



TIMKEN MUSEUM OF ART

Marianela de la Hoz

Destejidas (*Unwoven*)

On View: July 13 - Sept. 4, 2022

Marianela de la Hoz was born in Mexico City, but works today in San Diego, California. She has exhibited her art throughout the world. De la Hoz creates small-scale, beautifully-crafted compositions using a traditional painting technique: tempera. Tempera uses egg yolk to bind dry pigments to produce a fast-drying, vividly-colored, smooth pictorial surface. The work that gives *Destejidas* its title is an excellent example of this: Penelope depicts a heroine from Homer's *Odyssey*. A faithful wife, she waits patiently for her husband, Odysseus, to return from the lengthy Trojan War. Many think that Odysseus has died. She tells her young suitors that she will consider them only after she has finished weaving an elaborate funeral shroud. However, every evening Penelope unweaves the progress she has made during the day, ensuring that her work at the loom remains incomplete until a time of her own choosing. De la Hoz celebrates the strength and canniness of powerful women, like Penelope, throughout the pictures assembled in *Destejidas*.

Like Penelope, the female protagonists in de la Hoz's paintings have appeared many times throughout art history. The artist uses her knowledge of a wide range of textual sources—stretching from Greek mythology to the Bible, from children's literature to plays by Henrik Ibsen—in combination with an



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undeniable contemporary sensibility to craft original, often witty paintings that bear comparisons to imagery by Frida Kahlo, Remedios Varo, and Leonora Carrington, to name only a few artists who share de la Hoz's roots in Mexican surrealist practice. Additionally, de la Hoz often uses close friends and family members as models for the historic and literary characters appearing in her closely observed works. The process of weaving together familiar stories from the past with contemporary life is intrinsic to her practice. Like Penelope, de la Hoz encourages us to think about how we might actively reimagine present circumstances.

De la Hoz was an artist in residence at the Timken Museum of Art from 16 June to 7 July 2022. During that time, she completed work on the painting entitled *Penelope's Hands* which is included in this display. De la Hoz is the third artist to participate in the ongoing series of summer residencies at the Timken, begun in 2018 but interrupted by the pandemic. The program celebrates the resonance of our historic permanent collection for contemporary practices. We thank the artist for both her immense creative gifts and the generous spirit that is expressed in *Destejidas*.

This free exhibition is possible through the generous support of the Mandell Weiss Charitable Trust, the San Diego Commission for Arts and Culture, The Gay and Lesbian Fund for San Diego, and our primary patron group, The Rembrandt Society.



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Marianela de la Hoz
Penélope / Penelope

Egg tempera on board, 12 x 9 inches, 2019

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Penélope

Penélope es un personaje de la Odisea. Esposa del héroe Ulises quien tardó 20 años en regresar a su hogar después de la guerra de Troya.

Penélope nunca dudó que su esposo regresaría. Engañó a los pretendientes que esperaban casarse con ella, prometiéndoles que tan pronto terminara de tejer un sudario elegiría a uno de ellos. Tejía de día y de noche destejía lo avanzado.

Esta singular mujer fue tratada como se trataba a las mujeres en la Grecia clásica, exemplificado con las palabras que su hijo Telémaco dirige a ella: «Ve a tu aposento, ocúpate en las tareas propias de tu sexo, el telar y la rueca, y ordena a las sirvientas que se apliquen a su trabajo; la palabra es asunto de los hombres, sobre todo la mía, porque yo soy el señor en la casa».

Penélope tejió y destejió penas y alegrías, injusticias, maltratos, ignorancia, vejación, amor, fidelidad, compasión, empatía, vida y muerte.



Penelope

Penelope is a character from the *Odyssey*. Wife of the hero Ulysses who took 20 years to return home after the Trojan War.

Penelope never doubted that her husband would return. She cheated the suitors who hoped to marry her, promising that as soon as she finished knitting a shroud she would choose one of them. She weaved during the day and at night she undid the work.

This unique woman was treated as women were in classical Greece, exemplified by the words her son Telemachus addresses to her: “You should go back upstairs and take care of your work, spinning and weaving, and have the maids do theirs. Speaking is for men, for all men, but for me especially, since I am master of this house.”

Penelope wove and unwove sorrows and joys, injustices, mistreatment, ignorance, humiliation, love, faithfulness, compassion, empathy, life and death.



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Marianela de la Hoz

Cassandra / Cassandra

Egg tempera on board, 10 x 10 inches, 2018

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Cassandra

Hija de Príamo y Hécuba, fue bendecida por Apolo con el don del vaticinio. Al no ser correspondido su amor, el vengativo dios maldijo a la princesa: jamás sus profecías serían escuchadas. Los incrédulos troyanos no escucharon las advertencias desesperadas de Casandra. Fue así como los aqueos triunfaron. Lo mismo sucede hoy. No se atiende la advertencia sobre la inminente destrucción de nuestro planeta por el cambio climático. Muerte y desolación emanan del interior del caballo de Troya. Aves de mal agüero sobrevuelan el horizonte.

Cassandra

Daughter of Priam and Hecuba, she was blessed by Apollo with the gift of prophecy. When his love was unrequited, the vengeful god cursed the princess: her prophecies would go unheeded. The skeptical Trojans would not listen to Cassandra's desperate warnings. So, the Achaeans won the war. The same occurs today. Warnings of impending destruction of our planet by climate change are ignored. Death and desolation emanate from within the Trojan horse. Birds of ill omen fly over the horizon.



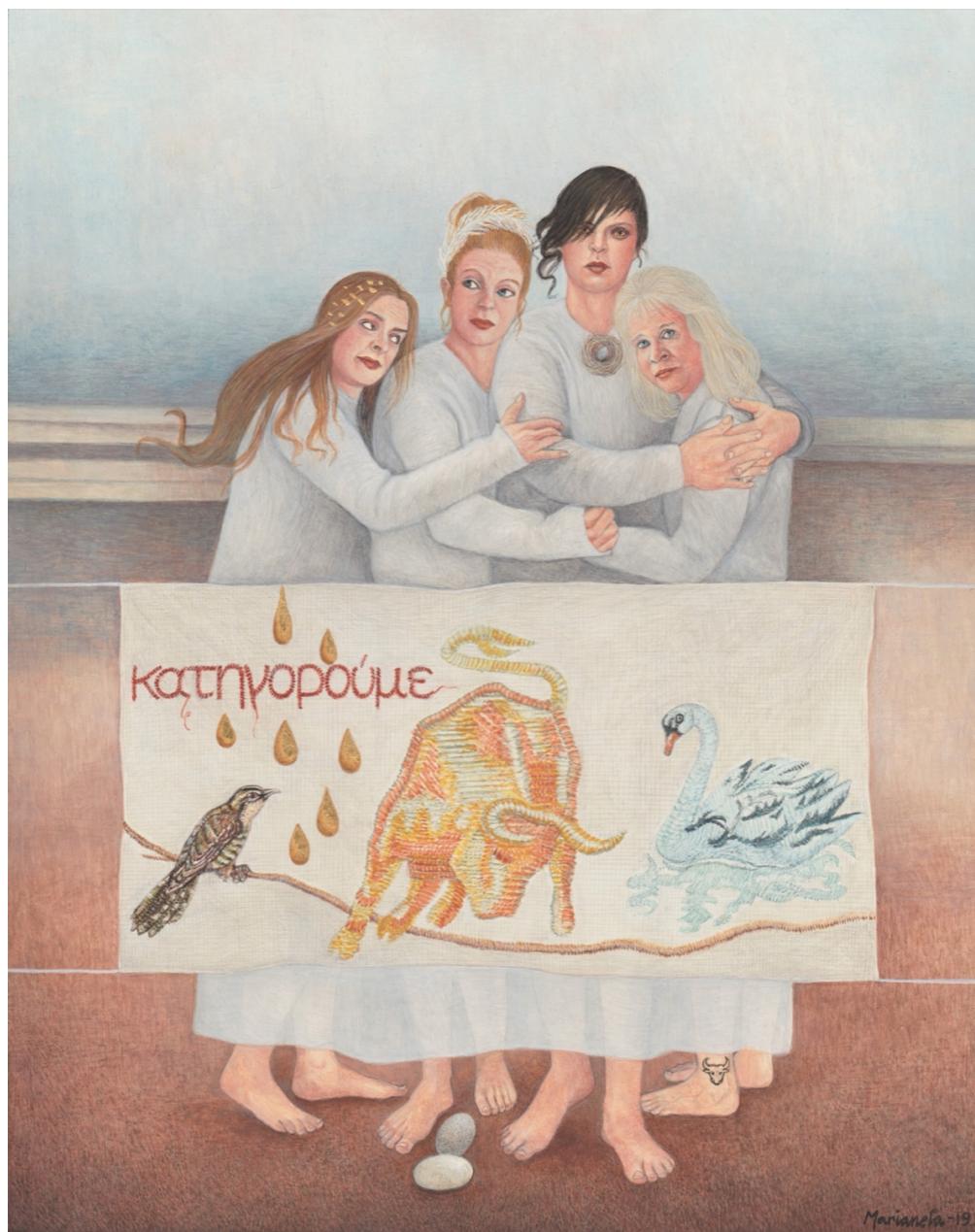
TIMKEN MUSEUM OF ART

Marianela de la Hoz

Acusando a un Dios / Accusing a God

Egg tempera on board, 10 x 8 inches, 2019

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Acusando a un Dios

Cuatro mujeres sin previos lazos de amistad, se unen para denunciar a un dios. Las cuatro fueron engañadas y abusadas por el gran Zeus, padre de todos los dioses del Olimpo, capaz de metamorfosearse en diferentes formas.

Danae, princesa de Argos; Leda, reina de Esparta; Europa, joven fenicia y Hera, diosa del Olimpo, hija de Cronos, hermana y esposa de Zeus, marchan juntas para pedir justicia.

Accusing a God

Four women with no previous ties of friendship come together to denounce a god. The four were deceived and abused by the great Zeus, father of all the gods of Olympus, able to metamorphose in different ways.

Danae, princess of Argos; Leda, queen of Sparta; Europe, young Phoenician and Hera, goddess of Olympus, daughter of Cronos, sister and wife of Zeus, march together to demand justice.



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Marianela de la Hoz

Margaret Jones

Egg tempera on board, 12 x 9 inches, 2019

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Margaret Jones

Margaret Jones (1613 - 15 de junio de 1648 Massachusetts) fue la primera mujer ejecutada por brujería en la Colonia de la Bahía de Massachusetts.

Jones, que residía en Charlestown, era partera y practicaba medicina. Como muchas mujeres de su época, Margaret Jones era experta en hacer brebajes y remedios relajantes a base de hierbas y moras. Se decía que era una sanadora. Durante años, donó su tiempo y sus conocimientos para ayudar a amigos y vecinos enfermos. Muy pronto la gente empezó a murmurar. No comprendían de dónde provenía su conocimiento. La conclusión general fue que una mujer no podía ser sabia, ni fuerte y menos curar enfermedades, por lo tanto, tenía que ser una bruja.



Margaret Jones

Margaret Jones (1613 - June 15, 1648 Massachusetts) was the first woman executed for witchcraft in the Massachusetts Bay Colony.

Jones, who lived in Charlestown, was a midwife and practiced medicine. Like many women of her time, Margaret Jones was an expert in preparing soothing remedies made with herbs and berries. She was known as a healer. For years, Margaret gave of her time and knowledge to help sick friends and neighbors. Soon people began to gossip. They did not understand where her knowledge came from. The general conclusion was that a woman could not be wise, nor strong and surely incapable of curing diseases, therefore, she had to be a witch.



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Marianela de la Hoz

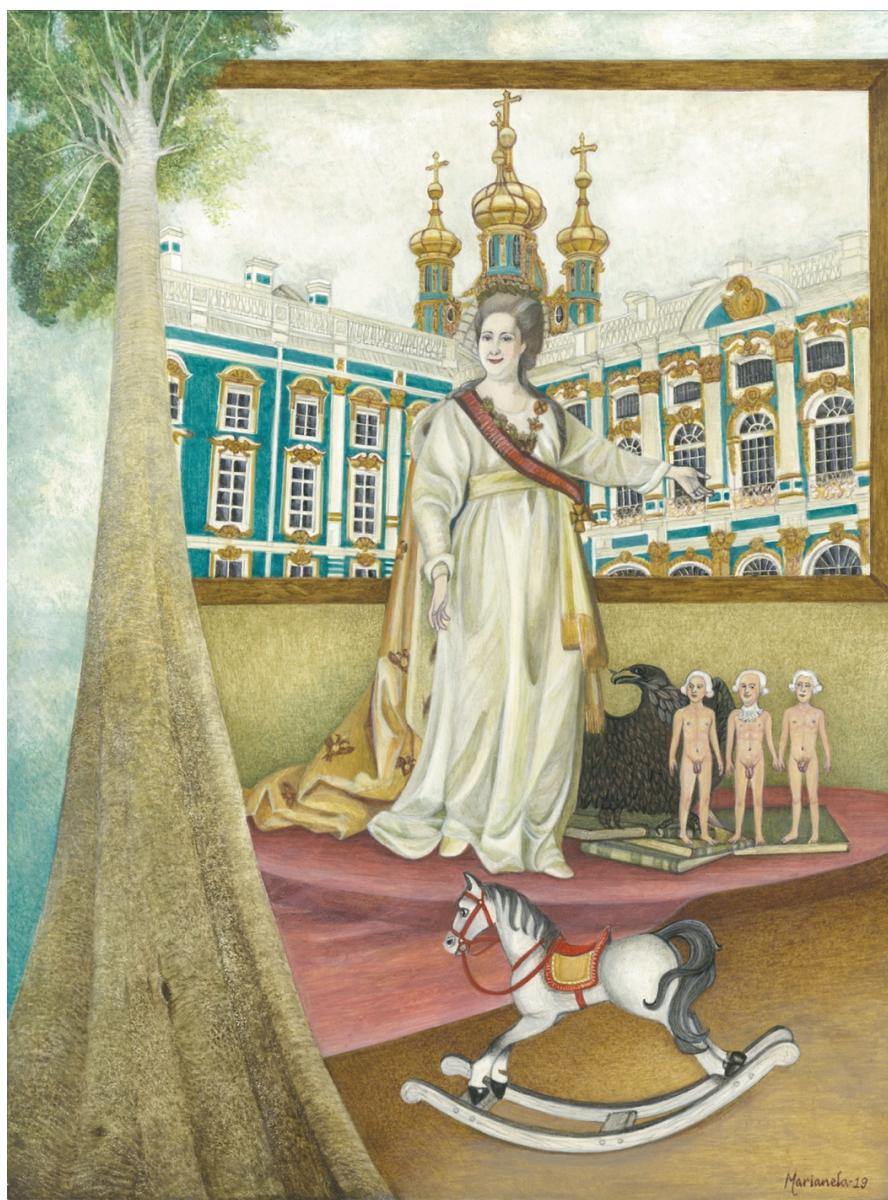
Mientras más grandes las calumnias, más creció

Catalina / The Bigger the Slander, the more

Catherine Grew

Egg tempera on board, 12 x 9 inches, 2019

Collection of Patricia Márquez



Marianela de la Hoz
Destejidas (Unwoven)



Mientras más grandes las calumnias, más crecía Catalina

Catalina II de Rusia, Emperatriz y autócrata de Toda Rusia (1762 Prusia - 1796 San Petersburgo).

Catalina la Grande continuó con la edad de oro del Imperio ruso allí donde lo había dejado Pedro El Grande. Esta princesa desplazó del poder a su marido, Pedro III, quedándose con el trono. Durante 34 años, la brillante Catalina modernizó al gigante ruso y gobernó rodeada de amantes, artistas, científicos, filósofos y educadores. Se consideraba a sí misma, «una filósofa en el trono».

Sus múltiples y envidiosos enemigos, le atribuyeron leyendas que hablaban de falsas perversiones sexuales.

The Bigger the Slander, the more Catherine Grew

Catherine II of Russia, Empress and autocrat of All Russia (1762 Prussia - 1796 St. Petersburg.)

Catherine the Great continued the golden age of the Russian Empire where Peter the Great had left it. Displacing her husband Pedro III from power, this princess kept the throne. For 34 years, the brilliant Catherine modernized the Russian giant and ruled surrounded by lovers, artists, scientists, philosophers and educators. She thought of herself “a philosopher on the throne”.

Her countless and envious enemies falsely attributed legends to her that spoke of sexual perversions.



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Marianela de la Hoz

***La florida inmortalidad de Henrietta / The
Blooming Immortality of Henrietta***

Egg tempera on board, 10 x 8 inches, 2020

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



La florida inmortalidad de Henrietta

Henrietta Lacks, (Virginia 1920 - Maryland 1951)

Henrietta Lacks, mujer afroamericana cuyas células cancerosas son la fuente de la línea celular HeLa. Primera línea celular humana inmortalizada y una de las líneas celulares más importantes en la investigación médica.

Sus células fueron tomadas unos meses antes de su fallecimiento debido a cáncer de cérvix. Jamás se le pidió su consentimiento y mucho menos recibió remuneración alguna. Posteriormente estas células se comercializaron y son parte fundamental de importantes avances en el campo de la medicina. Existen en el mercado miles de patentes de las que se obtienen millones de dólares en ganancias. Sus células la hicieron inmortal pero su cuerpo yace en una tumba desconocida. Sus descendientes no recibieron regalías y batallan para siquiera pagar un seguro médico.



The Blooming Immortality of Henrietta

Henrietta Lacks, (Virginia 1920 - Maryland 1951)

Henrietta Lacks, an African-American woman whose cancer cells are the source of the HeLa cell line. First immortalized human cell line and one of the most important cell lines in medical research.

Her cells were taken a few months before her death caused by cervical cancer. She was never asked for her consent and far less did she receive any compensation. Later on these cells were commercialized and are an essential part of important advances in medicine. There are thousands of patents on the market from which millions of dollars in profits are obtained. Her cells made her immortal but her body lies in an unknown grave. Her descendants received no royalties and struggled to even pay for medical insurance.



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Marianela de la Hoz

Lilith, la otra carta de Dlos / Lilith, the other Letter of God

Egg tempera on board, 10 x 8 inches, 2019

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Lilith, la otra Carta de Dios

Plumaje tornasol
del pájaro
palabra
(Vicky Nizri)

En la lucha por alcanzar la libertad e igualdad entre ella y su compañero Adán, Lilith, la primera mujer sobre la tierra, osa pronunciar el nombre de su creador. Dios la castiga exiliándola del paraíso. Ante la disyuntiva del perdón divino a cambio de sometimiento, elige permanecer en la obscuridad – seductora, demoníaca y autónoma.

Lilith, the other Letter of God

Iridescent plumage
of the bird
word
(Vicky Nizri)

In the struggle to attain freedom and equality with her partner Adam, Lilith, the first woman on earth, dares to pronounce her creator's name. God punishes her by exiling her from paradise. Facing the choice of divine forgiveness for submission, she chooses to remain in obscurity – seductive, demonic and autonomous.



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Marianela de la Hoz

Eva, maestra de Prometeo / Eve, Prometheus' Teacher

Egg tempera on board, 8 x 8 inches, 2019

Collection of the artist



Marianela de la Hoz

Destejidas (Unwoven)



Eva, maestra de Prometeo

Eva abrió la puerta y dio la luz del conocimiento al ser humano. Prometeo quiso ayudar a la humanidad y le regaló el fuego.

Eva desobedeció a Dios. Sus castigos fueron: ser expulsada del paraíso, de la comodidad que le brindaba la ignorancia, parir con dolor y ser señalada como responsable de este pecado original que mancharía para siempre a la raza humana.

Prometeo también desobedeció a los dioses. Su perpetuo castigo fue quedar encadenado en lo alto de una montaña en donde cada día un águila devora su hígado.

Eve, Prometheus' Teacher

Eva opened the door and gave the light of knowledge to human beings. Prometheus sought to help humanity and gave it the fire.

Eve disobeyed God. Her punishments were: being expelled from paradise, from the comfort provided by ignorance, to give birth with pain and to be branded as responsible for this original sin that would forever stain the human race.

Prometheus too disobeyed the gods. His perpetual punishment was to be chained on a mountain top where every day an eagle devours his liver.



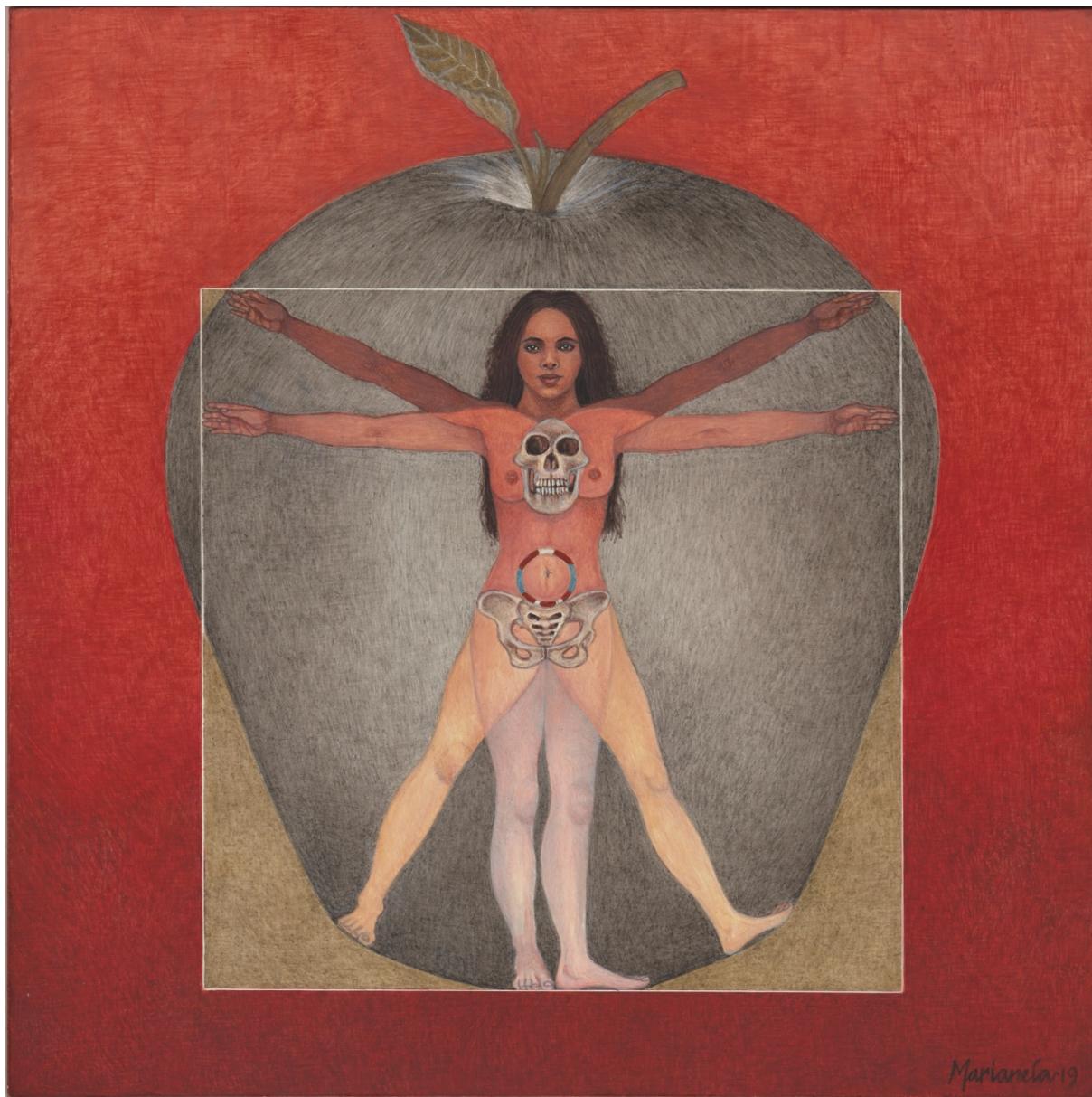
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Marianela de la Hoz

Mitochondrial Eve

Egg tempera on board, 8 x 8 inches, 2019

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Mitochondrial Eve

“Mitochondrial Eve”: Madre de todos los humanos, vivió hace 200,000 años en África. Esta curiosa criatura –a la que más o menos apropiadamente pusieron el nombre de la primera mujer del Génesis– sería, estadísticamente hablando, el ancestro común más reciente por línea materna de todos los seres humanos que habitamos la tierra. Mitochondrial Eve es algo así como nuestra tatarata-tara-tatara... ($\times 8000$) abuela, si calculamos 25 años por generación.

Mitochondrial Eve

“Mitochondrial Eve”: Mother of all humans, lived 200,000 years ago in Africa. This curious creature - who was more or less appropriately named after the first woman of Genesis - would be, statistically speaking, the most recent common ancestor by maternal line of all us human beings who inhabit the earth. Mitochondrial Eve is something like our great-great-great- ... ($\times 8000$) grandmother, if we reckon 25 years per generation.



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Marianela de la Hoz

Maria Magdalena / Mary Magdalene

Egg tempera on board, 10 x 8 inches, 2019

Collection of the artist



Marianela de la Hoz

Destejidas (Unwoven)

Marianela '19



María Magdalena

María Magdalena es uno de los personajes bíblicos más polémicos del Nuevo Testamento. Varios autores masculinos, según conviniera a sus propósitos, escribieron su historia mezclando las vidas de tres diferentes mujeres, María Egipciaca, María de Betania y María de Magdala.

En versiones encontradas se la describe como prostituta, como penitente a la que le fueron expulsados 7 demonios, la que lavó los pies del Señor con sus lágrimas y los secó con sus cabellos y por último la evangelista, amada discípula y fiel compañera de Jesucristo, siendo la primera en dar fe de su resurrección.

Mary Magdalene

Mary Magdalene is one of the most controversial biblical characters in the New Testament. Several male authors, serving their own purposes, wrote her story mixing the lives of three different women, Mary of Egypt, Mary of Bethany, and Mary of Magdala.

In contradictory versions she is described as a prostitute, as a penitent from whom 7 demons were expelled, as the one who washed the feet of the Lord with her tears and dried them with her hair and finally as the evangelist, beloved disciple, and faithful companion of Jesus Christ, being the first to attest to his resurrection.



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Marianela de la Hoz

Caperucita Roja y el mundo feroz / Little Red Riding Hood and the Big Bad World

Egg tempera on board, 19 x 26 inches, 2015

Collection of the Colgate Family



Marianela de la Hoz
Destejidas (Unwoven)



Caperucita Roja y el mundo feroz

Caperucita Roja es un cuento clásico del que se han escrito muchas versiones. La moraleja de esta historia intenta alertar a las adolescentes sobre los depredadores sexuales.

Caperucita Roja y el mundo feroz, habla sobre los peligros que acechan a niñas y adolescentes en el mundo de hoy; sobre el tráfico sexual, las redes sociales, sobre estos lobos malos que se disfrazan de abuela gentil o de caballero generoso que promete dinero, fama, placer.

El lobo temible y peligroso, es inocente, no así la inofensiva viejecita.

La cámara, ojos de una sociedad voyerista que ve todo pero se hace la ciega, se cruza de brazos en vez de prevenir, proteger y educar.



Little Red Riding Hood and the Big Bad World

Little Red Riding Hood is a classic story of which many versions have been written. The moral of the story attempts to alert teenage girls about sexual predators.

Little Red Riding Hood and the Big Bad World, talks about the dangers that stalk girls and teenagers in today's world; about sex trafficking, social networks, about these bad wolves who disguise themselves as a gentle grandmother or a generous gentleman who promises money, fame, pleasure.

The fearsome and dangerous wolf is innocent, not so the harmless old lady.

The camera, eyes of a voyeuristic society that sees everything but turns a blind eye, crosses its arms instead of preventing, protecting and educating.



TIMKEN MUSEUM OF ART

Marianela de la Hoz

Nora no juega más / Nora Doesn't Play Anymore

Egg tempera on board, 8 x 10 inches, 2020

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Nora no juega más

Inspirada en la obra Casa de Muñecas del dramaturgo noruego Henrik Ibsen (1828-1906).

Nora, la protagonista, ha vivido la vida normal de las amas de casa del siglo XIX, madre de tres hijos, lleva una vida común y corriente, aparenta ser feliz. Cae en cuenta que en su matrimonio no es más que una muñeca grande, igual que de niña fue una muñequita. En busca de su libertad e identidad, abandona su casa. ¿Habrá cambiado esta situación en nuestros días?

Nora Doesn't Play Anymore

Inspired by the play A Doll's House by the Norwegian playwright Henrik Ibsen (1828-1906).

Nora, the protagonist, leads the normal life of a nineteenth century housewife, mother of three, appears happy. She realizes that in her marriage she is but a big doll, just as the little doll she was as a girl. In search of freedom and identity, she abandons her home. Has this situation changed in our days?



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Marianela de la Hoz

El cielo de Hipatia / Hypatia's Heaven

Egg tempera on board, 12 x 9 inches, 2018

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



El cielo de Hipatia

Hipatia (350– 415 Alejandría, Egipto) filósofa, astrónoma y matemática.

Hipatia busca la elusiva verdad a través de la ciencia y el pensamiento crítico. Su amor por el conocimiento y por propagarlo exacerbó la lucha entre religión y ciencia. Fue torturada, descuartizada y quemada por una turba de fanáticos cristianos. Cirilo, obispo de la iglesia de Alejandría, encabeza, en nombre de Dios, este cobarde asesinato.

En ese cielo que tanto amó, le rinden homenaje eterno el asteroide (238) y el cráter lunar Hipatia.

Hypatia's Heaven

Hypatia (350–415 Alexandria, Egypt) philosopher, astronomer, and mathematician.

Hypatia seeks the elusive truth through science and critical thinking. Her love for knowledge and for spreading it exacerbated the struggle between religion and science. She was tortured, quartered and burned by a mob of Christian fanatics. Cyril, bishop of the Alexandrian church, leads, in the name of God, this cowardly murder.

In the sky she so loved, she is paid eternal tribute by asteroid (238) and the lunar crater Hypatia.



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Marianela de la Hoz

***Despidiendo a los Pigmaliones / Saying
Goodbye to Pygmalioms***

Egg tempera on board, 10 x 8 inches, 2019

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Despidiendo a los Pigmaliones

La perfección no existe y Galatea, estatua de mármol de belleza insuperable, ha cobrado vida gracias a la petición de su creador Pigmalión, a la diosa Afrodita.

Galatea agotada de una vida ornamental dice no a la voz engañosa de los múltiples Pigmaliones. No, a esa tiranía, a sus reglas de esplendor hueco y frívolo.

Saying Goodbye to Pygmalioms

Perfection does not exist and Galatea, marble statue of unrivaled beauty, has come to life at the behest of Pygmalion, her creator, to the goddess Aphrodite. Weary of an ornamental life, Galatea says no to the misleading voice of the many Pygmalioms. No, to that tyranny, its rules of hollow and inane splendor.



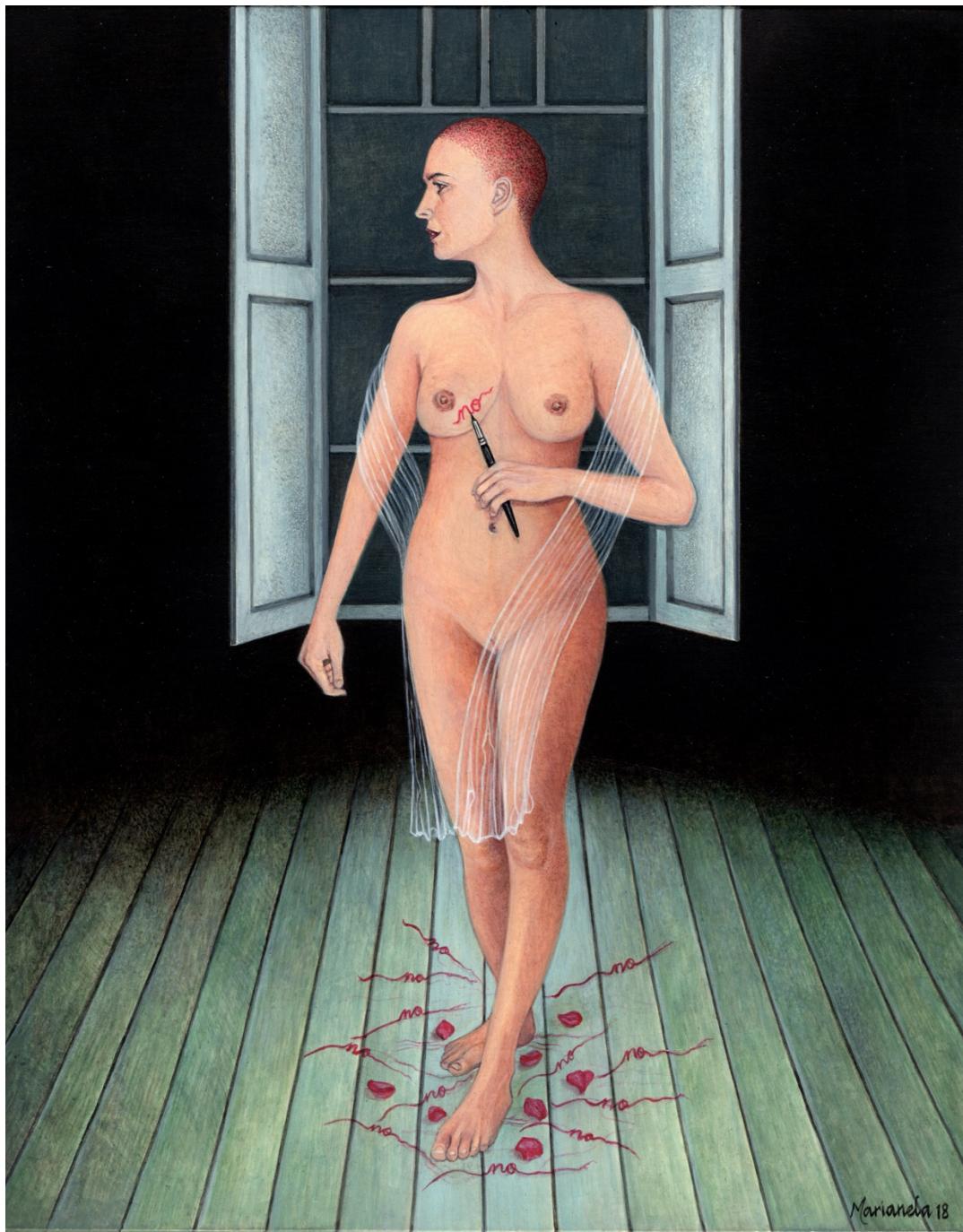
TIMKEN MUSEUM OF ART

Marianela de la Hoz

Lucretia

Egg tempera on board, 10 x 8 inches, 2018

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Lucretia

Lucretia vivió en la Antigua Roma. Fue víctima de una violación perpetrada por Sexto Tarquinio, hijo del último rey romano. Este ultraje y el posterior suicidio de Lucretia, influyeron en la caída de la monarquía y en el establecimiento de la República en el año 510.

Pidió venganza a su esposo y a su padre y antes de hundirse un puñal en el pecho dijo: « ¡Ninguna mujer deshonrada tomará a Lucretia como ejemplo para seguir con vida!»

Lucretia fue doble víctima de una sociedad en la que la mujer después de perder su honor, no merecía otra cosa que la muerte.

Lucretia

Lucretia lived in Ancient Rome. She was the victim of a rape perpetrated by Sextus Tarquinius, son of the last Roman king. This outrage, and Lucrecia's subsequent suicide, bore on the fall of the monarchy and the establishment of the Republic in 510.

She implored revenge from her husband and her father and before stabbing her own chest with a dagger she declared: “No dishonored woman will take Lucretia as an example to stay alive!”

Lucretia was a double victim in a society in which a woman, upon losing her honor, deserved nothing but death.



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Marianela de la Hoz

Suave Patria / Sweet Homeland

Egg tempera on board, 8 inches in diameter, 2019

Collection of Vicky Nizri and Daniel Mayer



Marianela de la Hoz
Destejidas (Unwoven)



Suave Patria

Si ser Patria es difícil, ser Patria y Madre al mismo tiempo, lo hace casi imposible.

Como toda madre pare, ama, cuida, educa, da una lengua, una identidad.

Su imagen es adorada y a la vez se puede utilizar como insulto. Madre, Patria, dolorosa, llora la ignorancia, la enfermedad, el futuro incierto y la violencia de sus hijos.

Sweet Homeland

If being Homeland is difficult, being at once Homeland and Mother is almost impossible.

Like every mother, she gives birth, loves, cares, educates, gives a language, an identity.

Her image is adored and may likewise be used as an insult. Mother, Homeland, sorrowful, weeps for the ignorance, disease, uncertain future and violence of her children.



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Marianela de la Hoz

Mercedes

Egg tempera on board, 12 x 9 inches, 2018

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Mercedes (1910 Orizaba, Veracruz - 1966 México D.F)

Mi abuela Mercedes creció convencida de que su papel primordial era convertirse en una verdadera “mujercita”. Aprender a cocinar, coser, tejer, limpiar. Casarse, tener hijos. Servir y obedecer a su marido, era el ideal femenino. Jamás surgió la pregunta sobre quién era ella, qué quería.

Vivió a la sombra de un hombre, de una sociedad autoritaria, siempre al servicio de otros. Mi abuela Mercedes murió joven. Sin tiempo para ella. Su huella se desvanece hasta desaparecer como una burbuja de jabón que apenas sube y revienta.

Mercedes (1910 Orizaba, Veracruz - 1966 Mexico City)

My grandmother Mercedes grew up persuaded that her primary role was to become a true “little wife.” Learn to cook, sew, knit, clean. Marry, have children. To serve and obey her husband was the feminine ideal. Who she was or what she wanted never came up.

She lived in the shadow of a man, an authoritarian society, always at the service of others. My grandmother Mercedes died young. No time for her. Her footprint fades until it vanishes like a soap bubble that barely rises and bursts.



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Marianela de la Hoz

***Es por tu bien Juana, dijeron padre e hijo,
declarándome loca / It is for your own Good
Juana, Said Father and Son, Declaring me Mad***

Egg tempera on board, 11 x 6 inches, 2018

Private Collection



Marianela de la Hoz
Destejidas (Unwoven)



*Es por tu bien Juana, dijeron padre e hijo,
declarándome loca.*

Juana I de Castilla, llamada «la Loca» (Toledo 1479 - Tordesillas 1555), fue reina de Castilla, de Aragón y Navarra. No ejerció ningún poder efectivo pues vivió encerrada en Tordesillas 46 años. Fue señalada como loca primero por su padre, Fernando el Católico, y después por su hijo, el rey Carlos V.

Hoy, historiadores y expertos en el comportamiento opinan que Juana sufría de depresión, no de locura. Fue víctima de las ambiciones de poder de su padre, su marido y su hijo en un momento en el que la voz de la mujer no era escuchada. Le arrebataron lo que le pertenecía dejándola en la oscuridad. Siglos después, contemplamos con otra luz su historia.



*It is for your own Good Juana, Said Father and Son,
Declaring me Mad*

Juana I of Castile, called “la Loca” (Toledo 1479 - Tordesillas 1555), was queen of Castile, Aragon and Navarra. She did not exercise any effective power because she lived locked up in Tordesillas for 46 years. She was declared insane first by her father, Ferdinand the Catholic, and later by her son, King Charles V.

Today, historians and behavioral experts believe that Juana suffered from depression, not madness. She was a victim of the hunger for power of her father, her husband and her son at a time when a woman’s voice was not heard. They snatched what belonged to her leaving her in darkness. Centuries later, we regard her story in a different light.



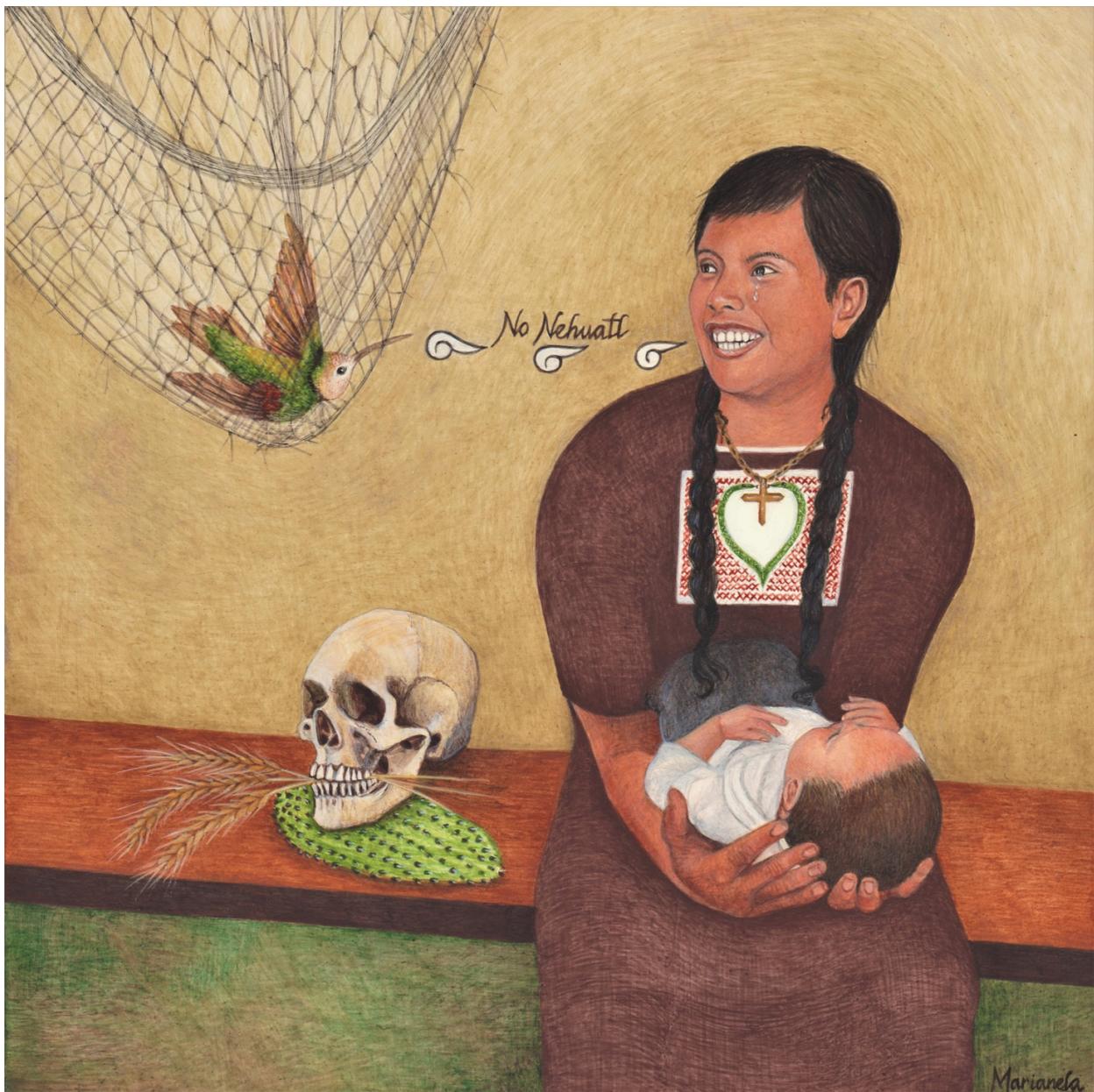
TIMKEN MUSEUM OF ART

Marianela de la Hoz

No Nehuatl / Yo también / Me too

Egg tempera on board, 8 x 8 inches, 2019

Collection of Rosalía Salinas



Marianela de la Hoz
Destejidas (Unwoven)



No Nehuatl / Yo también / Me too

Malintzin, Malinche, Doña Marina

(aprox 1500 Coatzacolacos, Ver - 1429 Virreinato de la Nueva España).

La palabra “malinchista” para cualquier mexicano significa traidor a la patria.

La princesa Malintzin, fue vendida y regalada. Pasó de mano en mano entre nativos y extraños.

Su brillantez, inteligencia y fuerza para sobrevivir la hizo intérprete para los españoles, del maya y del nahuatl al castellano y viceversa. La Malinche fue convertida en símbolo de máxima deslealtad cuando el ejército de Hernán Cortés venció al Imperio Azteca.

Hernán Cortés la hizo su amante. Juntos concibieron un hijo ilegítimo. Martín Cortés fue el primer mexicano mestizo conocido con nombre y apellido.



No Nahuatl / Yo También / Me too

Malintzin, Malinche, Doña Marina

(circa 1500 Coatzacolacos, Ver - 1429 Viceroyalty of New Spain.)

For any Mexican the word “malinchista” means to be a traitor to the country.

Princess Malintzin was sold and given away. She passed from hand to hand between natives and foreigners.

Her brilliance, intelligence and strength to survive made her an interpreter for the Spaniards, translating from Maya and Nahuatl to Spanish and vice versa. The Malinche became a symbol of maximum disloyalty when the army of Hernán Cortés defeated the Aztec Empire.

Hernán Cortés made her his lover. Together they conceived an illegitimate child. Martín Cortés was the first Mexican mestizo known by name and surname.



TIMKEN MUSEUM OF ART

Marianela de la Hoz

En el inicio / At the Beginning

Egg tempera on board, 10 x 8 inches, 2020

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



En el Inicio

La tolerancia, la apertura, la libertad de elección, la empatía, la sensibilidad y el asombro ante el conocimiento, se empiezan a descubrir y aprender en la niñez.

La educación tiene el potencial sembrador de estas semillas en el espíritu e intelecto de niñas y niños.

At the beginning

Tolerance, openness, freedom of choice, empathy, sensitivity and awe of knowledge, are discovered and learned in childhood.

Education has the potential to plant these seeds in the spirit and intellect of girls and boys.



TIMKEN MUSEUM OF ART

Marianela de la Hoz

Homenaje a la mujer desconocida / Tribute to the Unknown Woman

Egg tempera on board, 10 x 8 inches, 2020

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Homenaje a la mujer desconocida.

Para todas aquellas mujeres que han pasado desapercibidas. A la lista de las madres de..., esposas de..., hijas de..., hermanas de... o simplemente cuyos nombres han sido borrados, escondidos, ignorados, temidos o envidiados a lo largo de la historia de la humanidad.

Para las mujeres cuyos logros han sido y seguirán siendo grandes, importantes, innovadores y creativos y a las que la historia les debe un reconocimiento meritorio. Este homenaje hace visible lo invisible y pone en su lugar a luchadoras, creativas y transformadoras con nombres propios e individualidades únicas.

Tribute to the Unknown Woman.

For all those women who went unnoticed. To the list of the women only known as: mother of..., daughter of..., wife of..., sister of... or simply whose names have been erased, hidden, ignored, feared, or envied throughout human history.

For all those women whose achievements have been and will continue to be great, important, innovative, and creative and to whom history owes meritorious recognition. This tribute makes the invisible visible, giving a place to the fighters, creators and innovators with a proper name and unique individuality.



TIMKEN MUSEUM OF ART

Marianela de la Hoz

Las manos de Penélope / Penelope's Hands

Egg tempera on board, 10 x 8 inches, 2020

Collection of the artist



Marianela de la Hoz
Destejidas (Unwoven)



Las manos de Penélope

Penélope teje la imagen del ave Fénix

El ave Fénix es conocida por ser esa criatura que renace de sus propias cenizas. El mito la asocia con la capacidad de resiliencia que muchas personas tienen; esa habilidad para encontrar soluciones a situaciones adversas que les presenta la vida y, al igual que el ave Fénix, renacer de las cenizas que les dejó la adversidad.

La pandemia, las crisis sociales y económicas son parte de la sociedad hoy en día a nivel global, la mayoría de las personas sabe que parte del pasado, de la normalidad que conocieron, ya no volverá a ser igual y que será necesario tomar los elementos más positivos de sí mismas y de la sociedad en la que viven para que el futuro sea mejor.



Penelope's Hands

Penelope weaves the image of the Phoenix bird

The Phoenix bird is known for being the creature that is reborn from its own ashes. The myth associates this creature with the resilience that many people have; that ability to find solutions to adverse situations that life presents them and, like the Phoenix bird, to be reborn from the ashes left by calamity.

The pandemic, the social and economic crises are part of society today at a global level, most people know that that part of the past, of the normality they knew, will never be the same again and that it will be necessary to take the positive elements of themselves and the society in which they live in order to have a better future.



Destejidas - Unwoven Soundscape

From composer Nuvi Mehta: These works of Marianela de la Hoz bring us face to face with our own characters, histories and iconographies. Women from history and mythology, ranging across centuries, are her subjects, while her resounding message is immediate and timely. To create a soundscape for this exhibit, I sought music immediate and timeless that also arrests our expectations, works contemporaneous with the paintings and written by women. Seven excerpts by four female contemporary composers, performed (mostly) by women, include the female voice and that instrumental parallel, the violin, and play on a 34-minute loop.

1. Missy Mazzoli is the Mead Composer-in-Residence at the Chicago Symphony Orchestra. She made history as one of the first two women commissioned by the Metropolitan Opera in 2018. **Overture**, comes from Mazzolli's opera Song from the Uproar, inspired by the journals of Isabelle Eberhardt, who lived an adventurous, independent life, flouting convention. Eberhardt died in a flash flood in Africa in 1904 at the age of 27. This music, with its overlay of old vinyl record noise, suggests its historicity. Female voices sounding wordlessly, call out the timelessness of unheard or interrupted voices.



2. **Caroline Shaw** is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. ***Entr'acte*** for string quartet (2011) blends traditional harmonies and dissonances with pensive rhythms, and new sounds leaving us in a state of expectancy. It is performed by the Calidore String Quartet.
3. Caroline Shaw's **Partita for 8 Voices**, was written for the vocal group Roomful of Teeth and released on their Grammy Award winning self-titled debut album in 2012. The work won the Pulitzer Prize the following year making Shaw the youngest ever recipient. We hear the second movement: **Sarabande**. Here, again, female voices with new techniques and floating harmonies suggest changing perspectives.
4. The Venezuelan pianist, composer and improviser, **Gabriela Montero**, has received numerous prizes and awards for her music and her human rights activism. The theme of the slow movement of her 2016 **Piano Concerto No. 1, 'Latin'** is a change of pace: Consonant harmonies and balanced melody unfold naturally - a metaphor, perhaps, for the world as it ought to be. The dissonance now shifts to our subconscious as we sense a disconnect between the music and the darker side of humanity unveiled by the paintings.



5. Missy Mazzoli's **Vespers for Violin** (2014) was nominated for a 2019 Grammy award. Sampled recordings of keyboards, voices and strings from her earlier Vespers for a New Dark Age are layered and distorted to form a work for solo violin with recorded sound. This is a live performance by Missy Mazzoli and violinist Jennifer Koh.
6. Caroline Shaw's **Three Essays for String Quartet** (2017) was inspired by the lilt and rhythm of the writings of Marilynn Robinson, and her collection *The Givenness of Things*. In the second movement: **Echo**, we again encounter new sounds resolving in floating harmonies - an instrumental version of the technique from her Partita for 8 Voices. It was written for the Calidore String Quartet, which we hear in this performance.
7. **Lera Auerbach**, the Russian born American composer, pianist, painter and sculptor was also named Poet of the Year by the International Pushkin Society in 1996. The 15th of her **24 Preludes for Violin and Piano**, brief and childlike, in D-Flat, follows the previous selection without pause, creating a plagal final cadence, as well as a springboard to the somber D-Flat minor opening of Mazzoli's Overture, when the loop repeats.

SCAN HERE
TO LISTEN





ACKNOWLEDGEMENT

The Timken Museum of Art staff thanks Marianela de la Hoz for the contributions of time and talent she has long given to the community of San Diego.