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**Art Basel  
Miami Beach  
2024**

# Concept

**The concept of mor charpentier's presentation for Art Basel Miami Beach focuses on nature and its relationship with the human being, throughout history and up to the present, with particular attention to the jungles of Latin America, but not forgetting other symbolic horizons. In the works of different artists we find the advocacy of environmental activism and the ancestral resistance of native communities. Also, some symbolic images of communion and kinship between different species of living creatures. Not to mention the relationship between the territory and the human migratory flows that cross it, which have become inseparable elements.**

For the series *El jardín de Amado*, **Nohemi Pérez** found her inspiration in an area of Putumayo, a place filled with huge trees where yagé —an hallucinogenic drink made from lianas, traditionally consumed by shamans of Amazonian Indian tribes— ceremonies are performed. Amado is the name of the one who manages the garden, among a community where the work of women play an important role, something unique in this type of tradition. Pérez, who has visited the place on several occasions, aims to portray the extraordinary trees that conform this garden, which resists, like an oasis of biodiversity in the midst of the ravaged jungles. **Daniel Otero Torres'** totemic pieces are an ode to the unsung heroes of environmental protection that center on the artist's ongoing interest in rural and peripheral communities, power structures, and collective participation. Sitting between drawing and sculpture, Otero Torres's work does not portray individuals, nor does it tell a singular narrative. It instead illustrates a collective and often transnational struggle. His images are visual and historical collages that mix diverse sources, from archives to the internet and the media.

**Carlos Motta's** series of prints was generated with an artificial intelligence program that invoke Renaissance visual, historical, and aesthetic references. Using very precise prompts for their creation, the images are collages that appear, at first glance, as traditional engravings; and later, as digital prints of complex interpretation. In them, the landscape and the subjects that inhabit it are imaginary and fanciful, although they look like well-known and popular historical scenes. Hybrid beings are also at the heart of **Manjot Kaur's** work, which challenges the hierarchy between the human and the non-human and imagines a post-human world in which species move away from questions of identity, recognition and representation towards forgotten notions of care and symbiosis. With her approach of reinterpreting historical paintings, the artist aims to create new de-patricarchized mythologies for the present times and imagine a future where humans exist as part of a global ecosystem and not separate from it.

**Daniel Correa Mejía's** work exhorts the interconnectedness of all beings, which he continuously observes through the primal awareness of his surroundings. Humans live in a constant search of connection, being within its own species, among animals or with nature, understood in its wider sense. Like particles in the universe that gravitate to each other, they attract one another and come together, vibrating in sync during a limited time. His new series of paintings pay homage to those moments of union and separation, to the opposing forces that shape our existence.

The *Retablos* series by **Guadalupe Maravilla** are inspired by the small devotional paintings, traditionally used in Mexican and Central American cultures to honor and celebrate the miracles of everyday life. These votive offerings are completed with objects that retrace the artist's personal migration route from El Salvador to the US. With them, Maravilla gives thanks and expresses gratitude for, among other things, a new chance in life after his cancer treatment, which has made it possible for him to continue working as an artist and healer. **Anas Albraehe** transforms the familiar into the uncanny his landscapes that blur the lines between the physical and the mystical, the personal and the universal. In his series *Dreamers*, we witness intimate portrayals of men enveloped in slumber. Workers and refugees momentarily detached from the hardships of their daily lives. The human figure merges with the landscape —bodies become mountains, heads morph into stones— illustrating the seamless integration of the sleeping migrant into the natural world.

*Landscape 1-9* is a suite of nine paintings on tin, whose unspecified location encloses many clues to understanding **Hajra Waheed's** practice through its repetitive and fragmented vision of form. A study on perception, it asks us to begin by considering the point of view —the vantage point— of the work. It could be any region where borders are disputed. The fence could be a wall or pipeline. What's important is the paintings' high perspective. Depicted from above and displayed at waistline, the viewpoint exacerbates the barriers' smallness, rendering them useless. **Teresa Margolles'** photographic work document the exact number of murders committed in Dallas in 2016, though a series of on-site performative cleansing actions. The work functions as a documentary and visual archive of the victims, as well as the ephemera from the performances —one that is designed not only to erase any traces, but to create a eulogistic homily to honor the deceased and their families.

The presentation is completed with works from **Oscar Muñoz**, **Liliana Porter** and **Théo Mercier** that reflect on time, nature and existence.

# Nohemí Pérez

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**Nohemí Pérez** was born in Tibú, Colombia in 1964. She lives and works in Bogotá.

The multidisciplinary practice of Nohemí Pérez revolves around the relationship between men and nature; the conflicts, tensions and genesis that arise from this constant friction.

Based on the notions of architecture, cinema and sociology, the artist proposes a rereading of the Catatumbo territory -a geographical region in the border between Colombia and Venezuela with a very particular natural and sociocultural ecosystem. From the Conquest epoch until today, the Catatumbo is the scene of multiple conflicts that have been transformed to compose a complex plot of anachronistic situations characteristic of Latin American contemporaneity. Illegal armed groups of right, left, native tribes, evangelical missionaries, large mining multinationals and drug trafficking coexist in this jungle region.

From the territory of her memory and her affections, Nohemí Pérez reconstructs the history of her origin and thus, collects the voices of those who live and have lived the Catatumbo from the close emotional ties of their experience. A particular interest in Nohemí's work is to draw new symbolic and geographical maps that correspond to the various realities of the Catatumbo to allow it to appear on the scene of reparation and peace.

Selected solo exhibitions include *No Man's Land*, artpace, San Antonio, Texas (2023); *The Forest's Bedding*, SCAD Museum of Art, Savannah (2021); *Catatumbo*, Barranquilla Museum of Modern Art, Barranquilla, Colombia (2012); *Catatumbo*, NC-Arte, Bogotá (2012); *El lugar sin límites*, Universidad de Salamanca Cultural Centre, Bogotá (2005), and *Urbanía*, Cartagena Museum of Modern Art, Cartagena (2003).

Pérez has been part of many collective shows such as *Silhouettes in the Undergrowth*, Museo Jumex, CDMX (2024); *La memoria colonial*, Museo Thyssen-Bornemisza, Madrid (2024); the first Bienal das Amazônias (2023); the 15th Cuenca Biennial (2021); *MECARÔ. L'Amazonie dans la collection Petitgas*, MO.CO., Montpellier, France (2020); *El círculo que faltaba*, Museo de Arte Moderno de Medellín (MAMM), Medellín, Colombia (2019); *Fortuna. Diálogos: extracción, economía y cultura*, Museo Universidad de Antioquía, Medellín, Colombia (2019); *Routes and Territories*, Museum of Contemporary Art Chicago, Chicago (2019); *Tierra de/por medio*, Museo de Arte Miguel Urrutia (MAMU), Bogotá (2019); 10th SIART International Biennial, La Paz, Bolivia (2018); *Terrícolas*, Pereira Museum of Modern Art, Pereira, Colombia (2014); *Arquitectura Emocional*, Bogotá Chamber of Commerce (2009); *Nuevas Donaciones*, Cartagena Museum of Modern Art, Cartagena, Colombia, and *August Salon*, Gilberto Alzate Avendaño Foundation, Bogotá (1987).

The work of Nohemí Pérez is part of art collections around the world like the Museum of Contemporary Art of Chicago; the Banco de la República Art Collection, Bogotá; the Kadist Collection, Paris and San Francisco; the ARCO Foundation, Madrid, and the TBA21 Thyssen-Bornemisza Art Contemporary Collection.

# El jardín de Amado

For the series *El jardín de Amado*, Nohemi Pérez found her inspiration in an area of Putumayo, a place filled with huge trees where yagé —an hallucinogenic drink made from lianas, traditionally consumed by shamans of Amazonian Indian tribes— ceremonies are performed. Amado is the name of the one who manages the garden, among a community where the work of women play an important role, something unique in this type of tradition. Pérez, who has visited the place on several occasions, aims to portray the extraordinary trees that conform this garden, which resists, like an oasis of biodiversity in the midst of the ravaged jungles:

“In Putumayo, on the banks of the river, lives Amado, a traditional doctor, son of an Indigenous woman and a Santandereano, a mestizo like most of Colombians. Around him the forest has been devastated, he takes care of a piece of dense jungle, most of the plants that live there are medicinal: for the lung, for the prostate, for memory, for cleansing, for luck and seven varieties of the Yagé master plant. He is a doctor in his pharmacy, that was my feeling. The wisdom of what we call nature is palpable there, his offering. He receives it and macerates it or boils it, mixes it with his prayers and chants to heal. This reminds us of the importance of those beings that seem static, that call us to change the way we look and the way we relate to each other, since we are also part of what we call nature.”

— Nohemí Pérez

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***Guayacanes rosados*, 2024**

Oil on canvas  
190 x 300 cm / 75 x 118 in.  
Unique piece

***El nido de las aguilas*, 2024**

Charcoal and embroidery on canvas  
220 x 230 cm / 86.5 x 90.5 in.  
Unique piece



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***Guayacanes rosados***, 2024

Oil on canvas

190 x 300 cm / 75 x 118 in.

Unique piece

**Price: 43 000 USD (+ applicable taxes)**

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Exhibition render

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***El nido de las aguilas, 2024***

Charcoal and embroidery on canvas

220 x 230 cm / 86.5 x 90.5 in.

Unique piece

**Price: 38 000 USD (+ applicable taxes)**

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Exhibition render

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# Daniel Otero Torres

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**Daniel Otero Torres** was born in 1985 in Bogota. He currently lives and works in Paris.

The multidisciplinary work of Daniel Otero Torres encompasses sculpture, installation, ceramic work, pictorial practice, as well as drawing, which connects from the beginning all his creative facets. Many of his works stand out precisely because of an absolutely unique technique that explores the frontier between drawing and sculpture, marked by a virtuous photorealistic trait applied on monumental cut-out steel structures. This process manages to create a dislocation of materials and contexts. Generally, his images do not represent a single person but a visual and historical collage created from different sources, from archives and old books to images found in contemporary newspapers or online sources. The artist is interested in notions of resistance and revolution —exemplified in the marginalized or ignored groups that have played an essential role in recent history— but also in images of demonstration, celebration and reconciliation as drivers of social change. More recently, ecological concerns have also found their way into his work as an indissociable element of contemporary activism. Otero Torres pays special attention to the harmful effects of exacerbated capitalism on biodiversity or indigenous peoples, while questioning the viewer about the links between nature and global politics.

His works have been exhibited in numerous international institutions and events such as the 60th Venice Biennale (2024); Lahore Biennial, Pakistan (2024); the Currier Museum of Art, Manchester, USA (2024); Les Abattoirs, Toulouse (2024); the 5th Kyiv Biennale, Vienna (2023); C3A, Cordoba (2023); the 16th Lyon Biennial (2022); Jameel Arts Centre, Dubai (2022); Kestner Gesellschaft, Hanover (2022); Palais de Tokyo, Paris (2021); MACAAL, Marrakech (2020); the Espacio 23 of the Jorge Perez Collection, Miami (2019); La Tôlerie, Clermont Ferrand, France (2019); FLAX Foundation, Los Angeles (2019); IAC Villeurbanne, France (2016); Kunstverein Sparkasse, Leipzig (2014); Heidelberg Kunstverein, Germany (2011); and the Bullukian Foundation, Lyon (2010), among others.

Daniel Otero Torres has been a resident of the Villa Belleville (2015-2016); Moly-Sabata Residency in Les Sablons, France (2014); the Cité des arts de Paris (2011-2012), and L'attrape-couleurs in Lyon, France. He has been awarded the Hors les murs creation and research program award by the French Institute; the Price Rhône-Alpes de la Jeune Création, Rendez-vous 15, Biennale de Lyon; and the prize of the Conseil Général of the École Nationale des Beaux Arts in Lyon.



# Sonidos del crepúsculo

*Sonidos del crepúsculo* is an ode to the unsung heroes of environmental protection. This series of recent works centers on the artist's ongoing interest in rural and peripheral communities, power structures, and collective participation.

In *El llamado del amanecer*, the artist pays tribute to four Indigenous leader murdered between 1983 and 2023, for defending the rights of their peoples to land and their struggle in the recovery of Indigenous territories: Marçal de Souza Tupã-I, Sergio Rojas Ortíz, Eduardo Mendúa, and Paulo Paulino Guajajara.

Another social activist, also assassinated in Colombia in 2019, is at the center of *Corales*. Maritza Quiroz Leiva was an Afro-Colombian community leader, and defender of the rights of women. She was an important voice for those demanding justice and reparations for the kidnapping, torture, displacement, and sexual violence that many experienced during the country's decades-long armed conflict.

Sitting between drawing and sculpture, Otero Torres' work does not portray individuals, nor does it tell a singular narrative. It instead illustrates a collective and often-transnational struggle. His images are visual and historical collages that mix diverse sources, from archives to the internet and the media. His installations are often concerned with telling the stories of marginalized communities and foregrounding their perspectives.

*This series of works has been exhibited at the Currier Museum of Art, Manchester, USA (2024).*

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## ***El llamado del amanecer*, 2024**

Pencil and watercolor on mirror polished stainless steel,  
steel structure  
296 x 125 x 65 cm / 116.5 x 49 x 25.5 in.  
Unique piece

## ***Corales*, 2024**

Pencil on mirror polished stainless steel, hemp twine cord,  
natural dyes, steel structure  
230 x 240 x 220 cm / 90.5 x 94.5 x 86.5 in.  
Unique piece

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Exhibition view, *Sonidos del crepúsculo*, Currier Museum of Art, Manchester, USA, 2024

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***El llamado del amanecer*, 2024**  
Pencil and watercolor on mirror polished stainless steel, steel structure  
296 x 125 x 65 cm / 116.5 x 49 x 25.5 in.  
Unique piece

**Price: 30 000 € (+ applicable taxes)**

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***Corales, 2024***

Pencil on mirror polished stainless steel, hemp twine cord, natural dyes, steel structure

230 x 240 x 220 cm / 90.5 x 94.5 x 86.5 in.

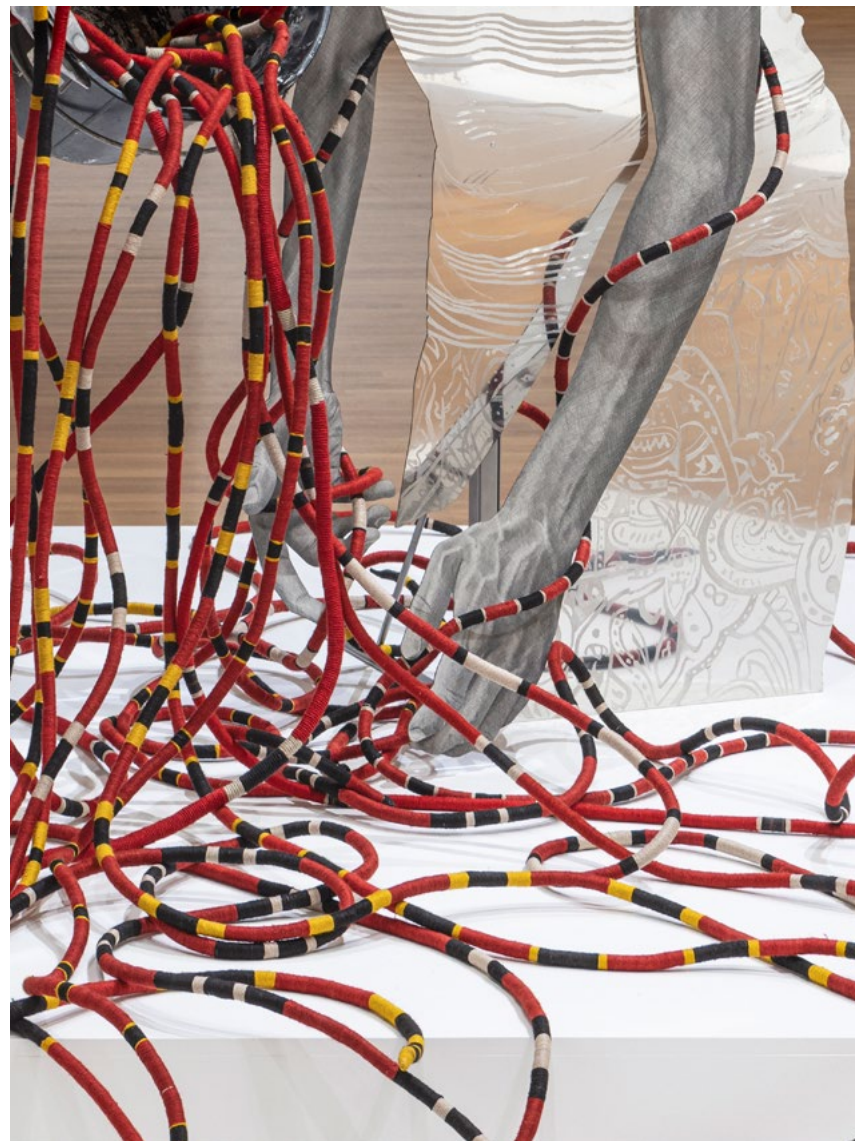
Unique piece

**Price: 28 000 € (+ applicable taxes)**

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# Carlos Motta

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**Carlos Motta** was born in 1978 Bogota. He lives and works in New York.

Carlos Motta's multi-disciplinary art practice documents the social conditions and political struggles of sexual, gender, and ethnic minority communities in order to challenge dominant and normative discourses through visibility and self-representation. As a historian of untold narratives and an archivist of repressed histories, Motta is committed to in-depth research on the struggles of post-colonial subjects and societies. His work manifests in a variety of mediums including video, installation, sculpture, drawing, web-based projects, performance, and symposia.

His work was the subject of survey exhibitions at MACBA, Barcelona (2025); MAMBO, Bogota (2023); Wexner Center for the Arts, Columbus (2022); Museo de Arte Moderno de Medellín (2017); Matucana 100, Santiago (2018); and Röda Sten Konsthall, Gotheburg, Sweden (2015). His solo exhibitions at international museums also include PICA, Portland (2020); Stedelijk Museum, Amsterdam (2017); PAMM, Miami (2016); MALBA, Buenos Aires (2016); PinchukArtCentre, Kiev (2015); Tate Modern, London (2013); Sala de Arte Público Siqueiros, Mexico City (2013); New Museum, New York (2012); MoMA/PSI, New York (2009); and Institute of Contemporary Art, Philadelphia (2008), among others.

Motta's work was included in collective international shows such as the 60th Venice Biennale (2024); the 58th Carnegie International, USA (2022); the 11th Berlin Biennale (2020); the 32nd Bienal de São Paulo (2016); the Göteborg Biennial of Contemporary Art (2015); the 10th Gwangju Biennale (2014); the 2nd Moscow International Biennale for Young Art (2010); and the Lyon Biennale (2010).

He also participated to numerous collective exhibitions in international institutions such as the ICA Los Angeles (2024); San Jose Museum of Art (2024); MoMA, New York (2023); Wellcome Collection, London (2023); Kunsthalle Wien (2021); Metropolitan Museum of Art, New York (2020); SF MoMA (2019); ICA Boston (2019); Migros Museum, Zurich (2015, 2019); Witte de With, Rotterdam (2018); SCAD, Savannah (2018); MASP, Sao Paulo (2017); LACE, Los Angeles (2017); MALLI, Lima (2017); CAC Vilnius (2016); MUMA, Melbourne (2016); HKW, Berlin (2015); Getty Museum, Los Angeles (2015); Jeu de Paume, Paris (2014); and Guggenheim Museum, New York (2011), among many others.

His films have been screened at the Film at Lincoln Center, New York (2021); Rotterdam Film Festival (2010, 2016); Toronto International Film Festival (2013); and Internationale Kurzfilmtage Winterthur (2016).

Carlos Motta has been awarded the Artist Impact Initiative x Creative Time R&D Fellowship (2023); the Vilcek Foundation's Prize for Creative Promise (2017); the PinchukArtCentre's Future Generation Art Prize (2014); and a Guggenheim Fellowship (2008).

A comprehensive monograph of his work, *Carlos Motta: History's Backrooms*, was published by SKIRA in 2020. His work is featured in Phaidon's 2023 anthology of Latin American Artists.



# Descubriendo el Nuevo Mundo

This series of prints was generated with an artificial intelligence program that invoke Renaissance visual, historical, and aesthetic references. Using very precise *prompts* for their creation, the images are collages that appear, at first glance, as traditional engravings; and at second glance, as digital prints of complex interpretation. In them, the landscape and the subjects that inhabit it are imaginary and fanciful, although they look like well-known and popular historical scenes.

The title of the series refers to the work of Flemish engraver Theodore de Bry, who documented encounters between European conquerors and Amerindian. Based on travelers' chronicles from the 15th and 16th centuries, de Bry created a unique visual imaginary, where the violence of conquest is central to the representation of cultural, ethnic and racial differences.

*Descubriendo el Nuevo Mundo* is a project that uses the digital archives that feed AI to investigate how information and knowledge are offered to us as tools for critical artistic production to generate visual "new worlds".

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***Descubriendo el Nuevo Mundo, 2024***

Series of archival inkjet prints on paper

112 x 62 cm / 45 x 24.5 in. each

Unique pieces

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**Descubriendo el Nuevo Mundo (3)**, 2024  
Archival inkjet print on paper  
112 x 62 cm / 45 x 24.5 in.  
Unique piece

**Price: 8 000 USD (+ applicable taxes)**

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***Descubriendo el Nuevo Mundo (8)***, 2024  
Archival inkjet print on paper  
112 x 62 cm / 45 x 24.5 in.  
Unique piece

**Price: 8 000 USD (+ applicable taxes)**

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***Descubriendo el Nuevo Mundo (9)***, 2024

Archival inkjet print on paper

112 x 62 cm / 45 x 24.5 in.

Unique piece

**Price: 8 000 USD (+ applicable taxes)**

Art Basel Miami Beach 2024



Exhibition render





# Manjot Kaur


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**Manjot Kaur** was born in 1989 in Ludhiana, India. She lives and works between Vancouver and Chandigarh.

Her drawings, paintings, and time-based media attempt to de-patriarchize women's bodies and celebrate the sovereignty of nature. Kaur cross-pollinates ancient mythologies and histories to reflect on the relationship between humans and more than humans. Her works delve deep into intimate worlds encompassing the anthropology of wonder and awe, proposing narratives that imagine a multi-species future, by responding to ecological grief and loneliness through acts of care and kinship.

Manjot Kaur's work has been presented in many exhibitions internationally: Rijswijk Museum, Netherlands (2024); Fowler Museum, Los Angeles (2024); Tai Kwun Contemporary, Hong Kong (2023); Latitude 28, New Delhi (2022, 2023); A Tale of a Tub, Rotterdam (2022); AAIE Center for Contemporary Art, Rome (2022); Tensta Konsthall, Stockholm (2022); Garage Rotterdam (2021); Jan Van Eyck Academie, Maastricht (2021); Punjab State Academy of Art, Chandigarh (2018, 2019); Museo Casa Masaccio, Italy (2018); among others.

She has received prestigious grants and fellowships such as the Lakshmi Mittal and Family South Asia Institute, Harvard University (2023); the Sustaina India Fellowship at CEEW (2022). She has been an artist in residence at Jan van Eyck Academie, Maastricht (2020-21); I, Shanthiroad, Bangalore (2019); Unidee, Cittadellarte Fondazione Pistoletto, Italy (2018).



# Hybrid Beings

Hybrid beings are at the heart of Manjot Kaur's work, which challenges the hierarchy between the human and the non-human and imagines a post-human world in which species move away from questions of identity, recognition and representation towards forgotten notions of care and symbiosis.

In *Rituals before the tryst*, the artist reimagines an existing 19th century Indian miniature painting by replacing the faces of female human characters with those of birds, and interweaving clouds and trees in the background.

In *Where does the self begin and end?*, two female hybrid beings merge together in a traditional dance movement while their legs emerge from leaves and grass. This painting refers to an early 18th century Indian Mughal miniature and a Chinese myth, according to which the union of two mythical beings half-human half-snake led to the birth of humanity.

With this approach of reinterpreting historical paintings, the artist aims to create new de-patricarchized mythologies for the present times and imagine a future where humans exist as part of a global ecosystem and not separate from it.



***Rituals before the tryst*, 2024**

Gouache and watercolor on Wasli paper

63,5 x 86 cm / 25 x 34 in.

Unique piece

***Where does the self begin and end?*, 2024**

Gouache, watercolor and gold foil on paper

63,5 x 76,2 cm / 25 x 30 in.

Unique piece

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***Rituals before the tryst*, 2024**

Gouache and watercolor on Wasli paper

63,5 x 86 cm / 25 x 34 in.

Unique piece

**Price: 16 500 USD (+ applicable taxes)**

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***Where does the self begin and end?***, 2024  
Gouache, watercolor and gold foil on paper  
63,5 x 76,2 cm / 25 x 30 in.  
Unique piece

**Price: 11 500 USD (+ applicable taxes)**

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Detail

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# The Portrait of a Tree in a Jharokah

In Indian architecture, a jharokha is a stone window protruding from the wall on the upper floor of a palace, overlooking a street, market, court or any other open spaces. Because of this position, a jarhokha is generally used as a pulpit, and male rulers are often portrayed from such a window in Indian miniature paintings.

In this work, Manjot Kaur decided to replace the image of a prince with that of a tree, in order to highlight the intelligence of plants and give a voice to the botanical world. The painting thus reflects on the interconnectedness of nature and humanity and challenges the prevailing patriarchal attitude towards ecology.

What kind of world would we live in if trees were kings?



***The Portrait of a Tree in a Jharokah, 2024***  
Gouache, watercolor and gold foil on paper  
76,8 x 63,5 cm / 30 x 25 in.  
Unique piece



***The Portrait of a Tree in a Jharokah***, 2024  
Gouache, watercolor and gold foil on paper  
76,8 x 63,5 cm / 30 x 25 in.  
Unique piece

**Price: 13 500 USD (+ applicable taxes)**



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Detail

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Exhibition render



# Daniel Correa Mejía

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**Daniel Correa Mejía** was born in 1986 in Medellín, Colombia. He lives and works in Berlin.

Correa Mejía's paintings, characterized by its vivid colors which illuminate forms from within, crystallize a dreamlike inner world: unfamiliar landscapes undulate across the canvas as if moved by a spiritual force, and celestial bodies are seen presiding over human life. In them, we see flamboyant, radiant bodies — whether in movement, at rest, or in quiet contemplation — passionately spring across the canvas. The artist's figures are alive in the most primordial sense of the word: espousing a connection with the universe, as well as the Self, they evince an honest appreciation for existence.

Daniel Correa Mejía's work is rife with recurrent figures and symbols that evoke both natural and spiritual forces: the moon, which he relates to femininity, is an especially frequent motif. Millenary associations to progress, enlightenment, and fertility immediately spring to mind— the association of moonlight to water, another vital figure across his works, likewise conjures up powerful unconscious images. These frequent associations participate in the construction of the artist's aesthetic vernacular.

There is a distinctly spiritual message that underlies Correa Mejía's body of work. Most of all, his works exhort the interconnectedness of all beings, which he continuously observes through the primal awareness of his surroundings. The paintings reflect the spiritual dichotomies that arise from such unmediated observation. In uncertain times, it is sometimes necessary to return to that primordial connection to ourselves and to the world at large— and in case one forgets, Daniel's paintings are there to remind us.

His work will be presented in *Queer Histories*, curated by Adriano Pedrosa at the Museu de Arte de Sao Paulo (2024). He has also participated in exhibitions at Museum More, Gorssel, The Netherlands (2024); Kunstverein Meissen (2023); MACAAL, Marrakech (2022); MAMM, Medellín (2021); or Fortnight Institute, New York (2020), among others.

# Si dos partículas se unieran por un tiempo

Humans live in a constant search of connection, being within its own species, among animals or with nature, understood in its wider sense. This longing answers to a desire to find in others what appears to be lacking in oneself. Like particles in the universe that gravitate to each other, they attract one another and come together, people also find each other and connect, vibrating in sync during a limited time. As the study of physics explains to us how these dispersed elements interact and influence each other, in a similar way, individuals awake among themselves hidden qualities, starting a process of shared transformation. In the process, we not only discover the other, but also ourselves.

At the same time, in nature, everything is ephemeral. Said particles, even though united, are subject to the laws of the universe, where movement, change and separation are inevitable. Repeating the parallelism, human relationships that were once close, can evolve and distance with time. What remains, however, is not empty but a deep connection built by memories and lessons from the past.

This new series of paintings pays homage to those moments of union and separation, to the opposing forces that shape our existence. More generally, Daniel Correa Mejía's work exhorts the interconnectedness of all beings, which he continuously observes through the primal awareness of his surroundings. In uncertain times, it is sometimes necessary to return to that primordial connection to ourselves and to the world at large.

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***Busqueda de raíz, 2024***

Oil on burlap  
180 x 130 cm / 71 x 51 in.  
Unique piece

***Nuevos días, 2024***

Oil on burlap  
80 x 150 cm / 31.5 x 59 in.  
Unique piece

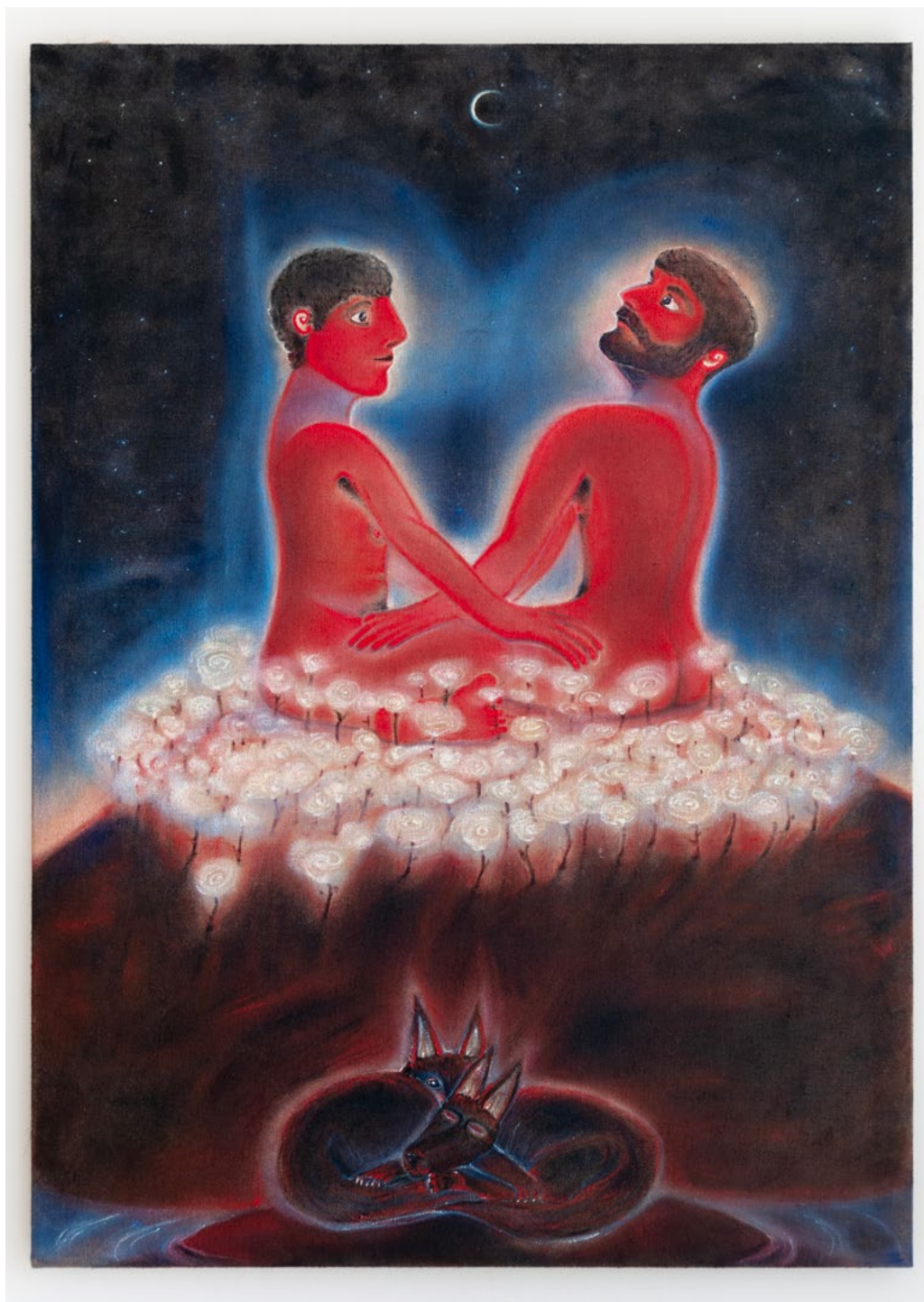
***Cuerpo y mente, 2024***

Oil on burlap  
30 x 22 cm / 12 x 8.5 in.  
Unique piece

***Nubes pasajeras, 2024***

Oil on burlap  
40 x 55 cm / 15.5 x 21.5 in.  
Unique piece

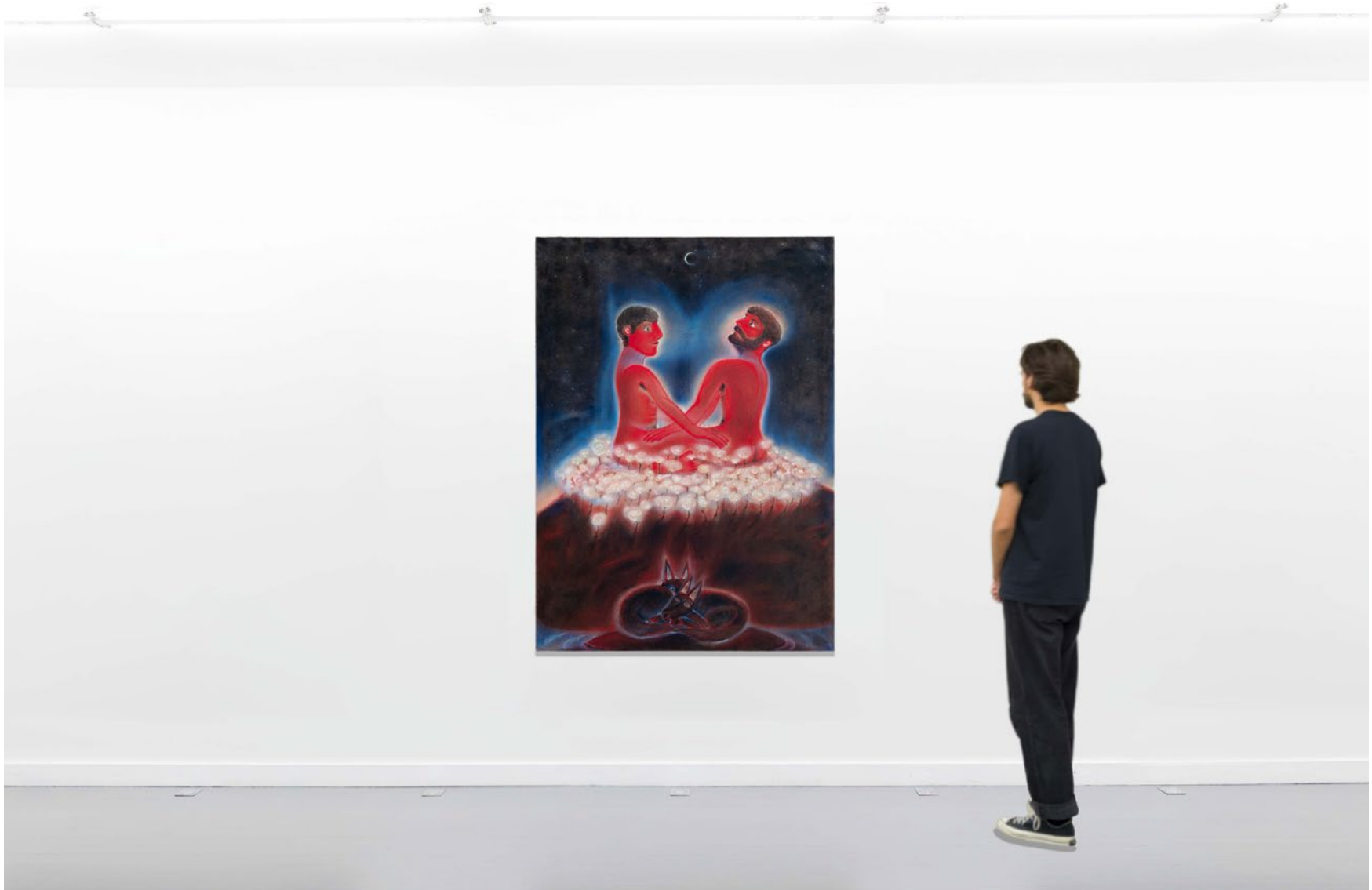
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***Busqueda de raíz*, 2024**  
Oil on burlap  
180 x 130 cm / 71 x 51 in.  
Unique piece

**Price: 19 000 USD (+ applicable taxes)**

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***Nuevos días, 2024***

Oil on burlap

80 x 150 cm / 31.5 x 59 in.

Unique piece

**Price: 16 000 USD (+ applicable taxes)**

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**Cuerpo y mente, 2024**

Oil on burlap

30 x 22 cm / 12 x 8.5 in.

Unique piece

**Price: 5 000 USD (+ applicable taxes)**



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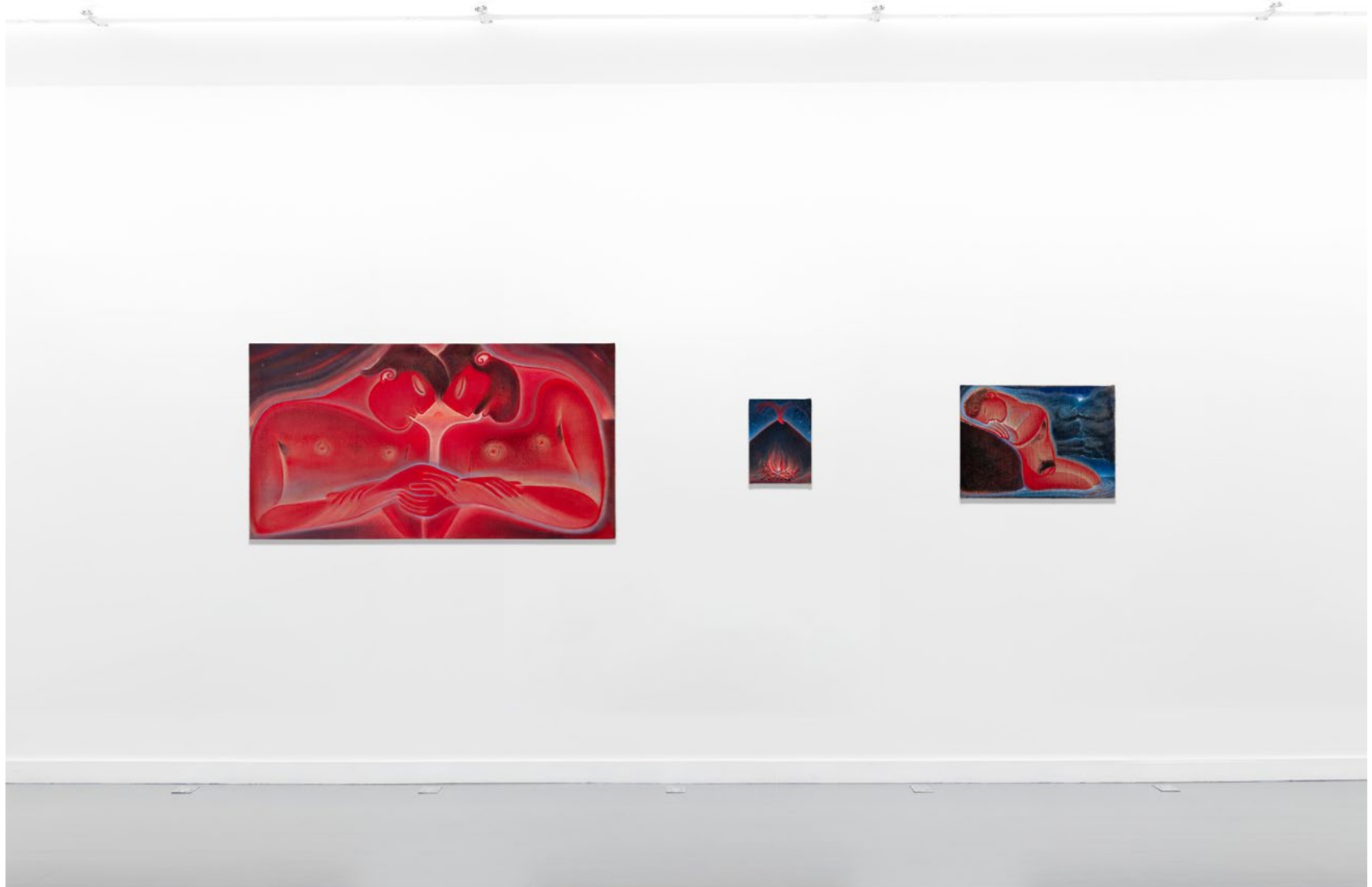
*Nubes pasajeras*, 2024  
Oil on burlap  
40 x 55 cm / 15.5 x 21.5 in.  
Unique piece

Price: 7 500 USD (+ applicable taxes)

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# Guadalupe Maravilla

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**Guadalupe Maravilla** was born in 1976 in El Salvador. He lives in Brooklyn, New York.

Maravilla is a transdisciplinary visual artist, choreographer, and healer. At the age of eight, Maravilla was part of the first wave of unaccompanied, undocumented children to arrive at the United States border in the 1980s as a result of the Salvadoran Civil War. In 2016, Maravilla became a U.S. citizen and adopted the name Guadalupe Maravilla in solidarity with his undocumented father, who uses Maravilla as his last name. As an acknowledgment to his past, Maravilla grounds his practice in the historical and contemporary contexts belonging to undocumented communities and the cancer community.

Combining pre-colonial Central American ancestry, personal mythology, and collaborative performative acts, Maravilla's performances, objects, and drawings trace the history of his own displacement and that of others. Culling the entangled fictional and autobiographical genealogies of border crossing accounts, Maravilla nurtures collective narratives of trauma into celebrations of perseverance and humanity. Across all media, Maravilla explores how the systemic abuse of immigrants physically manifests in the body, reflecting on his own battle with cancer, which began in his gut. Maravilla's large-scale sculptures, titled Disease Throwers, function as headdresses, instruments, and shrines through the incorporation of materials collected from sites across Central America, anatomical models, and sonic instruments such as conch shells and gongs. Described by Maravilla as "healing machines", these Disease Throwers ultimately serve as symbols of renewal, generating therapeutic, vibrational sound. "Now that I've learned to heal myself," Guadalupe Maravilla once said, "I have to teach others how to heal themselves." This concern with healing and forms of care, shaped by Maravilla's personal history, is the foundation for his explorations of sculpture, performance, and ritual.

His work is in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami. Additionally, he has performed and presented his work at the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Institute of Contemporary Art, Boston; the Institute of Contemporary Art, Miami; Queens Museum, New York; The Bronx Museum of the Arts, New York; El Museo del Barrio, New York; Museum of Art of El Salvador, San Salvador; X Central American Biennial, Costa Rica; New York; Shelley & Donald Rubin Foundation, New York; and the Drawing Center, New York, among others. In 2023, he has participated in the 14th Gwangju Biennale; the 12th Liverpool Biennial; and the 35th Sao Paulo Biennial.

Awards and fellowships include the 2021 Joan Mitchell Fellowship; LatinX Fellowship 2021; Lise Wilhelmsen Art award 2021; Guggenheim Fellowship 2019; Soros Fellowship: Art Migration and Public Space 2019; Map fund 2019; Creative Capital Grant 2016; Franklin Furnace 2018; Joan Mitchell Emerging Artist Grant 2016; Art Matters Grant 2013; Art Matters Fellowship 2017; Virginia Museum of Fine Arts Fellowship 2018; Dedalus Foundation Grant 2013 and The Robert Mapplethorpe Foundation Award in 2003.

## Retablos

The *Retablos* are inspired by the small devotional paintings, traditionally used in Mexican and Central American cultures to honor and celebrate the miracles of everyday life. Sending detailed digital sketches to a four-generation retablo painter he met in Mexico while retracing his migration route, Maravilla's personalization of these votive offerings exemplifies his dedication to supporting a micro-economy through his artistic practice. Rather than making these paintings himself, Maravilla's choice to collaborate expands the cross-cultural exchange of his practice and helps preserve the tradition of retablo painting in Mexico.

In Maravilla's retablos, and in the long inscriptions he has inscribed on each of them, the artist gives thanks and expresses gratitude for, among other things, a new chance in life after his cancer treatment, which has made it possible for him to continue working as an artist and healer.

*Works from this series have been exhibited at the Biennale de Lyon (2024); Brooklyn Museum, New York (2022); the Henie Onstad Kunstsenter, Norway (2022); and the MCA Denver (2022).*



***Menudo durante la guerra (Retablo)*, 2024**

Oil on tin, cotton and glue mixture on wood  
173 x 99 x 48 cm / 68 x 39 x 19 in.

Unique piece





***Menudo durante la guerra (Retablo)***, 2024  
Oil on tin, cotton and glue mixture on wood  
173 x 99 x 48 cm / 68 x 39 x 19 in.  
Unique piece

**Price: 32 000 USD (+ applicable taxes)**

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Detail

Art Basel Miami Beach 2024



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Details

Art Basel Miami Beach 2024



# Anas Albraehe

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**Anas Albraehe** was born in Syria, in 1991. He lives and works between Paris and Beirut.

He attained a Bachelor's degree in Painting and Drawing from the University of Fine Arts in Damascus, Syria, in 2014. Following the outbreak of the Syrian war, he relocated to Lebanon, where he pursued further studies, earning a Master's degree in Psychology and Art Therapy from the Lebanese University in 2015.

Growing up in Suwayda's remote countryside, Anas found inspiration in the vibrant and rich details of his surroundings. His art vividly showcases the intricate nuances of human psychology, with a particular emphasis on the influence of colors. Heavily influenced by French artists such as Jean-Francois Millet, Jules Breton, Henri Matisse and Gauguin Albraehe blends intricate compositions and a vibrant color palette to bring vivid portrayals. Anas acknowledges that his color choices, are instinctive and instrumental in separating his works from reality, creating a harmonious and imaginative interplay of shades that echo the beauty of his environment.

Despite the geographical distance from his homeland, Albraehe maintains a strong connection to his Syrian roots, weaving the vibrant aesthetics and emotional textures of his native land into his creations. The resulting paintings are intuitive, soulful and balanced explorations of color and shape.

Anas Albraehe is a laureate in 2021 of the French Institute's residency programme at the Cité internationale des Arts in Paris. His solo exhibitions include "Mother Earth" at Agial Gallery (Beirut, 2018), "The Dream catcher" at Artspace Hamra (Beirut, 2017) and "Manal" at Wadi Finan Art Gallery (Amman, 2017). He has participated in several group exhibitions, in particular in Middle East Institute Gallery, Washington D.C. (2019), Capkuwait Gallery, Kuwait (2018) and Albareh Gallery, Bahrain (2015).

## Dreamers

In Albraehe's series *Dreamers*, we witness intimate portrayals of men enveloped in slumber. Workers and refugees momentarily detached from the hardships of their daily lives. This thematic exploration of depicting resting men finds its lineage in the works of master artists like Goya, Bacon, and particularly Van Gogh, whose vibrant utilization of bold color fields mirrors Albraehe's approach, albeit with a distinct personal flair.

In the sanctuary that Albraehe creates, the depicted figures emanate a sense of safety and warmth, a fleeting respite granting them protection from the daily strife. Within this tranquil space, their physical forms lie at ease, giving way to a realm of dreams where aspirations and hopes come alive amidst a lush symphony of patterns and bright shades. Albraehe portrays these characters against abstract backgrounds, thereby extracting them from all context and allowing them to exist outside of any perspectives – be it social or pictorial.

Anas Albraehe transforms the familiar into the uncanny in his landscapes that blur the lines between the physical and the mystical, the personal and the universal. The human figure merges with the landscape—bodies become mountains, heads morph into stones, illustrating the seamless integration of the sleeping migrant into the natural world.

*A work from this series is in the collections of the Saudi Arabia Museum of Contemporary Art, Riyadh.*

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**Untitled, 2024**

Oil on canvas

150 x 200 cm / 59 x 79 in.

Unique piece

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**Untitled, 2024**

Oil on canvas

200 x 150 cm / 59 x 79 in.

Unique piece

**Price: 23 000 € (+ applicable taxes)**

**Art Basel Miami Beach 2024**



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Exhibition render

**Art Basel Miami Beach 2024**

# Hajra Waheed

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**Hajra Waheed** was born in 1980, in Canada. She lives and works in Montreal.

Hajra Waheed's multidisciplinary practice ranges from painting and drawing to video, sound, sculpture and installation. Amongst other issues, she explores the nexus between security, surveillance, and the covert networks of power that structure lives, while also addressing the traumas and alienation of displaced subjects affected by legacies of colonial and state violence. Characterized by a distinct visual language and unique poetic approach, her works often use the ordinary as a means to convey the profound, and landscape as a medium to transpose human struggle and a radical politics of resistance and resilience.

Recent and upcoming exhibitions worldwide include: Tai Kwun Contemporary, Hong Kong (2024); Fragmentos, Espacio de Arte y Memoria, Bogotá (2024); Haus der Kulturen der Welt, Berlin (2023); Sharjah Biennial 15 (2023); Contemporary Art Museum, St. Louis (2023); State of Concept, Athens (2023); PHI Foundation for Contemporary Art, Montreal (2021); Portikus, Frankfurt (2020); Centre Pompidou, Paris (2020); Lahore Biennial 02 (2020); British Museum, London (2019); The Power Plant, Toronto (2019); 57th Venice Biennale (2017); Ilth Gwangju Biennale (2016); BALTIC Centre for Contemporary Art, Gateshead (2016); KW Institute for Contemporary Art, Berlin (2015); La Biennale de Montréal (2014); Herbert F. Johnson Museum of Art, New York (2012) and Fundació Antoni Tapies, Barcelona (2012).

Waheed is the recipient of the Sharjah Biennial 15 Prize (2023), the Hnatyshyn Foundation Award (2022), Victor Martyn Lynch-Staunton Award (2014) for outstanding achievement as a mid-career artist and a finalist for the Sobey Art Award (2016). Her works can be found in permanent collections including: the Museum of Modern Art, New York; British Museum, London; National Gallery of Canada, Ottawa; Centre Pompidou, Paris; Art Institute of Chicago; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi.

## Landscape 1-9

*Landscape 1-9* is a suite of nine paintings on tin, whose unspecified location encloses many clues to understanding Waheed's practice through its repetitive and fragmented vision of form. A study on perception, it asks us to begin by considering the point of view — the vantage point— of the work. "Climb one of the jebels and look down at the Wall, way below winding its geometric divider's course towards the southern horizon. Did you see the hoopoe bird? In the long term view the Wall looks makeshift" (John Berger, *Hold Everything Dear: Dispatches on Survival and Resistance*, 2007).

"It could be any region where borders are disputed, Palestine, Kashmir, Oman, Sudan. The fence could be a wall or pipeline. What's important is the paintings' high perspective. Depicted from above and displayed at waistline, the viewpoint exacerbates the barriers' smallness, rendering them useless, expanding the skies for the hoopoe, for us. [...] Berger's reference to the hoopoe bird as a sign of nature's will to survive even when incarcerated is emblematic of Waheed's own ability to show us these moments of reprieve in her art. Such elements, unexpected, beautiful, liberated from the systems of power which constrain us, can act to kindle what Berger describes as "incidental" moments of resistance. If we hold them dear enough these moments will, Berger insists, ultimately become "transcendental [...] multitudinous as the stars."

— Rachel Spence, art critic and poet



### ***Landscape 1-9*, 2024**

Oil on nine tin plates, on wooden shelf

12,7 x 17,8 cm / 5 x 7 in. each plate

Unique piece



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***Landscape 1-9, 2024***

Oil on nine tin plates, on wooden shelf

12,7 x 17,8 cm / 5 x 7 in. each plate

Unique piece

**Price: 50 000 USD (+ applicable taxes)**

**Art Basel Miami Beach 2024**

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Detail

Art Basel Miami Beach 2024

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Detail

Art Basel Miami Beach 2024



# Teresa Margolles

**Teresa Margolles** was born in 1963 in Culiacán, Sinaloa, Mexico. She currently lives and works between Madrid and Mexico City.

Her work examines the social causes and consequences of violence. For her, the morgue accurately reflects society, particularly that of her home country where deaths caused by drug-related crimes, poverty, political crisis and the government's inept response has devastated communities. She has developed a unique, restrained language in order to speak for her silenced subjects, the victims discounted as 'collateral damage' of the conflict. Margolles holds a degree in Forensic Medicine and Communication Science from the Universidad Nacional Autónoma de México.

Her work has been shown extensively in institutions such as Mattatoio, Rome (2022); MUAC, Mexico City (2021); Es Baluard, Palma de Mallorca, Spain (2020); BPS22, Charleroi, Belgium (2019); Kunsthalle Krems, Austria (2019); MSSA, Santiago de Chile (2019); MAMBO, Bogotá (2019); Padiglione d'Arte Contemporanea in Milan (2018); the Witte de With, Rotterdam (2018); the Musée d'art contemporain de Montréal (2017); the Neuberger Museum of Art, New York (2015), CA2M, Madrid (2014), the Migros Museum, Zurich (2014), the Tate Modern, London (2012); the MALBA, Buenos Aires (2008); the Museo del Barrio, New York (2008); The Brooklyn Museum of Art, New York (2007); the Kunsthalle, Vienna (2007); The Museum für Moderne Kunst of Frankfurt, Germany (2004); P.S.1/MoMa, New York (2002); the Kunst-Werke in Berlin (2002) and the South London Gallery (2002) among others.

She has participated in the Venice Biennale in three occasions. Her presentation *What Else Could We Talk About?* was notably shown during the 53rd edition (2009), in the Mexican Pavilion exhibition, curated by Cuauhtémoc Medina. Teresa Margolles work was featured again in the 58th Biennale (2019), as part of the International Exhibition, curated by Ralph Rugoff where she received a Special Mention of the Jury in recognition of her work. Lately, she has also participated in the 60th edition, curated by Adriano Pedrosa. In addition, she has been part of many international manifestations such as the 16th Cuenca Biennial (2023); 11th Bienal de Lanzarote (2022); the 22nd Sydney Biennial (2020), Los Angeles Biennial (2016), 7th Berlin Biennial (2012), Moscow Biennial (2007), 4th Liverpool Biennial (2006), Prague Biennial (2005), 4th Mercosul Biennial (2003) and 7th Cuenca Biennial (2002). Margolles has also been awarded the Fourth Plinth commission in Trafalgar Square for 2024.

The work of Teresa Margolles is part of many art collections around the world like Tate Modern, London; The MoMA, New York; Centre Pompidou, Paris; The Museum of Fine Arts, Houston, US; Perez Art Museum, Miami; MACBA, Barcelona; CNAP, Paris; Museo del Banco de la República, Bogotá; Musée d'Art Moderne de la Ville de Paris, France; Neuberger Museum of Art, US; Castello di Rivoli, Italy; CGAC, Santiago de Compostela, Spain; Colección CA2M, Madrid; Hirshhorn Museum and Sculpture Garden, Washington DC; Kunsthau Zürich; Colección Jumex, Mexico City; Migros Museum, Zurich; Modern Art Museum of Fort Worth, US; MUAC, Mexico City; Museo Amparo, Puebla, Mexico; Museo Tamayo Arte Contemporáneo, Mexico City; Museum für Moderne Kunst, Frankfurt, Germany; National Gallery of Canada, Ottawa; Phoenix Art Museum, Phoenix, US; Adrastus Collection, Arévalo, Spain, Maison Européenne de la Photographie, Paris, among many others.

# El agua de la ciudad, Dallas

“Margolles’ site-specific Dallas works document the exact number of murders committed in Dallas in 2016. Margolles and a team of artists visited each of the murder sites and conducted on-site performative cleansing actions. The ‘wash’ water from each of the performances was collected and put in a generic white plastic bucket labeled with the name of the victim and details about the murder. A majority of the victims were non-white males. The work functions as a documentary and visual archive of the victims, as well as the ephemera from the cleansing action—one that is designed not only to erase any traces, but in my mind to create a eulogistic homily to honor the victims and their families.”

— Colette Copeland, art critic

*This work was created for the Dallas Biennial (2016).*

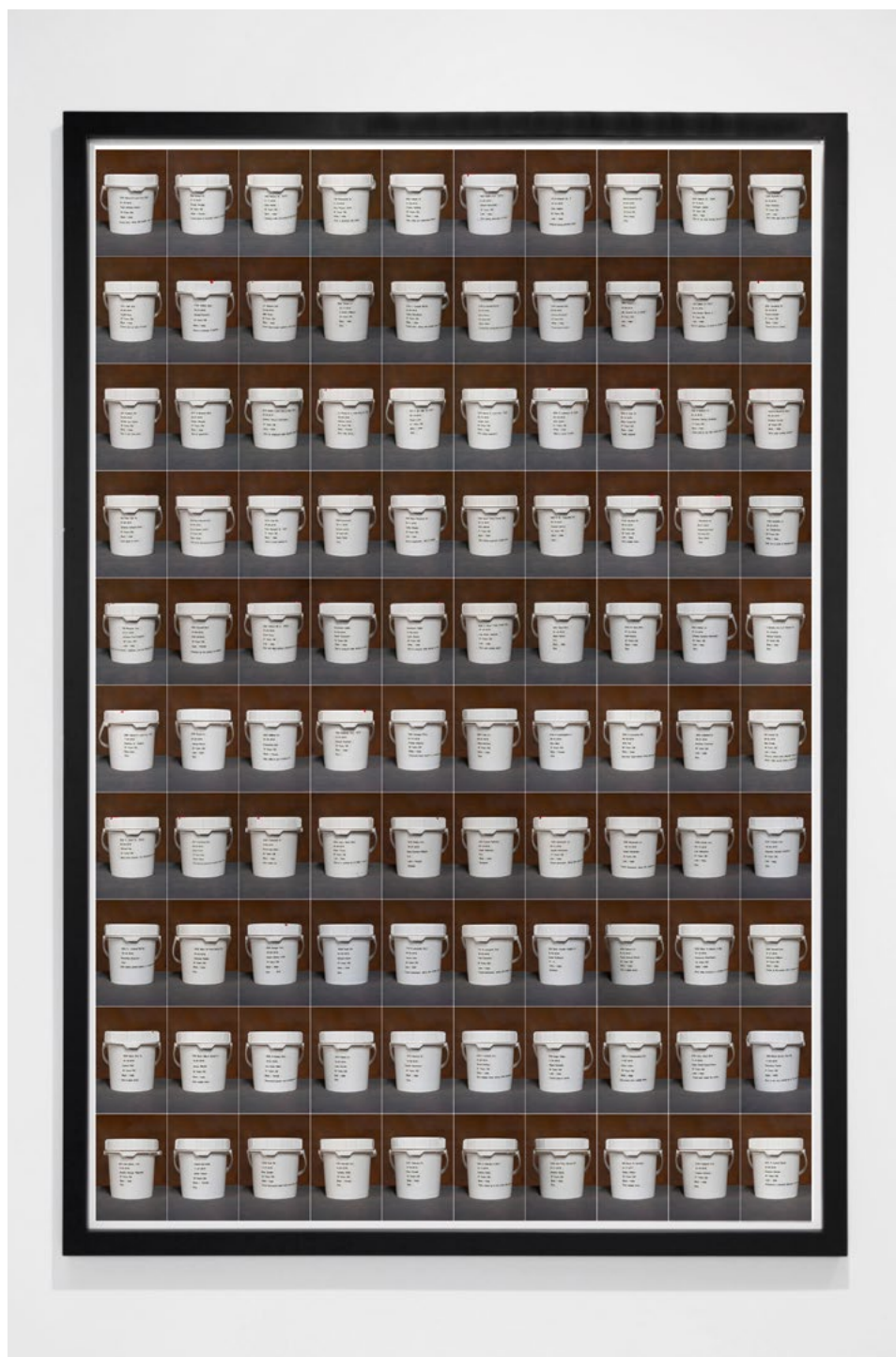
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***El agua de la ciudad, Dallas, 2016***

Digital print on Hahnemühle Photo Rag paper

150 x 221,7 cm / 59 x 87 in.

Edition of 6 + 1 AP



***El agua de la ciudad, Dallas, 2016***  
Digital print on Hahnemühle Photo Rag paper  
150 x 221,7 cm / 59 x 87 in.  
Edition of 6 + 1 AP

**Price: 21 000 € (+ applicable taxes)**





Detail

# Oscar Muñoz

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**Oscar Muñoz** was born in Popayán, Colombia, in 1951. He currently lives and works in Cali, Colombia.

Muñoz graduated from the Escuela de Bellas Artes in 1971, and has developed his career through a prolific investigation of post-modern methods of representation, using non-conventional photographic and mechanical printing techniques and video. He created a singular imagery and historiography by using transient mediums such as human breath, water, dust and fire, focusing on the precarious reality of human life.

The work of Oscar Muñoz has participated in numerous personal and collective exhibitions in international institutions such as the MoMA, New York (2013); Louvre Abu Dhabi (2019); Centre Pompidou, Paris (2016); Jeu de Paume, Paris (2014); Phoenix Art Museum, Arizona, 2021; Blanton Museum of Art, Austin, Texas, 2022; Sorigué Foundation, Lleida, Spain (2018); SF MOMA, San Francisco (2012); Musée du Quai Branly, Paris (2019); Perez Art Museum, Miami (2013); Fondation Cartier pour l'art contemporain, Paris (2016); CIFO Space for the Arts, Miami (2009); Philadelphia Museum of Art (2010); Musée de l'Elysée, Lausanne, Switzerland (2016); Pori Art Museum, Finland (2009); Mori Art Museum, Tokyo (2008); Museo Tamayo, Mexico City (2009); the PICA Museum, Perth (2009); Hiroshima Museum of Contemporary Art, Japan (2009); Korea Foundation, Seoul (2008); New South Wales Gallery, Sydney (2009) and the MALI, Lima (2013), among others. He has participated in the 51st and 52nd editions of the Venice Biennale (2005 and 2007).

Muñoz's works are in important public and private collections including the the Museum of Modern Art (MoMA), New York; Centre Pompidou, Paris; Musée du Quai Branly, Paris; Museum of Contemporary Art, Los Angeles; The Museum of Fine Arts, Boston; the Tate Modern, London; Hirschhorn Museum, Washington DC; SF MOMA, San Francisco; Museo de Arte Latinoamericano de Buenos Aires (MALBA); and Fundacion La Caixa, Barcelona among many others.

Oscar Muñoz was awarded the Hasselblad Foundation Award (2018); and the Prince Claus Award (2013).

# Fahrenheit 451

With this work, Oscar Muñoz delves again in the theme of a dystopian future as imagined in literature. Following several works inspired by George Orwell's *1984*, the artist focuses here on another seminal book of the 20th century: Ray Bradbury's *Fahrenheit 451*. The novel presents an American society where books have been censored and outlawed and "firemen" burn any that are found. The plot follows one of these agents, who becomes disillusioned with his role of censoring literature and destroying knowledge, eventually quitting his job and committing himself to the preservation of literary and cultural writings.

In the opening page of the book, Bradbury explains the title as follows: "Fahrenheit 451—The temperature at which book paper catches fire and burns..." Oscar Muñoz works with a version of the publication, carefully burning every letter on the pages, until all text is missing. The object, however, remains intact, as a reminder of the knowledge it once contained and that is now gone. To burn *Fahrenheit 451* is a form of *mise en abyme* of the novel itself, that advises against the risks of disinformation and censorship that threaten democratic societies.

"Last night I thought about all the kerosene I've used in the past ten years. And I thought about books. And for the first time I realized that a man was behind each one of the books. A man had to think them up. A man had to take a long time to put them down on paper. And I'd never even thought that thought before... It took some man a lifetime maybe to put some of his thoughts down, looking around at the world and life, and then I come along in two minutes and boom! it's all over."

— Ray Bradbury, *Fahrenheit 451*

*This work has been exhibited at the Phoenix Art Museum (2021); and the Blanton Museum of Art, Austin (2022).*

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## **Fahrenheit 451, 2020**

Pyrography on paper, on wooden plinth

Closed book: 21 x 14 cm / 8 x 5.5 in.

Series of 7 + 3 AP, each piece is unique





***Fahrenheit 451*, 2020**

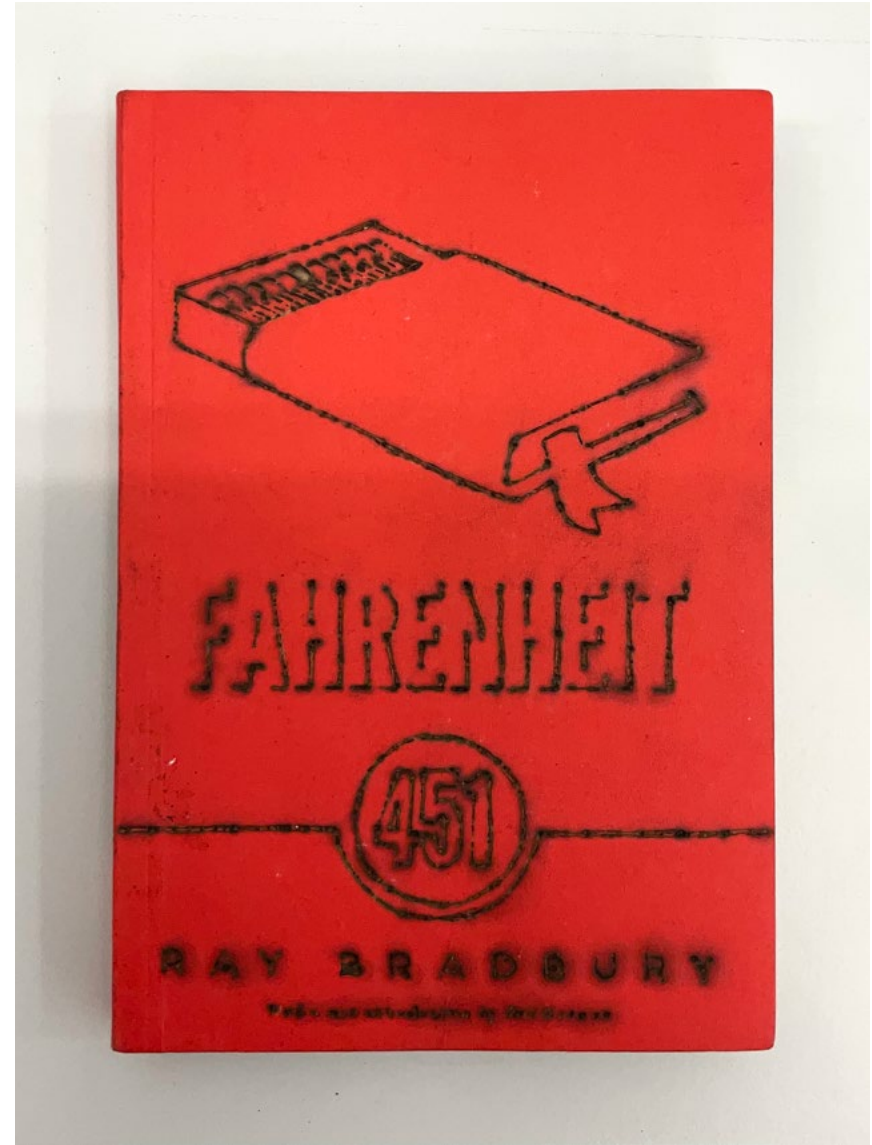
Pyrography on paper, on wooden plinth

Closed book: 21 x 14 cm / 8 x 5.5 in.

Series of 7 + 3 AP

**Price for the last edition: 15 000 USD (+ applicable taxes)**

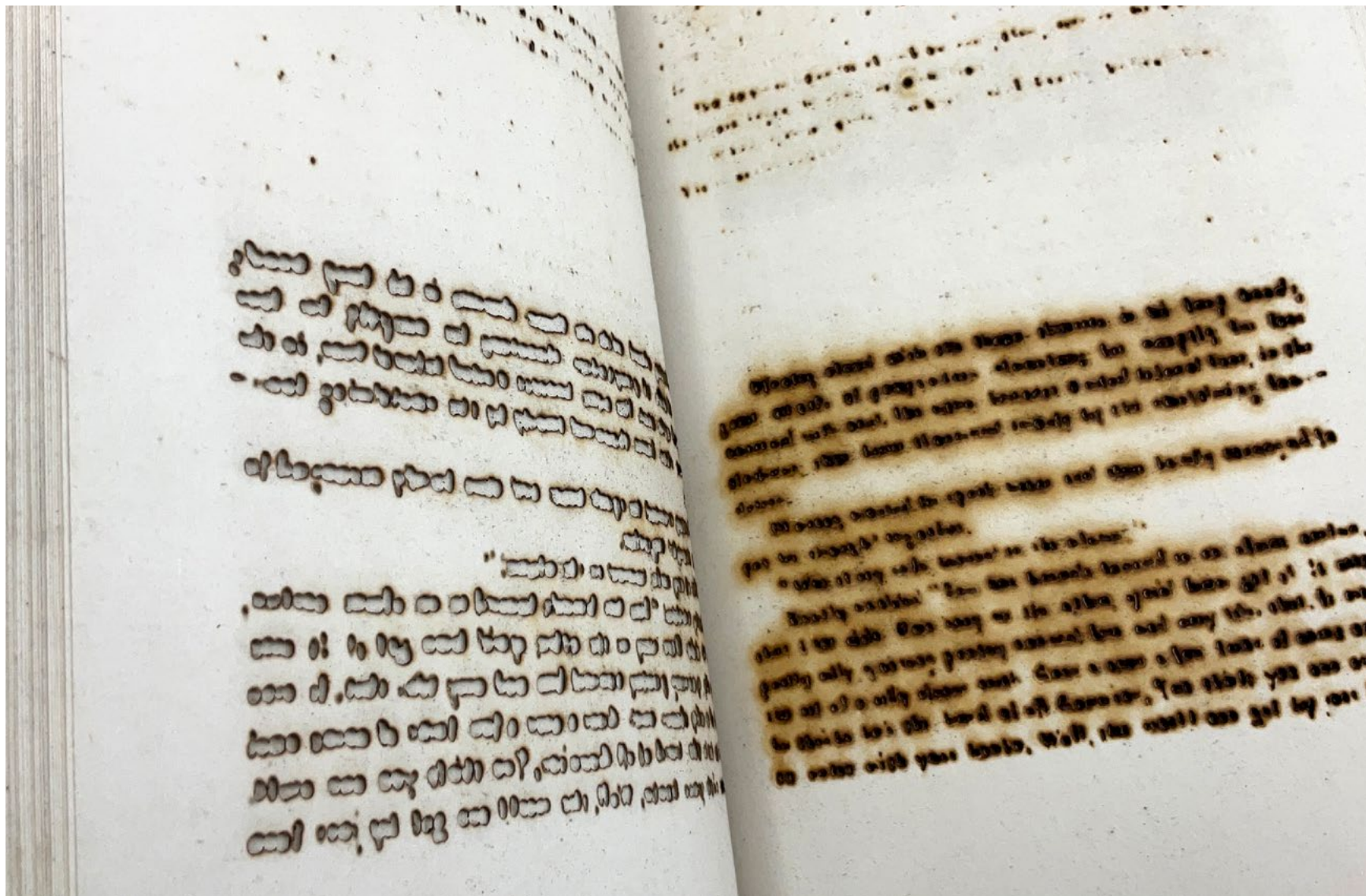
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Details – Book on costum plinth, book cover

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Detail



# Liliana Porter

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**Liliana Porter** was born in 1941 in Buenos Aires. She currently lives and works in New York.

One of the most cited Argentinean artists in contemporary culture, Liliana Porter has long questioned the boundary between reality and its representation. She is a master at distilling life and art to simple profundities through humorous juxtapositions of incongruous objects.

Over the years, Porter has amassed a prodigious and eccentric collection of figurines, knickknacks, toys, and souvenirs from her global travels. These kitschy objects appear regularly in her work, inviting political, philosophical, and existential interpretation through their arrangement in unexpected situations. Each tchotchke represents a different era and cultural/historical narrative. Porter delights in manipulating time, history and reality by combining them as though in dialogue in a timeless white space. In 1964 Liliana Porter moved to New York, where she has lived and worked since. The same year, she founded The New York Graphic Workshop with two fellow artists: Luis Camnitzer and José Guillermo Castillo, with the goal of redefining the practice of printmaking.

Since an early solo exhibition at the Museum of Modern Art (MoMA), New York, in 1973, she has exhibited widely throughout Europe, South America and the United States, with important solo retrospectives at the Museo Tamayo de Arte Contemporáneo, Mexico City (2008), Les Abattoirs, Musée - Frac Occitanie, Toulouse, France (2023) and ARTIUM Museum Vitoria, Spain (2017). She was also part of the main exhibition, *Viva Arte Viva*, at the 57th Venice Biennale (2017).

Her work is in numerous public and private collections in Latin America, Europe and the United States, including The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Guggenheim Museum, New York; The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Moderno, Buenos Aires; Philadelphia Museum of Art; Smithsonian Museum of American Art, Washington DC; Pérez Art Museum, Miami, and the Tate Modern, London.

Professor at Queens College, City University of New York (CUNY) from 1991 to 2007, Liliana Porter has been the recipient of significant prizes and awards including a Guggenheim Fellowship in 1980, three New York Foundation for the Arts Fellowships (1999, 1996, 1985), the Mid Atlantic/NEA Regional Fellowship (1994) and seven PSC-CUNY research awards (from 1994 to 2004).

Several monographs of her work have been published and the scholarly work, *Liliana Porter and the Art of Simulation* (Florencia Bazzano-Nelson, Ashgate Press) was published in 2008.

# Untitled

The use of geometric forms drawn on the artist's body or face is a recurring element in Porter's work of the 1970s. There is a particularly abundant corpus of production in this direction around 1974, coinciding with a solo exhibition in New York about which James Collins, art critic for Artforum magazine, wrote: "As yet more evidence of artists' increasing willingness to cross ideological lines within single shows, Liliana Porter's wall drawings, photographs, and prints are as interesting for their category breaking as for their reticence. Porter's work not only jumps the barrier normally taken for granted between figuration and abstraction, but she does it convincingly."

Indeed, in this type of work, we are faced with a permanent pondering between the different levels of fiction involved in the work of art, and the traditional conventions of visual representation are called into question. The artist plays with trompe l'oeil, confusing real and figurative elements, overflowing the frame and introducing her own body as material for the piece. We should also consider these as part of the pioneering examples of feminist body art in the American scene.

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***Untitled (Porter and Camnitzer with Drawing), 1973***

Modern gelatin silver print made from the original film negative (printed in 2012)

Image: 28 x 30,5 cm / 11 x 12 in.

Edition of 3 + 2 AP

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***Untitled (Porter and Camnitzer with Drawing)***, 1973

Modern gelatin silver print made from the original film negative (printed in 2012)

Image: 28 x 30,5 cm / 11 x 12 in.

Edition of 3 + 2 AP

**Price: 25 000 USD (taxes not included)**

**Art Basel Miami Beach 2024**



# Almost There

The idea of the path, a way into the world or a way back home, is present in many of the artist's works and always associated to the presence of travellers. Tiny characters with luggage that wander on the often sinuous roads that the artist has drawn for them. In these installations the path could be interpreted as a life journey —punctuated by different events and detours. Sometimes, it's a very simple way into a home, a domestic realm that exists in a deeper layer of representation: a house depicted in a picture or a porcelain mug inside the installation. An example of the Russian doll games that Porter likes to play with.



***Almost There*, 2020**

Assemblage of 14 figurines on a custom wooden shelf

13 x 40 x 8 cm / 5 x 16 x 3 in.

Unique piece



***Almost There*, 2020**  
Assemblage of 14 figurines on a custom wooden shelf  
13 x 40 x 8 cm / 5 x 16 x 3 in.  
Unique piece

**Price: 40 000 USD (+ applicable taxes)**



Side view



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charpentier



Details

# Théo Mercier

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**Théo Mercier** was born in Paris in 1984. He lives and works in Paris.

Claiming formal freedom, Théo Mercier strives to deconstruct the mechanisms of history, objects and representations in which he goes back to harmonious contradictions. An explorer, collector and artist in turn, he carries out a reflection that is located at the intersection between anthropology, geopolitics and tourism. The result is a sprawling body of work populated by dystopian myths and iconoclastic sculptures in which past, present and future, life and death, artisanal and industrial, secular and sacred, real and fiction, clash in an orderly cacophony.

Théo Mercier has had personal exhibitions at the Villa Medici, Rome (2023); the Conciergerie, Paris (2022); the LUMA Westbau, Zurich (2022); the Collection Lambert, Avignon (2021); Le Portique, Le Havre (2021); the 13th Havana Biennial, Cuba (2019); Musée de la Chasse et de la Nature, Paris (2019); Museo El Eco, Mexico City (2017); Musée de l'Homme, Paris (2017); Musée d'art Contemporain - MAC, Marseille (2016); Lieu Unique, Nantes (2013); and Tri Postal, Lille (2012), among others.

In 2023, he represented the French Pavilion at the Prague Quadriennale. He also participated in many collective exhibitions in international institutions such as the West Bund Museum, Shanghai (2021); Musée du Quai Branly, Paris (2021); Jameel Arts Center, Dubai (2019); Fonds Hélène et Edouard Leclerc, Landerneau (2019); Hamburger Bahnhof, Berlin (2018); Palacio de Bellas Artes, Mexico City (2018); FRAC Bretagne, Rennes (2018); the Museum of the archaeological site of Baalbek, Lebanon (2016); MAC VAL, Vitry-sur-Seine (2015); and Centre Pompidou, Paris (2013).

Moving from a practice of the "white cube" to that of the "black box", Théo Mercier directed several performances, which have been shown at Nanterre-Amandiers, the Festival d'Automne, the Ménagerie de verre, the Centre Pompidou (Paris), the Festival d'Avignon, and the Venice Biennale among others.

He was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he won the Silver Lion at the Venice Dance Biennale.

# Venus In-tension

These "pretty dramas" in trompe l'oeil, as the artist likes to call them, are born from the encounter between manufactured or collected objects and natural materials. Among them, some appear in a recurrent way, thus building a plastic and visual vocabulary: ceramics, stones, rope, found in turn, both in their natural state and in the form of manufactured replicas or industrialized products. Here again, the stacking process gives the impression of a precarious balance — both physical and symbolic — and plays with the aesthetics of collapse and ruin.

"What interests me in these Babylonian erections is not so much the height as the possible fall. It was when I was in residence in 2013 at the Villa Medici in Rome, the eternal city, that I began to be interested in the collapse of time and ruin. From my window, in Hervé Guibert's room, I witnessed with horror one of my first aesthetic shocks. I wondered what all these stones, all these ghosts, all these atrophied sculptures were doing watching me. At what moment the world had stopped, and at what moment it would collapse..."

— Théo Mercier

*This new series follows on from the *Vénus à l'Oeuf* presented at the Musée de la Chasse et de la Nature, Paris (2019); and Jameel Arts Centre, Dubai (2019).*

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## **Venus In-tension V, 2024**

Ceramic, stones, rope, raw steel plinth  
ca. 185 x 80 x 70 cm  
Unique piece



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charpentier



Exhibition view, *Every Stone Should Cry*, Musée de la Chasse et de la Nature, Paris, 2019

Art Basel Miami Beach 2024



***Venus In-tension V*, 2024**

Ceramic, stones, rope, raw steel plinth  
ca. 185 x 80 x 70 cm  
Unique piece

**Price: 24 000 € (+ applicable taxes)**

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charpentier

# Kabinett



# Oscar Muñoz

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**Oscar Muñoz** was born in Popayán, Colombia, in 1951. He currently lives and works in Cali, Colombia.

Muñoz graduated from the Escuela de Bellas Artes in 1971, and has developed his career through a prolific investigation of post-modern methods of representation, using non-conventional photographic and mechanical printing techniques and video. He created a singular imagery and historiography by using transient mediums such as human breath, water, dust and fire, focusing on the precarious reality of human life.

The work of Oscar Muñoz has participated in numerous personal and collective exhibitions in international institutions such as the MoMA, New York (2013); Louvre Abu Dhabi (2019); Centre Pompidou, Paris (2016); Jeu de Paume, Paris (2014); Phoenix Art Museum, Arizona, 2021; Blanton Museum of Art, Austin, Texas, 2022; Sorigué Foundation, Lleida, Spain (2018); SF MOMA, San Francisco (2012); Musée du Quai Branly, Paris (2019); Perez Art Museum, Miami (2013); Fondation Cartier pour l'art contemporain, Paris (2016); CIFO Space for the Arts, Miami (2009); Philadelphia Museum of Art (2010); Musée de l'Elysée, Lausanne, Switzerland (2016); Pori Art Museum, Finland (2009); Mori Art Museum, Tokyo (2008); Museo Tamayo, Mexico City (2009); the PICA Museum, Perth (2009); Hiroshima Museum of Contemporary Art, Japan (2009); Korea Foundation, Seoul (2008); New South Wales Gallery, Sydney (2009) and the MALI, Lima (2013), among others. He has participated in the 51st and 52nd editions of the Venice Biennale (2005 and 2007).

Muñoz's works are in important public and private collections including the the Museum of Modern Art (MoMA), New York; Centre Pompidou, Paris; Musée du Quai Branly, Paris; Museum of Contemporary Art, Los Angeles; The Museum of Fine Arts, Boston; the Tate Modern, London; Hirschhorn Museum, Washington DC; SF MOMA, San Francisco; Museo de Arte Latinoamericano de Buenos Aires (MALBA); and Fundacion La Caixa, Barcelona among many others.

Oscar Muñoz was awarded the Hasselblad Foundation Award (2018); and the Prince Claus Award (2013).

# Hombre de arena

In *Hombre de arena*, Muñoz further explores his use of video, drawing and photography to study the theme of memory and human loss. The focal point of the work remains the image's impermanence, as the artist creates fleeting drawings in the sand, as a metaphor subtly alluding to the human condition.

*Hombre de Arena* is a video in which sound plays a major part. Indeed, Muñoz focused on the sound of the sea while realizing the video as it helps, according to the artist, to communicate the sense of evanescence.



***Hombre de arena***, 2006-2009

Digital video, projection on sand, color, sound

3:40 min, loop

Edition of 5 + 2 AP

PASSWORD: **bogota**

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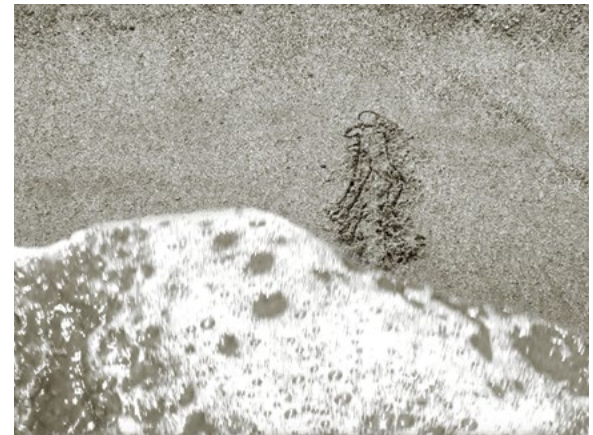


Installation view

Art Basel Miami Beach 2024



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Video stills

PASSWORD: bogota

Art Basel Miami Beach 2024

**Hombre de Arena**, 2006-2009  
Digital video, projection on sand, color, sound  
3:40 min, loop  
Edition of 5 + 2 AP

**Price: 50 000 USD (+ applicable taxes)**

