

## *ALONG LINES AND TRACES*

In this fourth Larnaca Biennale, 'lines and traces' will form the support upon which we can imagine metaphoric, symbolic and physical expressions of how we make sense of our world and our placement in it. From how lineages and traditions develop, how stories narrate, how thoughts are constructed, to how we move, how we connect and communicate, and how we create and produce meaning. As humans, we are primarily sustained by our actions and our movements in life. What if we would imagine our world along lines and traces? As a start, we can think of how our repetitive movements over a territory would leave a trace on the natural landscape and how scraping over a surface could make our existence seen thousands of years later. Not only do the traces speak to us about our past, they also inform our future.

These lines become even more fascinating when they start reflecting connections between people: when the lines become an abstraction through which we communicate, but also a testament to our movement in history, a convergence or node. Lines have proven to be able to become barriers, borders, demarcations, but can also become surfaces on which to thrive, as the warp and weft of a textile, or the build up of text and musical score. The word line etymologically stems from 'linen', the spun thread of flax fibres, tightly twisted together. The concept of a line is most inspiring when it is conceived precisely as this: a connection, deeply intertwined relationships and a vehicle for exchange.

When talking about lines, here, it is important to challenge fixed views of the line as a (preferably straight) connection between points, or any hierarchical connotations of growth, development or stagnation, so persistent in contemporary Western thinking. The lines and traces addressed here are imagined as much more human, and therefore complex and contradictory in all their splendour. Most importantly, the line we imagine here is not finite, it is (re) produced as life itself is. In many cultures cosmological concepts are given form through line patterns, on bodies, objects and even in the landscape. It is this dynamic concept of lines and traces, conceiving them as carriers of meaning, that is central to this edition of the Biennale.

How can a simple line come to embody so much significance? By exploring terrains as vast as movement, language, writing, text, textiles, drawing, map making and topography, little by little a glimpse will unfold about how traces, lines, threads and their variations form a fundamental part of our existence. In this concept *Along Lines and Traces*, our focus will lie on how thinking about lines can contribute to our understanding of our expressions of humanity in the world. How can the tactile, shapes, materials, and sensorial experiences reflect our inner world into the exterior? Can that which is unspoken reach us directly through an abstraction?

By inviting artists to present their work within this concept, a myriad of interpretations and materializations will emerge that will undoubtedly raise more questions than answers. It is up to the viewer to unravel what is presented in front of them and connect the dots, tie the knots, follow the line, weave the thread, tread the path, and make the connection.

## LB4 - Curator

Sana López Abellán, Amsterdam 1981, is a Dutch/Spanish curator, artist and anthropologist based in Spain. Her work is centred around transcending disciplines, oscillating between theory and practice and between the tactile and the symbolic.



She has been involved in a variety of exhibition projects in The Netherlands, France, Sweden, Switzerland, Cyprus and Spain as well as coordinating public art commissions for contemporary artists in the United States. Trained in curating at EINA, Barcelona and the Node Centre for Curatorial Studies, Berlin, she brings her background in anthropology and material culture from Leiden University, The Netherlands, specialising in the relationship between the body and haptic textiles in the Ecuadorian Andes.

Upcoming projects include curating the 4th Larnaca Biennale (Cyprus) 2025. Alongside her independent practice, she has managed Alzueta Gallery's country side gallery Palau de Casavells, for the last two years, hosting several monographic exhibitions as well as group shows and a young collectors room. She has been granted a research grant by the City of Girona in 2025, for the project *He is a very good person*, connecting lines, textile

and belonging, in a contemporary art project.

### OPEN CALL FOR ARTISTS:

Deadline for submissions is the 31st of March 2025 inclusive.

<https://biennalelarnaca.com/>