



PORTFOLIO

PAULA
ARIAS
ARTIST

Credits

Brand design: Siames Brand Consultants

Graphic design: Claudia Fuentes

Audiovisual Record: Oscura Films

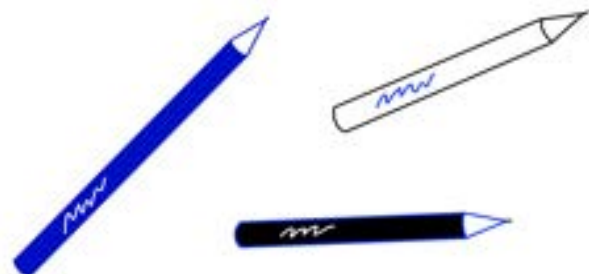
Photography: Mateo García Game

Poems: Karla Armas

Artisans

Luz María and José Cotacachi, Lenin Santacruz, Warmi Power





"The skin that inhabits
us is not also a border
and an embrace. With
soft pastels it seems to
say: your SKIN, like
mine, responds to the
sun when the wind tells
it that there is spring
outside."

Karla Armas

María Paula Arias Falconi

(1985)

María Paula Arias Falconi is a contemporary artist born in Quito, Ecuador, on April 22, 1985. Her work is inspired by her culture, traditions and family memories, and seeks to restore the artistic memory of her Ecuadorian roots. Through her artistic practices, María Paula explores the plural landscape that transforms her view of the world. Her intuition guides her on her journey through the territories, reclaiming the creative energy in the persistence of love through care. His vision is unique, unrepeatable and unmatched.

María Paula has exhibited her work in galleries and museums.

She is an artist committed to her community and her work has had a positive impact on the lives of many people. She is an inspiration to women artists and to all those who believe in the power of art to change the world.



“Contemporary artist,
cultural and social
mediator, independent
educator.”



STATE MENT

I am interested in intuitive production that generates a reflective exchange and the materialization of my ideas. I value manual creative work and the combination of formats that allow me to interpret my place in the world in a personal way. I consider that interaction is a source of diverse dialogues. I identify with independent artistic education, cultural mediation and active participation in the cultural field.

Through my production I seek to travel, establish new connections, expand my register, absorb and recognize; contribute to the strengthening of the arts in Latin America and the world.



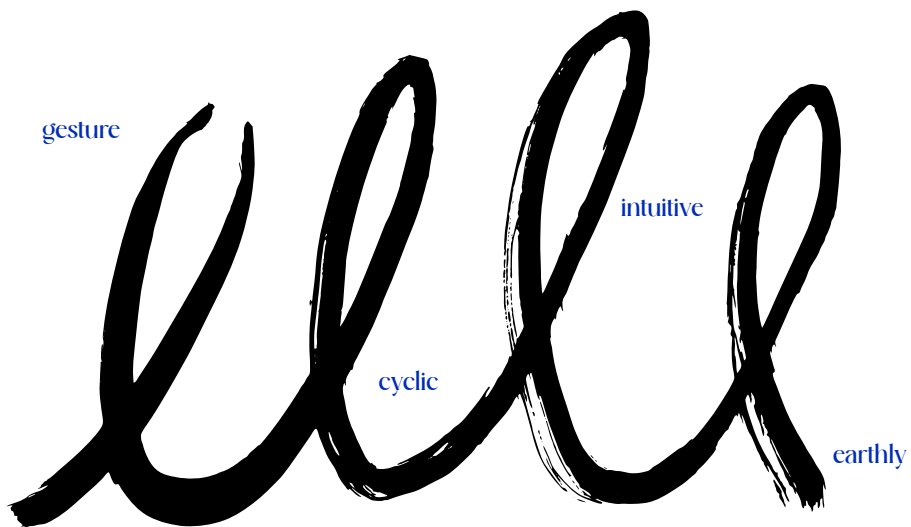
CIDAP Centro Iberoamericano de Artes Populares

Together with the artisans Luz María and José Cotacachi, Paula receives the Award for Craft Excellence at the First International Biennial of Contemporary Crafts, Design and Innovation ARDIS 2024, with the work [CONSENSUALIDAD](#), within the framework of "What I bring and what I leave: the relationships between one's own and what is foreign." At Inter-American Center of Popular Arts CIDAP, Cuenca, Ecuador.

Qualifying jury made up of: Designer Nuno Acosta from Ecuador, Designer Liz Fetiva from Colombia and Architect Paulo Ribeiro from Spain/Brazil.



IND



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TIMELINE

Breaking the shell that has been imposed on us so that the intimate can enter is a job that requires a lot of persistence of love and care. Three years ago my interest began in transcribing the history of manual productions in the artistic memory of Ecuador.



Interpret weaving. This is how I met Luz María and José Cotacachi, two artisans from Peguche, Imbabura, who have taught me their manual trade.



With them I learned about the roots of the Andean loom. From this meeting arises a series of collaborative looms, based on my imaginaries created in digital format related to domestic spaces.





It is a six-handed exercise that is enriched by the exchange and creative licenses that each of us have.





Something similar happens with some wooden objects made by Lenin Santacruz, from San Antonio de Ibarra, Imbabura. This area is known above all for wood carving, they produce furniture of all kinds and many religious crafts. I found it interesting to try a similar translation project, this time of certain outfits.

In my case, furthermore, they are elements that have been sheltering my family memory. *Almost like a game in which I bet on reinventing everyday life, reconstructing my memories, through visual languages over which I do not always have control.*

"This exhibition invites
us to inhabit it from the
flashes of light between
the cars, from the deep
affections and desires."

Karla Armas







My creative process is an exchange of love where I share my desires and passions.



Lo que traigo y lo que dejo, las relaciones entre lo propio y lo ajeno.

La artesanía es un lenguaje que manifiesta diversas maneras de habitar una geografía como práctica creativa. Su ejercicio posee en concepto, forma y materialidad, un inherente coabitar con el territorio propio. Casi siempre, la construcción identitaria parte de ese entorno, justamente por la cultura y las memorias que se vuelven esencia de la comunidad artesanal, hasta a nivel simbólica como de sustrato motor para su quehacer cotidiano.

En esta expresión, el oficio es el vehículo que posibilita que aprendamos intergeneracionales y formas de hacer trasciendan de una persona a otra, aunque tampoco libre del riesgo de estancarse o perderse en el tiempo, por supuesto. Asimismo, desde la herencia no solo es una oportunidad para apropiarse y salir de lo que somos, sino que también hace circular aproximaciones tradicionales al mundo inmediato para cultivar la propia cultura popular. Es así que, el suelo sostenedor es, por añadidura, parcela fértil para la búsqueda de nuevas formas de subsistencia que satisfacen estilos y necesidades de vida actuales. La riqueza de la cultura natal se enmarca en el reconocimiento que las comunidades y su voluntad unificada han otorgado a los conocimientos aprendidos en casa, por lo que, el desplazamiento fuera de ella provoca que la gestión de los saberes tradicionales se vea altamente deteriorada.

Las relaciones entre lo propio y lo ajeno dentro de la movilidad de la comunidad artesanal, sigue toda desde los años 70 del siglo XX, prisioneros a las fronteras, lo destino y la interculturalidad como anclas solamente presiones, cincuenta años después. Los efectos culturales, sociales y económicos, provocados por la migración han desplazado al conocimiento artesanal a un segundo plano, incluso a un tercer debido al obligada giro que las personas deben dar en su día a día. Ser críticos ante las circunstancias que encuadran la transmisión de la cultura relegada frente a necesidades económicas, es fundamental en el esquema de este nomadismo: deconstrucción y reconstrucción de la identidad, junto con los contextos de inserción, partida, se evidencian en los objetos artesanales a simple vista, ya que estos no se en solos, sino que son, de hecho, el formato tangible del patrimonio inmaterial que mueve y que vive en la mente y el corazón de las y los artesanas.



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WARMI POWER EC

The WARMI POWER EC project is founded together with artisan women from the communities of Rumipamba, Chirihuasi, Chilco, Florida and La Esperanza, in Imbabura, on Monday, May 15, 2023. We are a group of women between 9 and 65 years old and we rescue in the Kichwa Embroidery project.



Kichwa Embroidery, Muna 2023 Presentation

MuNa

seo Nacional
Ecuador



Warmi Power Kichwa Embroidery made up of: Olga Ipiales, Claudia Farinango, Alexandra Pupiales, Mercedes Quasque, Anabel Escola, Melanie Pupiales, Juana Lechón and Teresa Ipiales, Paula Arias.

The main objective of the project is to improve the quality of life of women embroiderers in Ecuador. Encouraging their participation in cultural activities and generating additional economic opportunities through strengthening Kichwa embroidery skills.

Empower and accompany women to create cultural identity and preserve their native languages. In a community network, exchange of knowledge for the creation, promotion, sale of your products.

We visualize the projects in various lines of work, forming a comprehensive community system. We include in our agenda virtual meetings and scheduled visits to the community, as well as the relationship that they may also have with other cultural environments that strengthen their identity and visibility.





Through a series of collective workshops we organized to expand our vision of culture by creating a collection of clothing items that establish a correspondence between our personal and gender interests. Tuning our talents we open the possibility of appreciation of feminine intimacy and the construction of communicating our diverse bodies.

Together we form a collective of empowered women. Passionate about the artistic knowledge of embroidery practices, we transform the vision of the world around us. Using traditional techniques we take a turn in our center to tell our experiences as indigenous women, mothers and creatives. *Together we reinvent our history.*

Escuela de la Arena conceives artistic education as an inclusive space that promotes interaction, communication and free expression of feelings. It is a place for continuous reflection to attend to the creation processes and to be amazed at the findings.









Escuela de la Arena emerged in 2015, between games and laughter typical of a moment on the beach, the contact of the feet with the sand, the drawings of “golden” compasses on this fragile and soft surface, the coming and going of the waves erasing the traces of these moments and setting new opportunities. For Paula Arias, director, artist and pedagogue of this space, that experience of deep meaning and connection marks a before and after in her professional life.

The idea of fun, recreation, internal growth, respectful accompaniment and learning in both directions, allowed him to create a platform of art and fun aligned with environmental care, the creative freedom of its participants and fun as the axis that promotes values for self-care.

*I take care of myself, I respect diversity, I take care
of my planet*



This compilation is just a small selection of some of the works and presentations made. It is an example of the diversity of ways of doing and ways of living that are part of my career.

Part of the experiences as an artist.

Melomanía

Art show

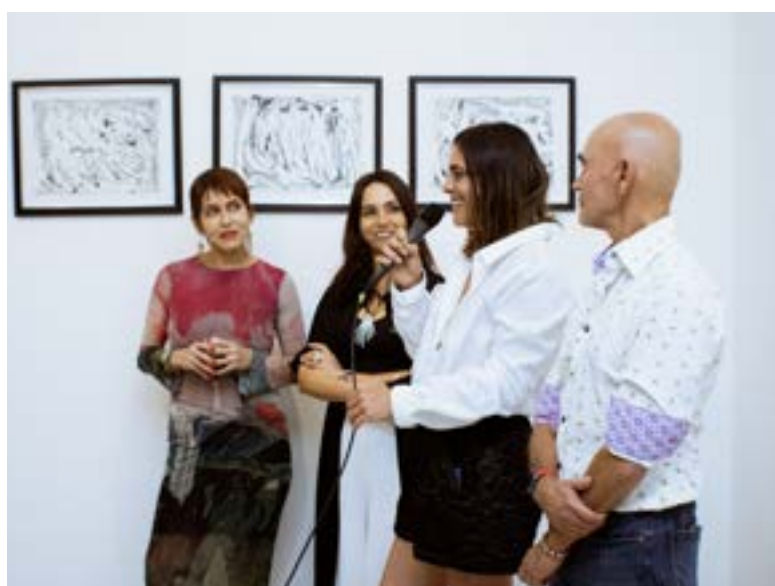
Here the sounds are drawings, the emotions are supported and the unknown worlds are visual landscapes that challenge the limits of perception. Rebellion is shown in the lines, an art that is not afraid to challenge normalities. From the depths of melody to the peaks of harmony, *Melomanía* immerses us in a tumultuous journey where migration becomes a metaphor. We explore the territories of maladaptive beings, those who defy norms and conformity.



Galería B33, Quito

Curator: Karla Armas

Photography: Mateo García



Matronas

Aqua Art Miami Room 124

Matrona is a body of seed work that gives birth to a series of digital paintings that open our eyes to the color of Latin American cultures and their indigenous descendants, by choosing as titles of works names of important women in the life of Atahualpa 'The noted one. chosen, courageous' (Quito or Cusco, circa 1500) who was the last Inca sovereign; as a rescue to the memory of women and their efforts of creative energy. The series takes us to a *market, traditional dances, and ancestral rituals* that connect us with the postmodern world and its popular discourses in Latin America. It is a work dedicated to the empowerment of energies in resilience, resistance and struggle in our natural and aboriginal territories.





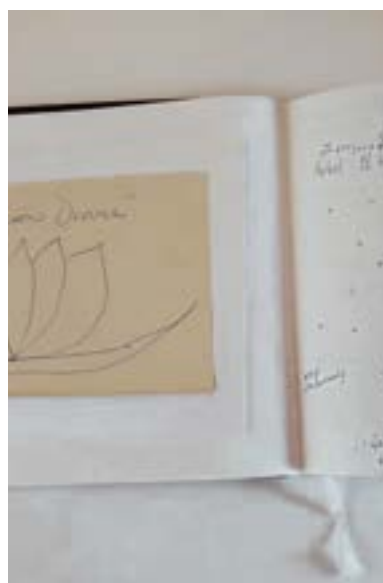
Inner Fire

Reading

Artistic devices that ignite our spark and allow us to connect with our present.

Nodo Residence, No Lugar Galería, Quito, 2017. The project is made up of 34 interviews with people interested in the contact of introspective communication. A way of allowing ourselves to be affected by *the most sensitive perceptions of our inner world*. Part of the collective exhibition Espacios Particulares at +Arte Galería in Quito and at Violenta Galerías in Guayaquil 2017 - 2018.





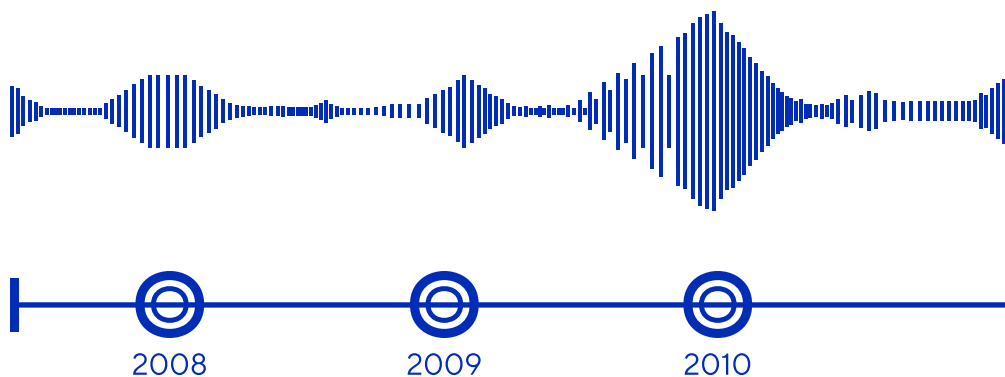
Intimate act

Performance

When we invite our family and friends to participate in our intimate acts as a sign of gratitude and detachment, giving value to circular acts, which are symbolic and visualizing that show the fragility that women go through.

We suggest observing and feeling, listening to and understanding ourselves in others. Fisión Exhibition with Fabiola Cedillo, No Lugar Galería, Quito, 2020.





2008: Graduated in Fine Arts from the Nueva Escuela de Buenos Aires, Argentina.

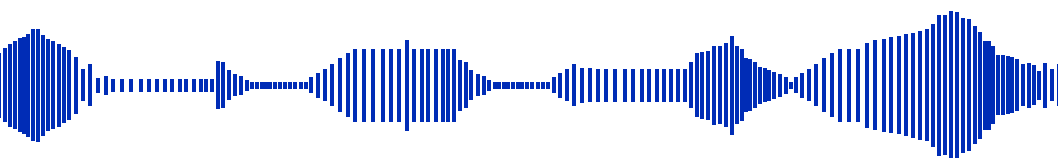
2009: Participates in the group exhibition "Múltiples Atravesados" at the Casa de las Artes La Ronda in Quito, Ecuador.

2010: She is selected as a foreign artist in the Artist Program of the Torcuato Di Tella University in Buenos Aires, Argentina. Travel to the Video Art festival in Camagüey, Cuba.

2013: Represents Ecuador at the Art Expo fair in Kuala Lumpur, Malaysia, with the exhibition "Colores".

2015: Founded the Escuela de la Arena, an independent artistic education project in Quito, Ecuador.

2016: Collaborates with UNESCO in the International Day in the Ecuador Pavilion. Individual exhibition "Archivadores", No Lugar Galería, Quito.



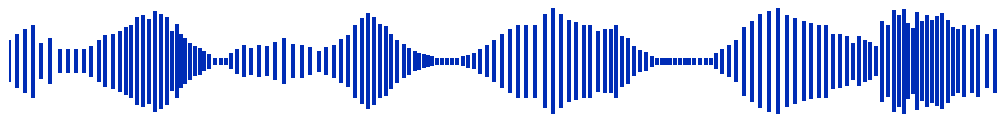
2017: She is selected as a resident artist in the Nodo Program of the No Lugar Gallery in Quito, Ecuador.



2018: Exhibits individually at Más Arte Galería in Quito, Ecuador, with the exhibition "Wind, clear and bright". Participates in the group exhibition "Espacios Particulares" in Más Arte Galería and in "Violenta" in Quito and Guayaquil, Ecuador. He collaborates on the work "Mantel", exhibited at the Contemporary Art Center of Quito within the framework of AME. Artist invited to the Domestika Flacso exhibition and book, developed in the city of Quito.

2021: Conduct the "Time is art" program with outdoor workshops at the Circuito Cumbaya Laboratory, Quito, Ecuador.

2022: Her artwork part of the +Art Book in the timeline of exhibitions and together with the text by Eduardo Carrera. Exhibits in the exhibition "Ranti Collection of Edgar Dávila Soto" at Buenaventura Gallery in Quito, Ecuador. Travel and exhibit the "Matronas" collection in Room 124 at Aqua Art Fair in South Beach, Miami, United States.

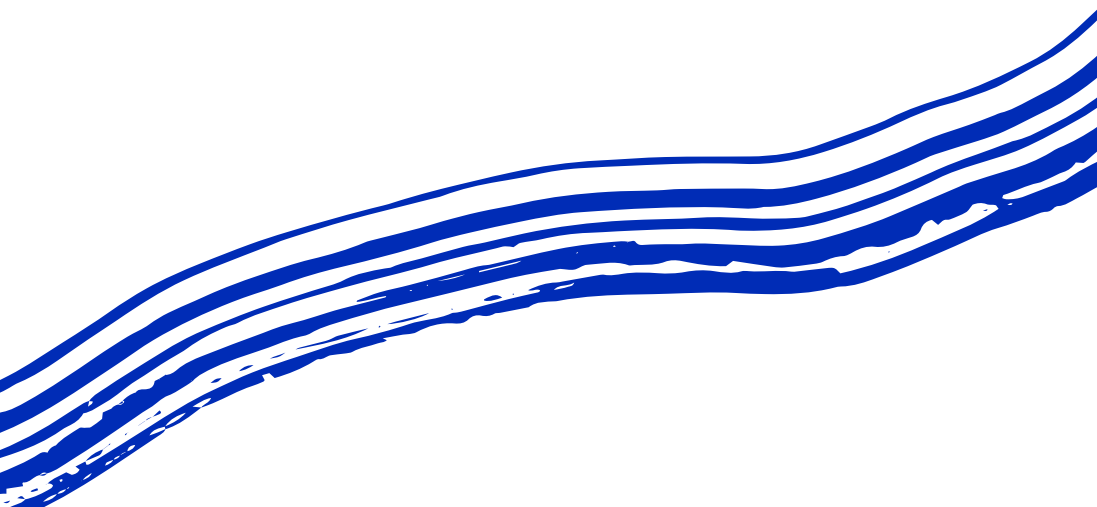


2023: Presents the "Warmi Power Ec. Kichwa Embroidery" project live at the Muna, National Museum of the Central Bank, Ecuador, Quito, Ecuador. Manages the project "Wild Nature Urban Art" with the Ministry of Culture, Catholic University, Zona Mariscal and Coneqta in Quito, Ecuador.

2024: Presents the exhibition "Amoresfinos" at the Benjamín Carrión Cultural Center in Bellavista in Quito, Ecuador. Together with Luz María and José Cotacachi, she received the Award from the First International Biennial of Crafts, Design and Innovation, Ardis 2024. She exhibits her series "Amoresfinos" at Espacio Dibujado, Casa Merced and Salón Cero, Dos Suces, Cuenca. Melomanía Exhibition, curated by Karla Armas, and photography by Mateo García at B33 Galería, Quito.

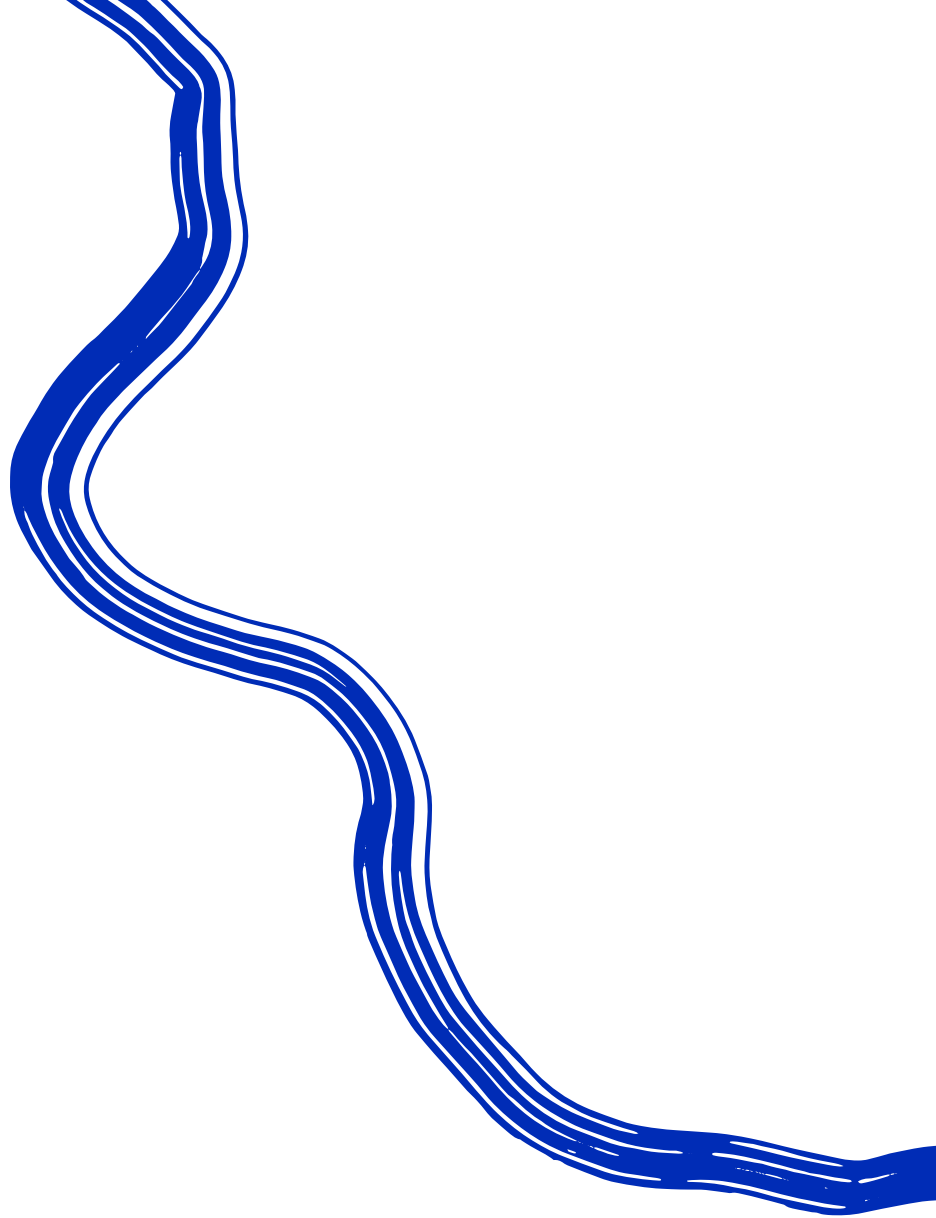


Agradezco a mi
familia por su
apoyo. Dedico mis
esfuerzos a mis
hijos quienes me
inspiran a ser
una mejor persona.



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