



Common Thread: A German-Mexican Textile Collaboration

Artistic and cultural exchange project between
Mexico and Germany



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PUEBLA
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Common Thread: International Textile Collaboration

Common Thread is a curatorial exchange project that brings together textile artists from Mexico, Germany, the United Kingdom, Croatia, and Kyrgyzstan. In dialogue with the traditions of Hueyapan, Puebla—wool shawls woven by Nahua master artisans—the participating artists create interventions that articulate community memory and contemporary explorations.

The project is organized by The Americas Research Network (ARENET) in collaboration with Kunsthau Dahlem (Berlin), the Museum of Contemporary Art and Oaxacan Cultures (MACCO), and BIENALSUR, activating conversations, workshops, and exhibitions between Puebla, Oaxaca, and Berlin, consolidating textiles as a critical and relational language.

The Proposal:

Germany Phase (June 2025):

Workshops focused on contemporary textile techniques, visits to specialized galleries, and cultural activities in Berlin.

Participation of Mexican artists learning and exchanging innovative methods with German artists.

Puebla – October 17, 2025

At the Casa de Cultura de Puebla, the International Conversation “Common Thread / Hilo Común” will take place.

It will be an open dialogue space where participating artists will share their creative processes and reflections on textile art, memory, and cultural exchange.

The presence of the Nahua women artisans of Hueyapan, creators of the wool shawls used in the project, will play a key role. They will highlight the importance of their knowledge in continuing textile traditions.

This gathering emphasizes Puebla as the starting point for dialogue between tradition and contemporaneity, positioning it as a cultural bridge for international exchange.

Oaxaca – October 23, 2025

At the Museum of Contemporary Art and Oaxacan Cultures (MACCO), the International Exhibition “Common Thread / Hilo Común” will open.

The exhibition will bring together collaborative and individual works created within the framework of the project by artists from Mexico, Germany, the United Kingdom, Croatia, and Kyrgyzstan.

Each piece, the result of contemporary interventions on traditional Hueyapan wool shawls, will be presented as a testimony of cultural cooperation and artistic dialogue.

The inauguration will feature the participation of diplomats, curators, and artists, positioning Oaxaca as a key stage for the visibility of textile art in international dialogue.

Curators

Greta de León

Greta de León is a cultural manager and executive director with a distinguished career in promoting artistic and academic exchange in the Americas. She currently leads The Americas Research Network (ARENET), an organization that fosters collaboration between cultural and research institutions in Latin America, the United States, and Europe.

Dorothea Schöne

Dorothea Schöne is a German art historian and curator specialized in modern and contemporary art. She is currently the director of Kunsthau Dahlem in Berlin, where she has curated exhibitions that explore the evolution of art in Germany during the 20th and 21st centuries.



Learn more about the participating artists



Haleh Redjaian
(Germany)



Haleh Redjaian is a contemporary artist born in Frankfurt, Germany, in 1971, of Iranian descent. Her work lies at the intersection of drawing, weaving, and installation, exploring geometric structures, repetitions, and patterns that evoke both mathematical precision and poetic sensitivity.

She works with materials such as paper, threads, carpets, and canvas, intervening them with lines, dots, and structures reminiscent of architecture, embroidery, calligraphy, and graphic languages. Through her pieces, she creates a kind of “intimate cartography” where rational order interweaves with intuitive gestures, sparking reflection on memory, culture, and hybrid identity.

Redjaian has exhibited internationally at galleries and fairs such as Art Basel, Frieze, and the Drawing Center in New York. Her work is represented by Gallery 70.



Ana Hernández
(Mexico)



Ana Hernández (b. 1991, Santo Domingo Tehuantepec, Oaxaca) is a Mexican visual artist whose work integrates textile, sound, graphic, and sculptural languages inspired by the traditions of the Isthmus of Tehuantepec. A graduate of the Escuela de Bellas Artes de Oaxaca and trained at institutions such as CEACO and the Instituto de Artes Gráficas de Oaxaca (IAGO), her practice addresses migration, language, and family from a community-based perspective.

Her work asserts the value of art rooted in Indigenous communities while embracing contemporary expression. She presented her first solo exhibition, LADI BEÑE (Campeche and Mexico City, 2025), and has participated in prominent group shows such as the 15th FEMSA Biennial, La voz de la montaña (Guanajuato), Histórias Indígenas (MASP, São Paulo), Disrupciones Indígenas (Palacio de Bellas Artes), and Los huecos del agua (MUCH, Museo Amparo). Her work has been featured in Harper's Bazaar ART, El País, La Jornada, and specialized catalogs.





Sary Haddad
(México)



Sary Haddad is a visual artist and cultural manager from Puebla, Mexico. Her work explores the relationship between body, territory, and language through installation, video, photography, and performance. With a sensitive and critical approach, her pieces address memory and cultural heritage, often linked to community-based and collaborative processes.

Sary develops projects that engage with public space and emotional landscapes, using textiles, everyday objects, and personal archives to construct intimate and collective narratives. Her practice is characterized by interdisciplinary experimentation and working locally with a global perspective.



Anna Schapiro
(Germany)



Anna Schapiro is a German visual artist whose practice moves between painting, drawing, and installation, with a strong focus on materiality and gesture. Her work explores fragility, bodily memory, and material transformation, using techniques such as collage, layering, and unconventional supports.

Through an abstract, intimate, and sometimes visceral language, Schapiro investigates the traces of time, the relationship between body and surface, and processes of decay and reconstruction. Born in Berlin, she has exhibited in galleries and independent spaces across Germany and Europe. Her intuitive approach blends the pictorial, sculptural, and performative, reflecting a contemporary sensibility that weaves together the poetic and the political through materiality.





Jessica Ostrowicz
(UK)



Jessica Ostrowicz (UK, 1990) is a multidisciplinary artist whose practice revolves around the concepts of home, displacement, and memory. She works with found materials—porcelain shards, stones, paper—that become poetic gestures of repair. Through sculpture, installation, drawing, sound, and performative actions, she explores fragility, intergenerational trauma, and belonging from an intimate and political perspective.

Her family history, marked by exile and the Shoah, permeates her work. Ostrowicz has collaborated with incarcerated communities, using art as a medium for listening, dialogue, and transformation. She has exhibited and held residencies in Poland, Germany, and the UK. Her first retrospective, *Trwając bez powrotu* ("Persisting Without Return"), is currently on view at Kunsthaus Dahlem (Berlin) and OP ENHEIM (Wrocław), weaving biography, history, and repair into a contemporary narrative.



Mariana Pende
(Croatia)



Mariana Pende is a textile artist whose practice weaves together tradition, structure, and sound. She approaches the loom not only as a tool, but as an instrument that pulses with rhythms and repetitions capable of creating a dialogue between past and present. Inspired by architectural constructivism and minimalist music, her work explores repetitive patterns and subtle variations that produce both visual and sonic compositions.

Through weaving, she investigates concepts such as transparency, density, and spatial modulation, where warp and weft act as a form of sensitive architecture. Her work moves between the material and the perceptual, incorporating social and ecological dimensions of textile art. In collaboration with the Faculty of Textile Technology in Zagreb, she develops processes that connect historical techniques with experimental contemporary practices. Pende proposes weaving as an expanded form of knowledge, where material becomes rhythm, perception, and spatial reflection.





Jenny Michel
(Germany)



Jenny Michel (b. 1975, Worms) is a Berlin-based visual artist whose multidisciplinary work merges drawing, installation, photography, text, and sound. She studied Fine Arts in Kassel and has received several grants and awards, including from the Akademie der Künste in Vienna and the HAP Grieshaber Prize.

Her work explores the imperceptible: from Pulvarium, where she classifies household dust as if cataloging micro-species, to sound installations that capture invisible electromagnetic fields. In Leaves of Eden vs. Fleurs du Mal (Galerie Pankow, Feb–Mar 2022), she created an immersive space using Japanese paper and cultural remnants that embody tensions between nature and artifice, utopia and decay.

Her organic structures resemble post-human fossils, woven from fragments of urban posters, offering a reflection on the Post-Anthropocene. Jenny Michel's visual poetics combine scientific rigor, irony, and ecological sensitivity, creating spaces where the micro and macro coexist. She invites us to consider the invisible as the architect of our reality.



**Munara
Abdukaharova**
(Kyrgyzstan)



Munara Abdukaharova is an emerging artist from Kyrgyzstan with a background in architecture. Her work explores everyday life as a starting point for reflecting on contemporary social issues.

Through an intimate and powerful visual narrative, Munara addresses questions of identity within the current Kyrgyz context, linking urban life with her country's nomadic roots. Her work is characterized by a sensitive aesthetic that oscillates between the figurative and the abstract, incorporating textile techniques and traditional materials such as felt—a central element of Central Asian nomadic culture.

This choice of material not only evokes collective memory but also builds a bridge between past and present. Munara's work is an act of introspection and cultural resistance, where art becomes a vehicle to express the complexity of being young, female, and an artist in a society undergoing transformation.

