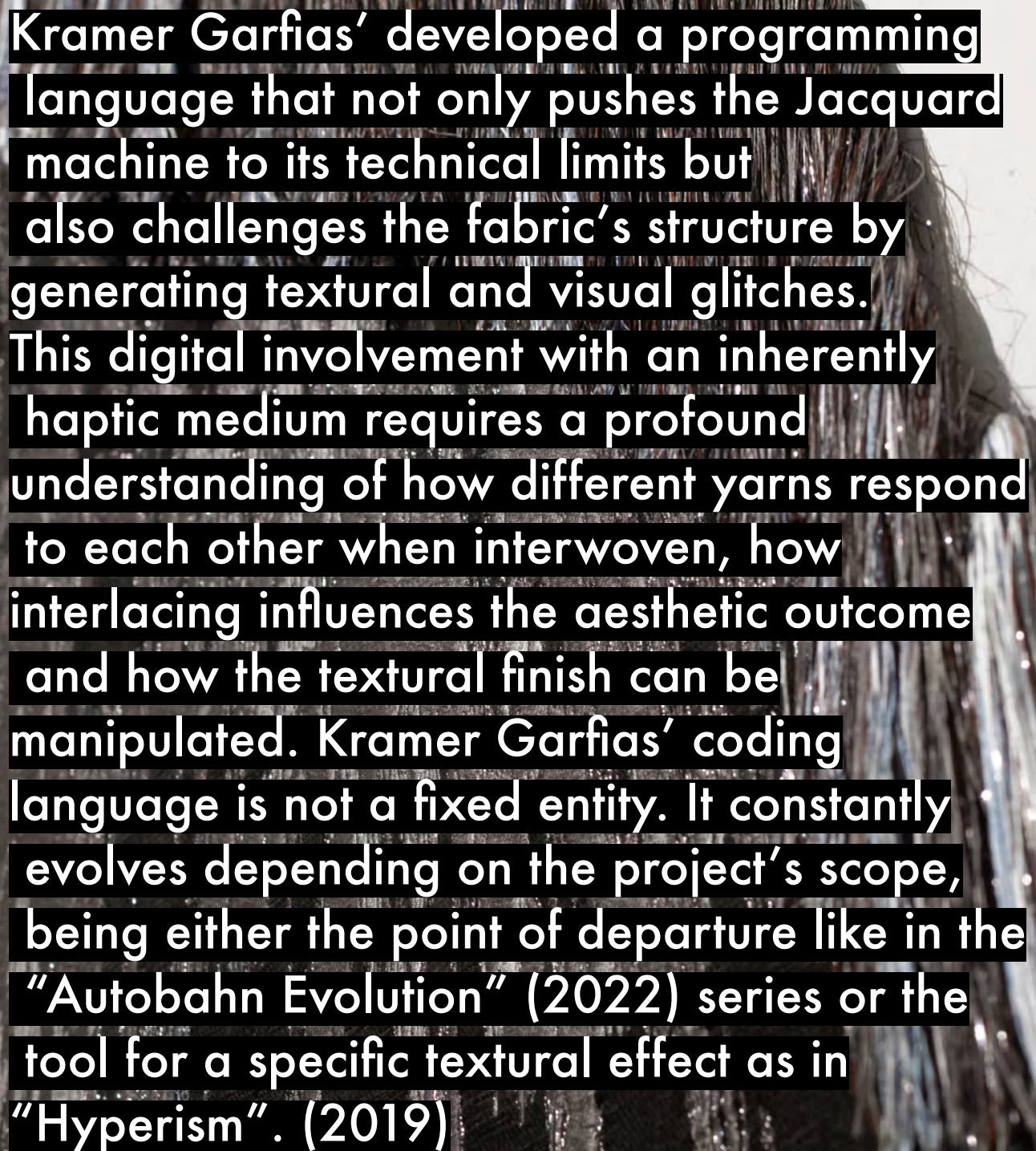
Drift, 2023, textile installation room 2 exhibition view of BBK Debutants show 2023 at Galerie der Künstler*Innen Munich; Photo by Magdalena Joos, 2023.



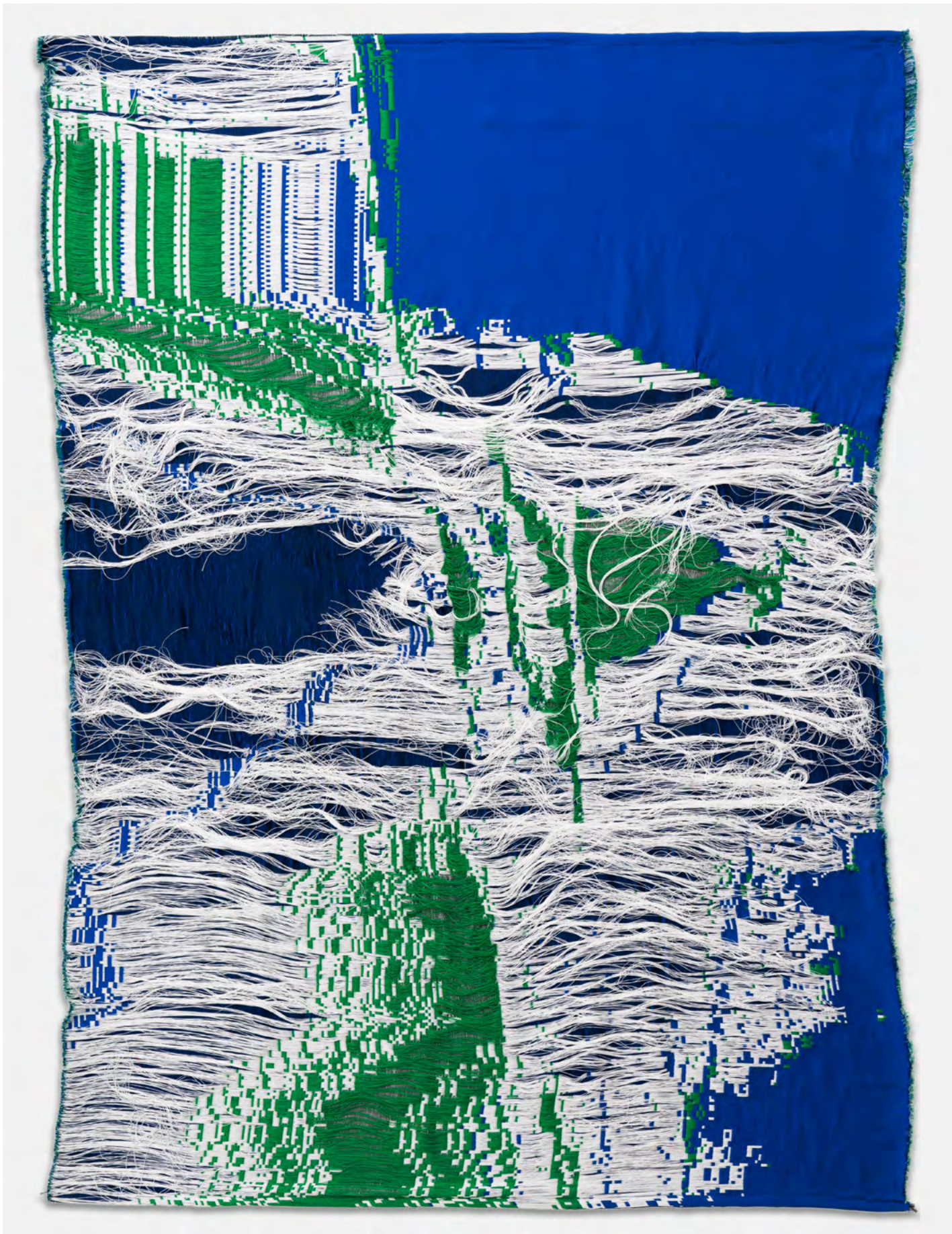
Bye Run, 2023 (Drift-series), Jacquardweave on stretcher-frame, 200 x 130 x 4,5 cm;
Photo by Chiara Bellamoli, 2023.



shift-lock, 2023 (Drift-series), Jacquardweave on stretcher-frame, 200 x 130 x 4,5 cm;
Photo by Chiara Bellamoli, 2023.



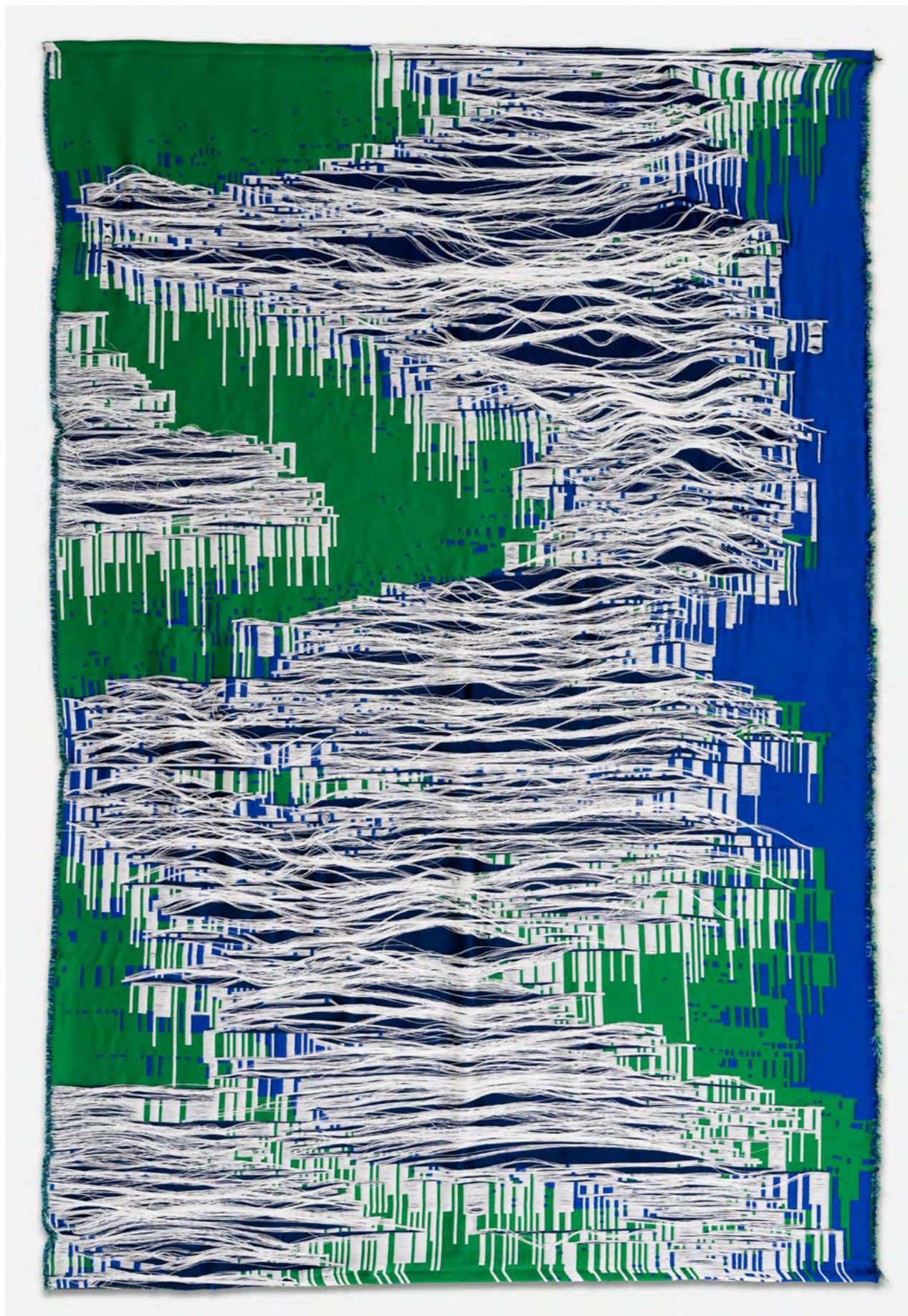
Kramer Garfias' developed a programming language that not only pushes the Jacquard machine to its technical limits but also challenges the fabric's structure by generating textural and visual glitches. This digital involvement with an inherently haptic medium requires a profound understanding of how different yarns respond to each other when interwoven, how interlacing influences the aesthetic outcome and how the textural finish can be manipulated. Kramer Garfias' coding language is not a fixed entity. It constantly evolves depending on the project's scope, being either the point of departure like in the "Autobahn Evolution" (2022) series or the tool for a specific textural effect as in "Hyperism". (2019)



0067-02-500, 2019 (Hyperism-series), Jacquardweave, 205 x 145 cm; Photo by Florian Seidel, Munich.



Exhibition view of *Hyperism* at Ambactia Memoria group show, SomoSArts, Berlin; Foto: SomoS Arts Berlin, 2021.



051-0001-799, 2019 (Hyperism-series), Jacquardweave, 210 x 145 cm; Photo by Florian Seidel, Munich.



Constanza Camila Kramer Garfias working on *Vingt-deux et pas mille* in her Munich studio, 2023.



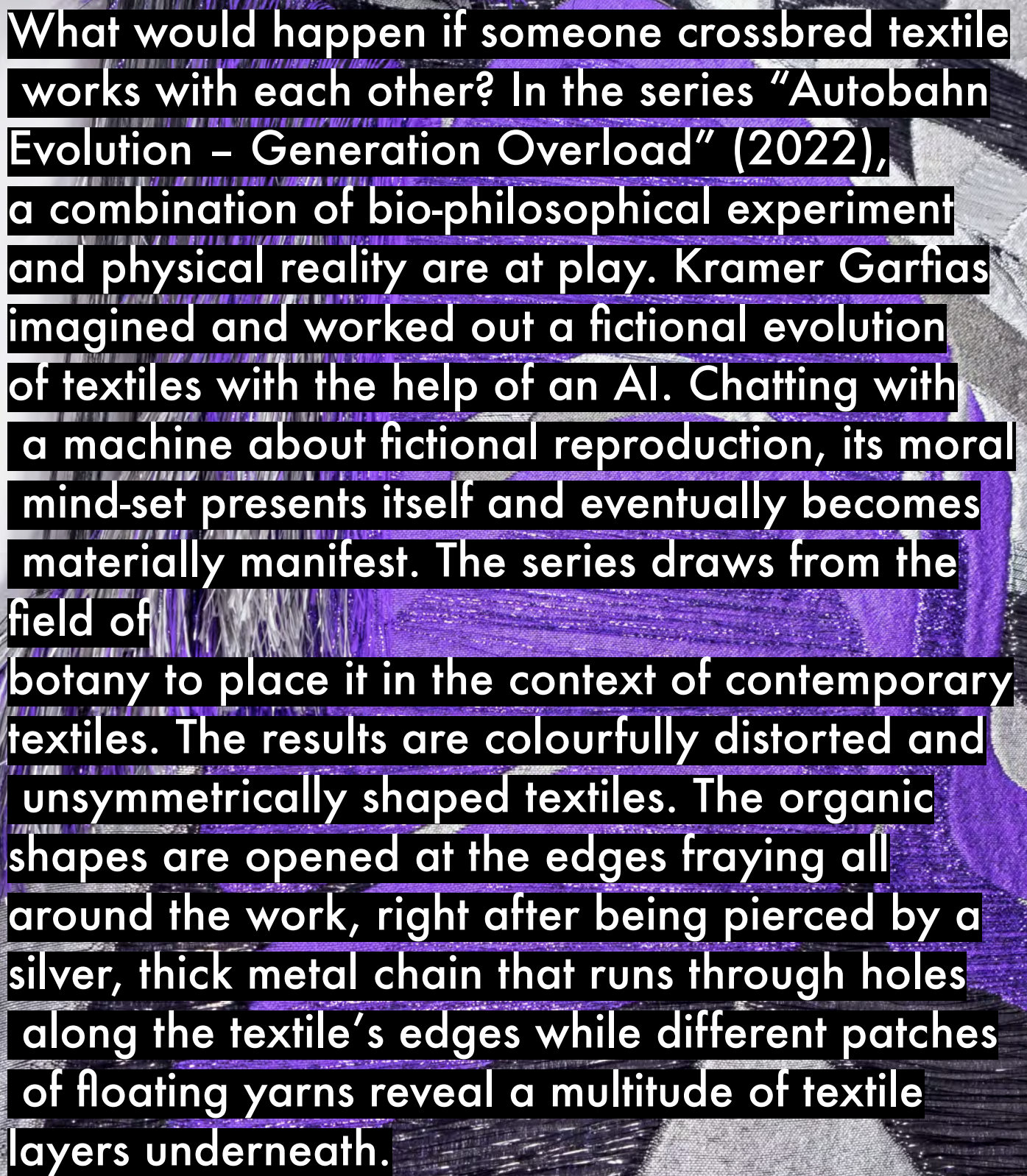
Detail photo *Vingt-deux et pas mille*, 2021, Jacquardweave and metal eyelets, 145 x 370 cm;
Photo by Constanza Camila Kramer Garfias, 2022.



Exhibition view of Venetia Initiatives group show in New York; *Vingt-deux et pas mille*, 2021, Jacquardweave and metal eyelets, 145 x 370 cm; Photo by Venetia Initiatives, 2022.



Commissioned work for Bavarian State Opera, Jacquardweave for Idomeneo costume, 2022; Photo by W. Hösl.



What would happen if someone crossbred textile works with each other? In the series “Autobahn Evolution – Generation Overload” (2022), a combination of bio-philosophical experiment and physical reality are at play. Kramer Garfias imagined and worked out a fictional evolution of textiles with the help of an AI. Chatting with a machine about fictional reproduction, its moral mind-set presents itself and eventually becomes materially manifest. The series draws from the field of botany to place it in the context of contemporary textiles. The results are colourfully distorted and unsymmetrically shaped textiles. The organic shapes are opened at the edges fraying all around the work, right after being pierced by a silver, thick metal chain that runs through holes along the textile’s edges while different patches of floating yarns reveal a multitude of textile layers underneath.



Super Atobaahn, 2022 (*Autobahn-series*), 130 x 180 cm, Jacquardweave, metal eyelets and metal chains.



Detail photo of Super Atobaahn; Photo by Constanza Camila Kramer Garfias



Suprrr, 2022 (Autobahn series) , 135 x 180 cm, Jacquardweave and metal-eyelets.

In a hacker attitude, Kramer Garfias penetrates systems, pushing the physical limits of the Jacquard construction, including the loom, and our imagination of how textiles can come into being.

Letters spelling out the German word 'Autobahn' in a dynamic font are later accompanied by the addition of 'super' as well as by a pattern reminiscent of the chequered flags waved in car races. While the colour palette is generally extensive, bright and friendly, the works play at the notion of the aesthetically 'grotesque', underlined by the almost unthinkable pairing of a delicate fabric with a crude metal chain. Working with any notion of what may be viewed as grotesque can raise many issues, especially when it comes to human genetics and diversity.

But in Kramer Garfias' experiment the textile monsters are happily set out to explore topics that would seem untypical for or even irreconcilable with the textile cosmos. Instead of following the tale of hereditary biological experimentation, we see a nod to the dilemma of one's own species that – in this life – cannot be overcome but may be recontextualized and played out in a fantastical scenario.



Photo of the production process using a Jacquard weaving-machine at Tadorelli weaving mill in Como (Italy), 2024.



A little more personal, 2022, 148 x 190 cm, Jacquardweave and metal-chains;
Photo by Constanza Camila Kramer Garfias, 2022.



Transverberation, 2022, 148 x 200 cm, Jacquardweave, metal-bar and metal-chains;
Photos by Constanza Camila Kramer Garfias, 2022.



LH/CL: Do you consider yourself a weaver?

CCKG: Yes, I call myself a weaver. Even though I make most of my artwork using industrial machines, all the knowledge and experience I put into my Jacquards come from my technical weaving training. You can not learn how to use weaving machines without a solid understanding of weaves. Only when you have internalised the technique, the next step can be taken. But apart from the technology, I also feel very connected to the community in the weaving craft and would like to bring this spirit to the outside world.



Constanza Camila Kramer Garfias' studio in Munich (Germany), 2023.

Constanza Camila Kramer Garfias, works and lives in Munich, Germany

* born in Vina del Mar/ Chile

EDUCATION

2020 Philosophy & Italian Studies at LMU University of Munich, Germany

2019 Burg Giebichenstein University for Arts and Design Halle/Saale, Diploma at Prof. Carolin Achaintre, Germany

2017 Burg Giebichenstein University for Arts and Design Halle/Saale, B. o. A., Prof. Bettina Göttke -Krogmann, Germany

SELECTION OF SOLO EXHIBITIONS

2025 Espacio 218, curated by Kira Piriz, Plaza de Armas, Santiago, Chile

2025 Gallery Kendra Jayne Patrick, Bern, Swiss

2024 *Sesiones Metabolicas*, temporary installation, curated by Yara Sonseca Mas, Instituto Cervantes, Munich

2024 *Drifting Textures*, Galerie Wolfgang Jahn, Landshut, Germany

2023 *Eat, Sleep, Drift, Repeat*, PERG Gallery, Asperger Str. 12, Ludwigsburg, Germany

2023 *Debutants-Show 2023* BBK München, Galerie der KünstlerInnen, Munich

2022 *All senses are lost*, NoDepressionRoom, Dachauer Str. 157, Munich

SELECTION OF GROUP EXHIBITIONS

2025 *Textile Manifeste*, curated by Sabine Flaschberger, Museum für Gestaltung, Zurich, Swiss

2024 *Beyond:Tapestry Expanded*, American Tapestry Alliance, Peeler Art Center, Indiana, USA

2023 *Hidden Futures*, BMW Foundation Herbert Quandt, curated by Mon Muellerschoen, Munich

2022 *(The) Three Fates*, Gallery Kendra Jayne Patrick, ART BASEL Miami Beach, Miami

2022 *Quieter than silence Part B*, Venetia Initiatives, Greenwich Street, New York City

2021 *Chilean Conexión Festival*, group exhibition, Monopol Areal Reinickendorf, Berlin

2021 *Traverse*, AMALGAMA Art Ltd, Paul Street, London

2021 *International KOGEI Award exhibition*, Takaoka Art Museum, Takaoka, Japan

2021 *International KOGEI Award exhibition*, Art & Design Museum Toyama, Japan

PUBLICATIONS/ BOOK PROJECTS

2023 *hyperMaterialities*, Monographie/ Artist catalogue with Lukas Schimpfhauser, Edition 500, Munich

2023 *Am Ende gewinnt der Troll*, exhibition catalogue with Oliver Hausmann & Neleka, Edition 100, Munich

SELECTION OF PRESS

2023 ARTSY.net, 5 Standout Shows to See at Small Galleries This December, author Maxwell Rabb

2023 ART IN AMERICA, New talents 2023, May issue, author Emily Mc Dermott, print magazine, US

2023 LES NOUVEAUX RICHES, online art magazine, press release on DebütantInnen show, AT

2022 ARTSY.net, 10 best booth at Art Basel Miami Beach, author Ayanna Dozier, online magazine

2022 *The creative room #2 Utopia Dystopia*, a.topos exhibition review at juliet-artmagazine.com, Italy

COLLECTIONS

Anja & Matthias Ottmann Collection, Munich

Cash-App Collection, Philadelphia & St. Louis, US