

TERREMOTO

presents its
**3rd Benefit Auction of
Contemporary Art**

Thursday, March 24, 2022
Proyecto Público Prim, Gral. Prim 30,
Juárez, CDMX
7:30 p.m. - 11:00 p.m.

About Terremoto

Terremoto is a leading magazine in the dissemination of contemporary art in the Americas. Its original perspective on Latin America has allowed Terremoto to develop an international network of critics, curators, academics, collectors and other art professionals, fostering encounters and spaces for acknowledgment and exchange.

Through its quarterly printed edition, Terremoto disseminates critical thinking from a cross-sectional point of view on current artistic practices, actors and issues in the region. Terremoto has a wide distribution in Mexico, Latin America, the US and Europe. In turn, our digital platform allows for the development of a constant relationship between the audience, its actors and the various contexts to which they belong to current, multicultural and interregional contents.

The **Asociación Panamericana de Apoyo a las Artes A.C. [Asociación Terremoto]**, founded in October 2018, is an organization that holds as main objective the non-profit activities of the magazine, editorial work, production and distribution of free access to its printed version; the design, maintenance and content creation of its digital platform and the exhibition program of the Terremoto La Postal archive, among other cultural initiatives aimed at consolidating a powerful art scene through critical dialogues between interdisciplinary agents of the visual arts in the Americas.

<https://terremoto.mx/>

PROYECTO PÚBLICO PRIM

Proyecto Público Prim is a place that inspires the junction of people and projects, our aim is to incite a renewed consciousness through collaboration and the transformation of spaces. At **PRIM** we celebrate creativity and innovation through art and culture and encourage our community to share projects and proposals that manage to inspire our public.

The Auction

The 3rd Terremoto Benefit Auction of Contemporary Art will take place next Thursday, March 24, 2022, at Proyecto Público Prim, Colonia Juárez, CDMX, from 7:30 p.m. to 11:00 p.m.

The proceeds will benefit **Asociación Terremoto** and contribute to the financing of the production and circulation of the printed magazine and its online platform, as well as the special projects carried out by the AC, with the purpose of favoring the work of dissemination and linkage carried out by Terremoto since its foundation.

Bidding in the auction

If you are physically present in Mexico City

The live auction will take place on Thursday, March 24, 2022 at Proyecto Público Prim (Colonia Juárez, Mexico City) from 9:00 through 9:45 p.m. (doors open at 7:30 p.m.). COVID-19 safety protocols kindly require guests to use facemasks and respect social distance throughout the evening. For those who wish to see the lots on display prior to the event, private tours of the exhibition will be scheduled by appointment on March 22-23 from 10:00 a.m. through 6:00 p.m., and on March 24 from 10:00 a.m. through 3:00 p.m.. If interested, you will then be able to register for the auction, whether by attending the live event or by bidding remotely by phone.

If you wish to book an appointment to see the lots on display, kindly send an email to **Adrian de Banville** (adrian@terremoto.mx) specifying the date and time of your convenience.

If you wish to bid remotely by phone or submit absentee bids

If you are unable to attend the event in Mexico City, you may either secure your participation by sending an email to **Adrian de Banville** (adrian@terremoto.mx) specifying the lots that you are interested in bidding for. Once your registration is complete, our team will be in touch to register the lots you wish to bid for and whether you prefer to make predetermined absentee bids or participate as a live bidder during the auction by phone or on WhatsApp.

The live bidding service will be available on WhatsApp on the day of the auction (9:00 - 9:45 p.m., Mexico City time), which will require you to be online at said time to secure your live bids. If one or more of your bids is successful, you will be sent an email within 24 hours following the live auction to convene on payment and shipping details.

The final call for completing your registration is Thursday, March 24, 2022 at 8:30 p.m. CDMX/ 11:30 p.m. São Paulo/ 6:30 p.m. L.A/ 11:30 p.m. Santiago

Artists selected by Terremoto

Esvin ALARCÓN LAM
Minia BIABIANY
Antonio BRAVO
Gabriel CHAILE
Ramiro CHAVES
Beatriz CORTEZ
Samuel DE SABOIA
Tomás DÍAZ CEDEÑO
Patricia DOMÍNGUEZ
Julieta GIL
Juan Pablo GARZA
Cynthia GUTIÉRREZ
Madeline JIMÉNEZ SANTIL
Engel LEONARDO
Elsa-Louise MANCEAUX
Yeni MAO
Eugenia MARTÍNEZ
Thiago MARTINS DE MELO
Leo MARZ
Andy MEDINA
Óscar MUÑOZ
Ana NAVAS
Rubén ORTIZ TORRES
Federico OVALLES
G.T. PELLIZZI
Mano PENALVA
Claudia PEÑA SALINAS
Andrés PEREIRA PAZ
Daniela RAMÍREZ
Kristin REGER
Jorge SATORRE
Ana SEGOVIA
Sofía TÁBOAS
Allan VILLAVICENCIO
Marek WOLFRYD

Artists selected by

DIVAS NOS QUEREMOS

Mili HERRERA Sofía MORENO Samuel NICOLLE

For its 3rd Benefit Auction of Contemporary Art, Terremoto invites micro-financing initiative **Divas Nos Queremos** as Guest Project to feature a selection of three works in the catalog. 80% of the proceeds from the sales of these works will fund the organization's efforts in favor of the welfare of transgender artists in Mexico and beyond.

Divas Nos Queremos is a support network for trans activists that emerged in the aftermath of the health and social crisis caused by the COVID 19 pandemic. This situation of common urgency raised the need to strengthen ties of support in all areas. In this sense, Terremoto called upon **Divas Nos Queremos** to participate in the 3rd edition of the auction by featuring three lots by trans artists in order to help finance their activities.

Through its projects, **Divas Nos Queremos** promotes the consolidation of a society in which we all fit in, less individualistic and more supportive. The crisis spurred by the pandemic disproportionately affected racialized trans femininities, and its current consequences put the existence and subsistence of this community at risk due to the increase in economic precariousness, transphobic violence and the continuous ravages of racism and misogyny. For this reason, **Divas Nos Queremos** develops mutual aid strategies to satisfy basic needs, but also promote respect for the human and cultural rights of the trans community.

At Terremoto, we believe that the creation and support of community ties are the bedrock for a profound transformation in the social and political spheres, to help us collectively rethink our life.

LOTS
01-39

LOT 01

Sofía **TÁBOAS**

Courtesy of the artist and kurimanzutto (CDMX)



Horizontes inestables 30 / Horizontes inestables 47, 2018-2019

Ink, metallic ink, carbon, graphite
and pastel on cardboard 285 gr

11.3 x 8.66 x 1.18 in

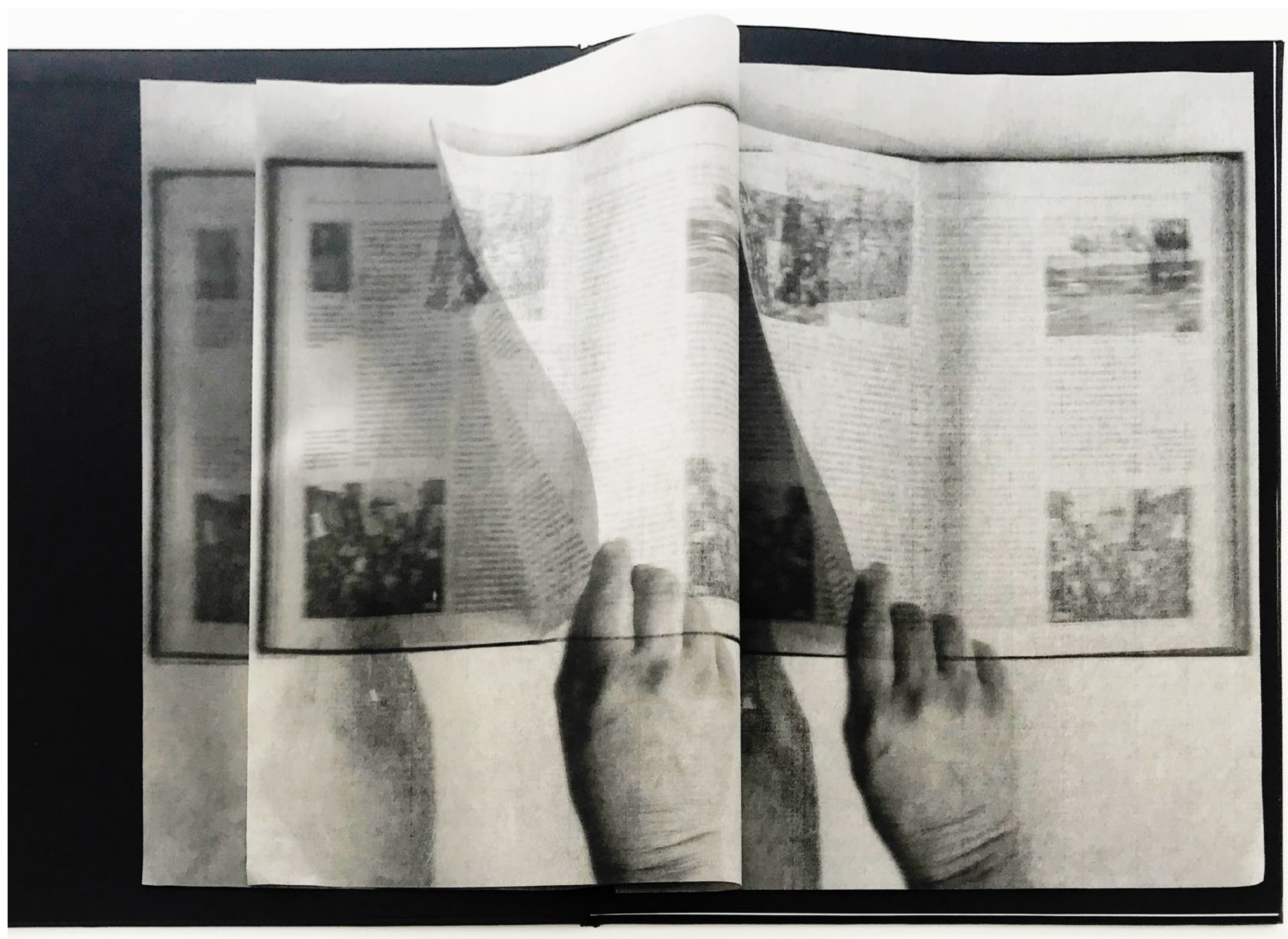
Starting price: 1200 USD

Estimated value: 2400 USD

LOT 02

Óscar MUÑOZ

Courtesy of the artist



Libro abierto, 2019

3 engravings on polymer plate printed
on both sides of Arte Bambú & Zonzo paper of 25gr

13.7 x 16.3 in

Ed 9/70

Starting price: 600 USD

Estimated value: 1000 USD

LOT 03

Rubén **ORTIZ TORRES**

Courtesy of the artist



ESL, Roswell, NM, 1998-2022

Fujiflex

20 x 24 in

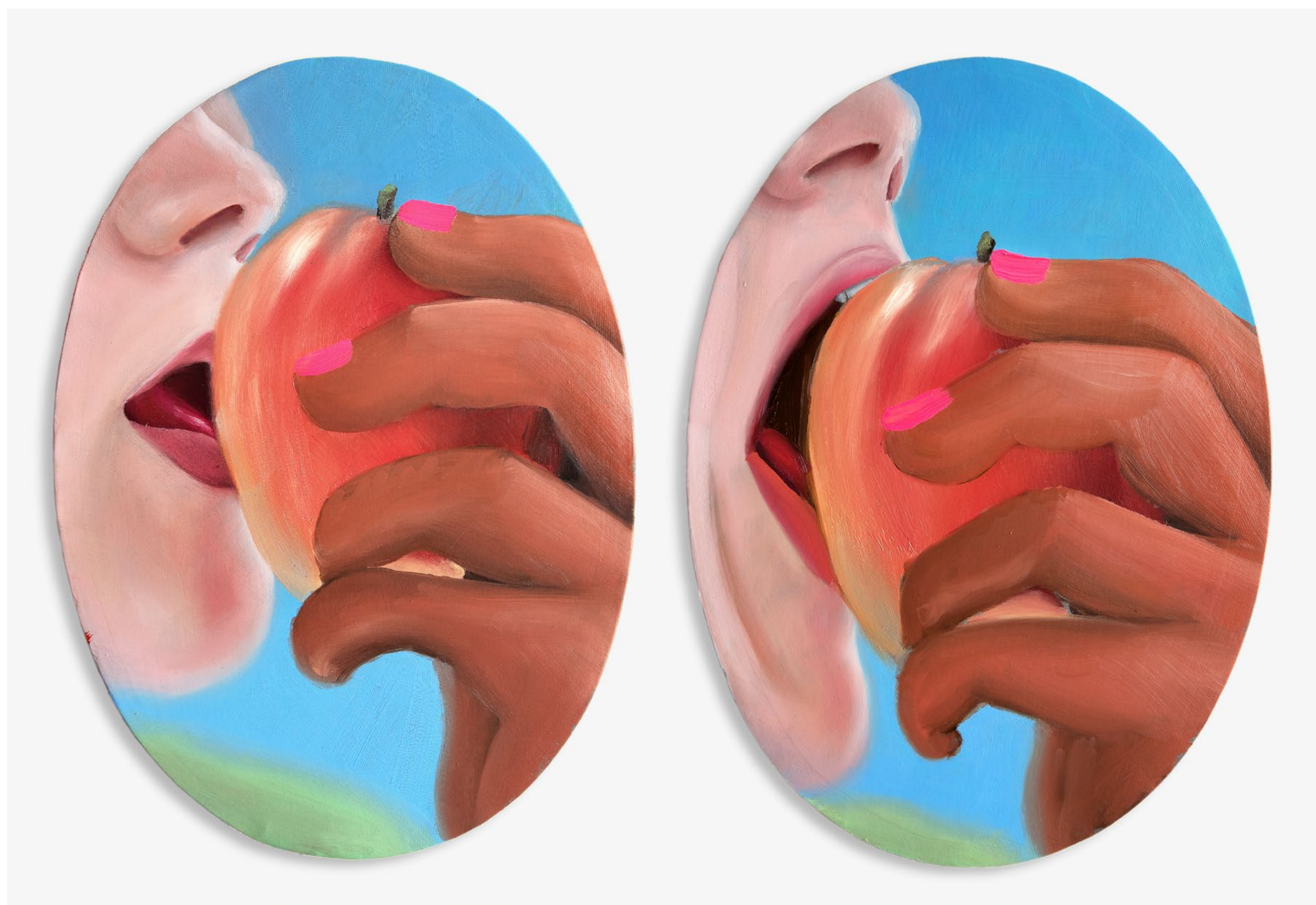
Starting price: 1500 USD

Estimated value: 2500 USD

LOT 04

Ana **SEGOVIA**

Courtesy of the artist and Galería Karen Huber (CDMX)



Auuuhhggggaaa, 2022
Oil on canvas
11.8 x 8.6 in each

Starting price: 3500 USD

Estimated value: 5000 USD

LOT 05

Tomás **DÍAZ CEDEÑO**

Courtesy of the artist and PEANA (Monterrey)



Se aparece de noche junto al río, 2022

Low temperature mud

26.1 x 20 x 1.4 in

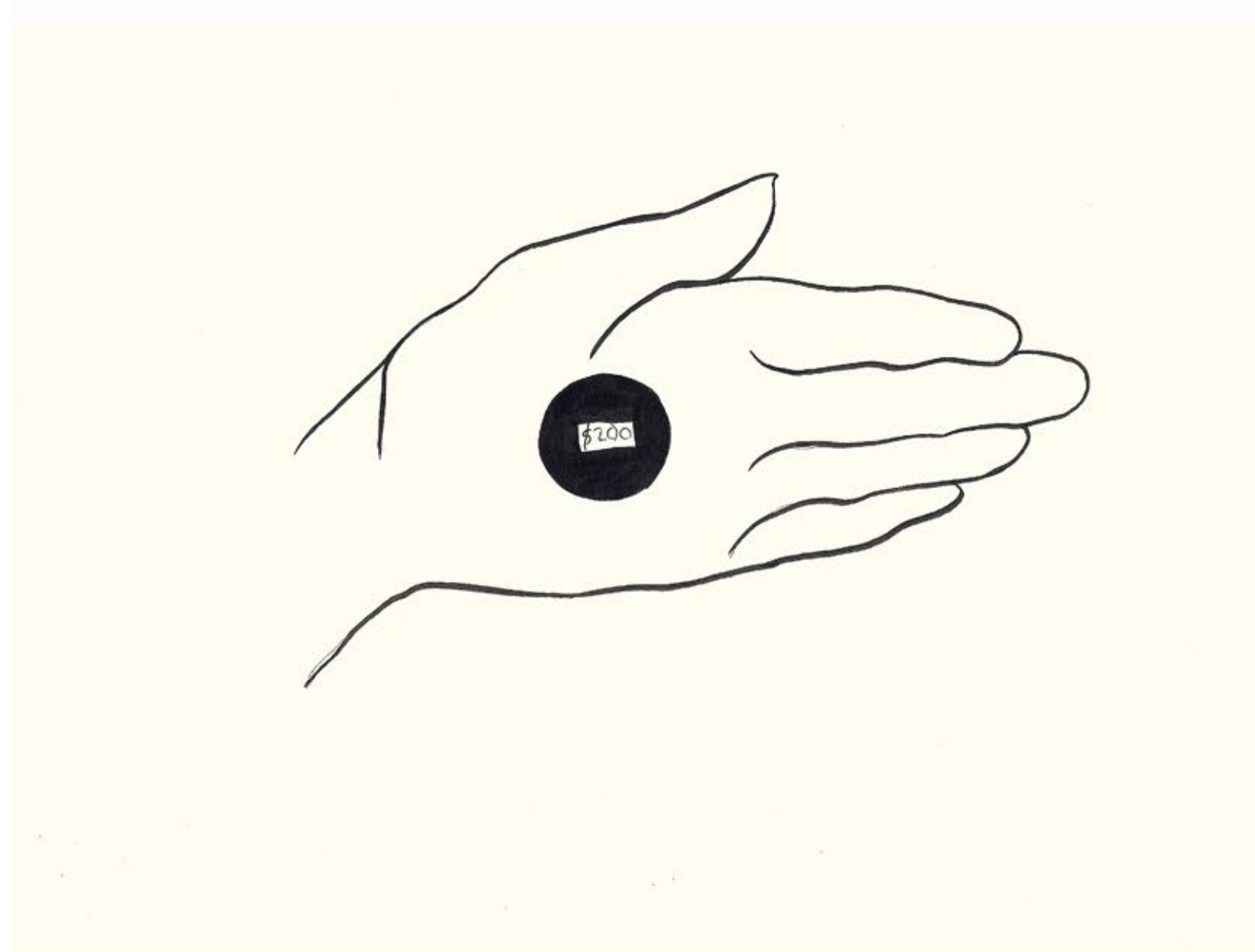
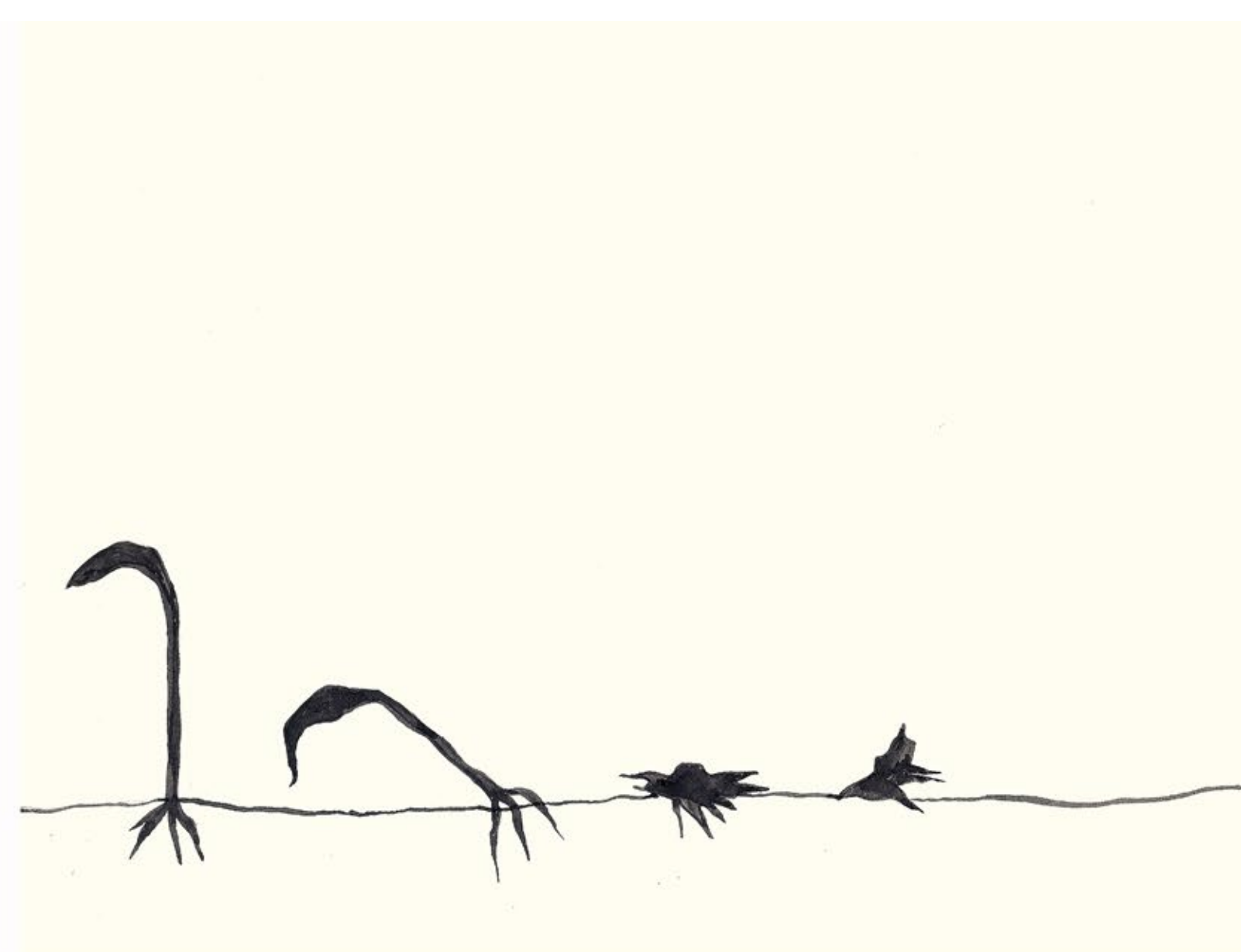
Starting price: 2500 USD

Estimated value: 5000 USD

LOT 06

Antonio BRAVO

Courtesy of the artist



*Lecciones de siembra
(Estoraque-orqueta, A la hierba hay que encontrarle el modo,
Digamos un patrón con más conciencia te pagará unos \$200.00,
Capar en luna tierna), 2018
Ink on paper
8.4 x 11 in each*

Starting price: 450 USD

Estimated value: 900 USD

LOT 07

Gabriel **CHAILE**

Courtesy of the artist



Untitled (from the series
Me hablan de oscuridad pero yo estoy encandilado), 2019
Charcoal and pastel on paper
23.2 x 16.5 in

Starting price: 3000 USD

Estimated value: 5000 USD

LOT 08

Elsa-Louise **MANCEAUX**

Courtesy of the artist



Fuga adentro, 2020
Oil and egg-tempera on linen
16.8 x 13.6 in

Starting price: 1800 USD

Estimated value: 3000 USD

LOT 09

Sofía **MORENO**



D I V A S N O S Q U E R E M O S

Autorretrato con máscara fúnebre + gato/reptil, 2021

Mixed technique on paper

19.2 x 26.7 in

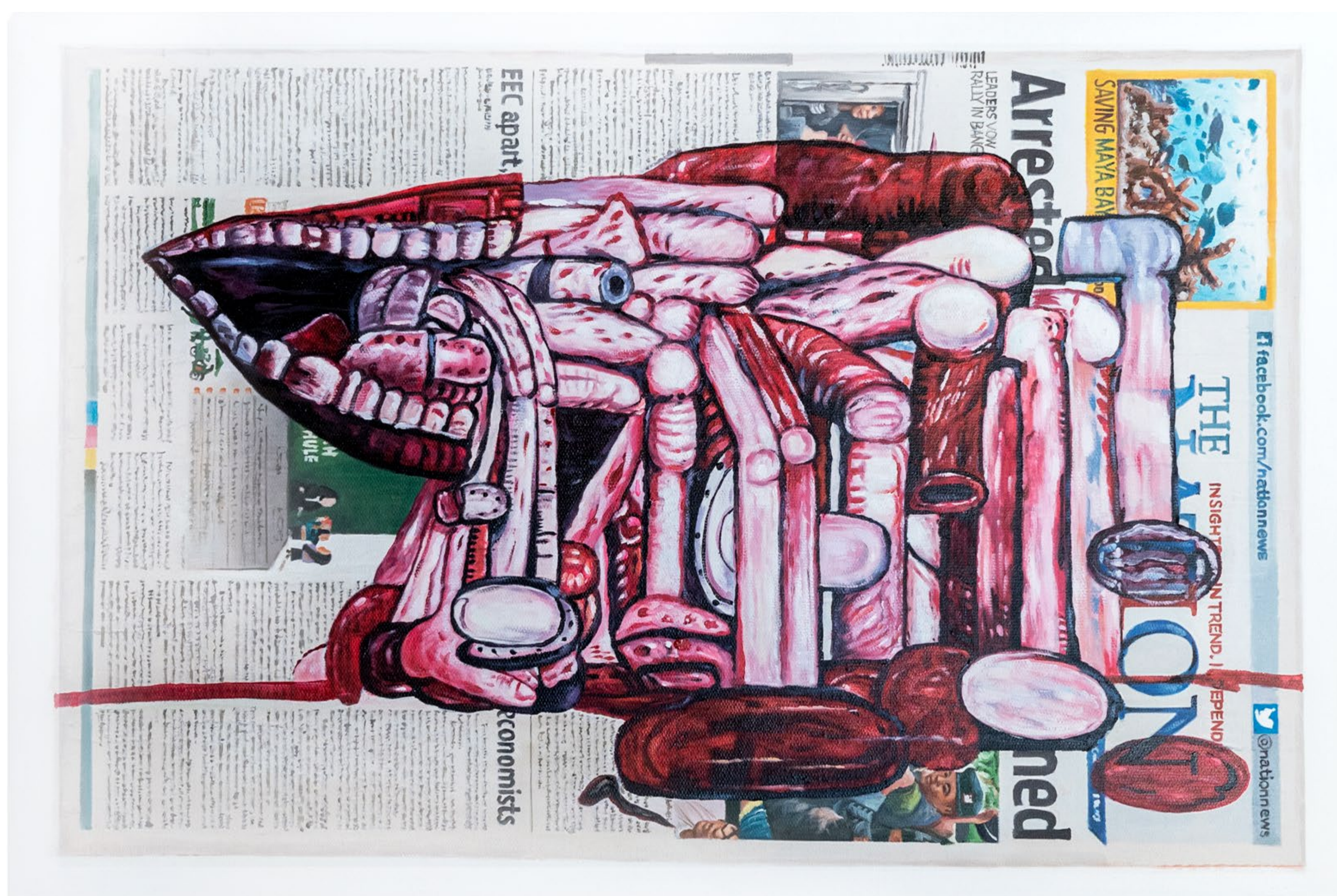
Starting price: 3000 USD

Estimated value: 6000 USD

LOT 10

Marek **WOLFRYD**

Courtesy of the artist



*El camino infinito, joy vey iz mir!, Rirkrit Tiravanija,
untitled 2020 (Painter's Form 2, 1978), 2021*

Oil on canvas

15.7 x 23.6 in

In collaboration with XiaoFeng y Xiamen RuoYa Arts And Crafts Co., Ltd

Starting price: 1200 USD

Estimated value: 2000 USD

LOT 11

Beatriz **CORTEZ**

Courtesy of the artist and Commonwealth and Council (Los Angeles)



Five Point Hood Shield (alizarin crimson), 2019

Car hood cut with water jet cutter,
welded steel frame

14 x 14.5 x 2 in

Starting price: 3000 USD

Estimated value: 5000 USD

LOT 12

Claudia PEÑA SALINAS

Courtesy of the artist and CURRO (Guadalajara)



Chal X, 2021
Brass and river stone
11.9 x 11.9 x 4.4 in

Starting price: 2400 USD

Estimated value: 4000 USD

LOT 13

Patricia **DOMÍNGUEZ**

Courtesy of the artist



Plant saga, 2019-2021

Inkjet print

22 x 16.9 in

Ed 2/5

Starting price: 1800 USD

Estimated value: 3000 USD

LOT 14

Madeline **JIMÉNEZ SANTIL**

Courtesy of the artist and Saenger Galería (CDMX)



Estructura original con posibilidad de movimiento I, 2020
Rigid frame. Graphite, encaustic, wheels and stainless steel
9.4 x 8.8 x 6.8 in

Starting price: 750 USD

Estimated value: 1500 USD

LOT 15

Ana **NAVAS**

Courtesy of the artist and Pequod Co. (CDMX)



Murciélago o mariposa, 2021
Industrial textiles and hand
painted copies of patterns
35.4 x 41.3 in

Starting price: 2800 USD

Estimated value: 4700 USD

LOT 16

Eugenia **MARTÍNEZ**

Courtesy of the artist



Las mujeres que nacieron del fuego, 2021

Wooden box with carved hands

23.6 x 9.8 x 7 in

Tarot, graphic edition of 81,
screen printing on both sides

3.9 x 5.9 in

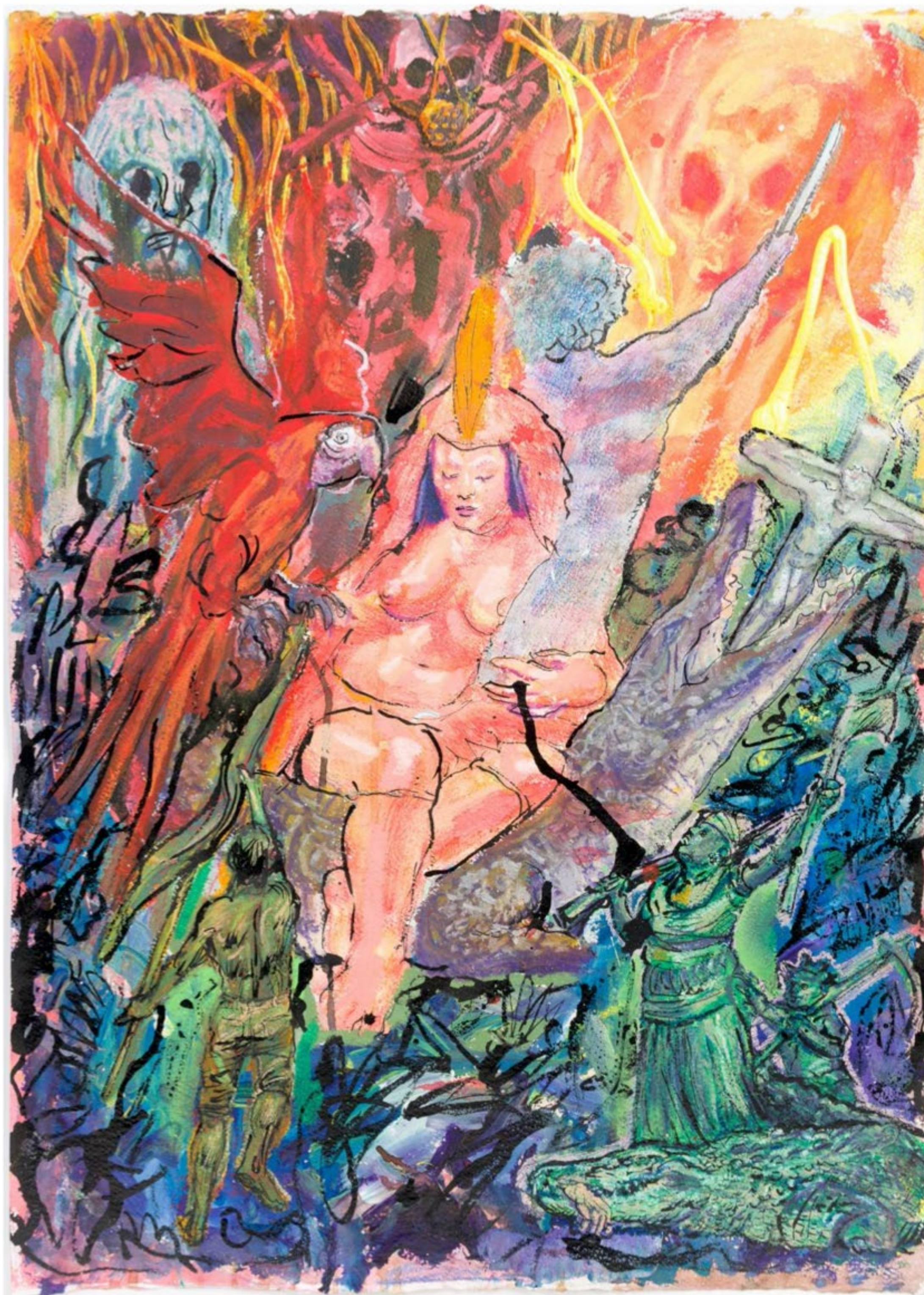
Starting price: 1000 USD

Estimated value: 2000 USD

LOT 17

Thiago MARTINS DE MELO

Courtesy of the artist and Gamma Galería (Guadalajara)



S/T, 2019

Watercolour, acrylic, coffee, ink and
oil pastel on Fabriano paper
27.5 x 19.6 in

Starting price: 4500 USD

Estimated value: 9000 USD

LOT 18

Ramiro **CHAVES**

Courtesy of the artist



Pasillo, Escalera y Ventana del Arquitecto Caveri, 2020

Inkjet on archival quality paper

19.6 x 15.6 in

Edition of 2 + AP

Starting price: 2000 USD

Estimated value: 4000 USD

LOT 19

Mano **PENALVA**

Courtesy of the artist and LLANO (CDMX)



Costale 7, Origen, 2021
Raffia, nails and wooden frame
15.7 x 11.8 x 1.6 in

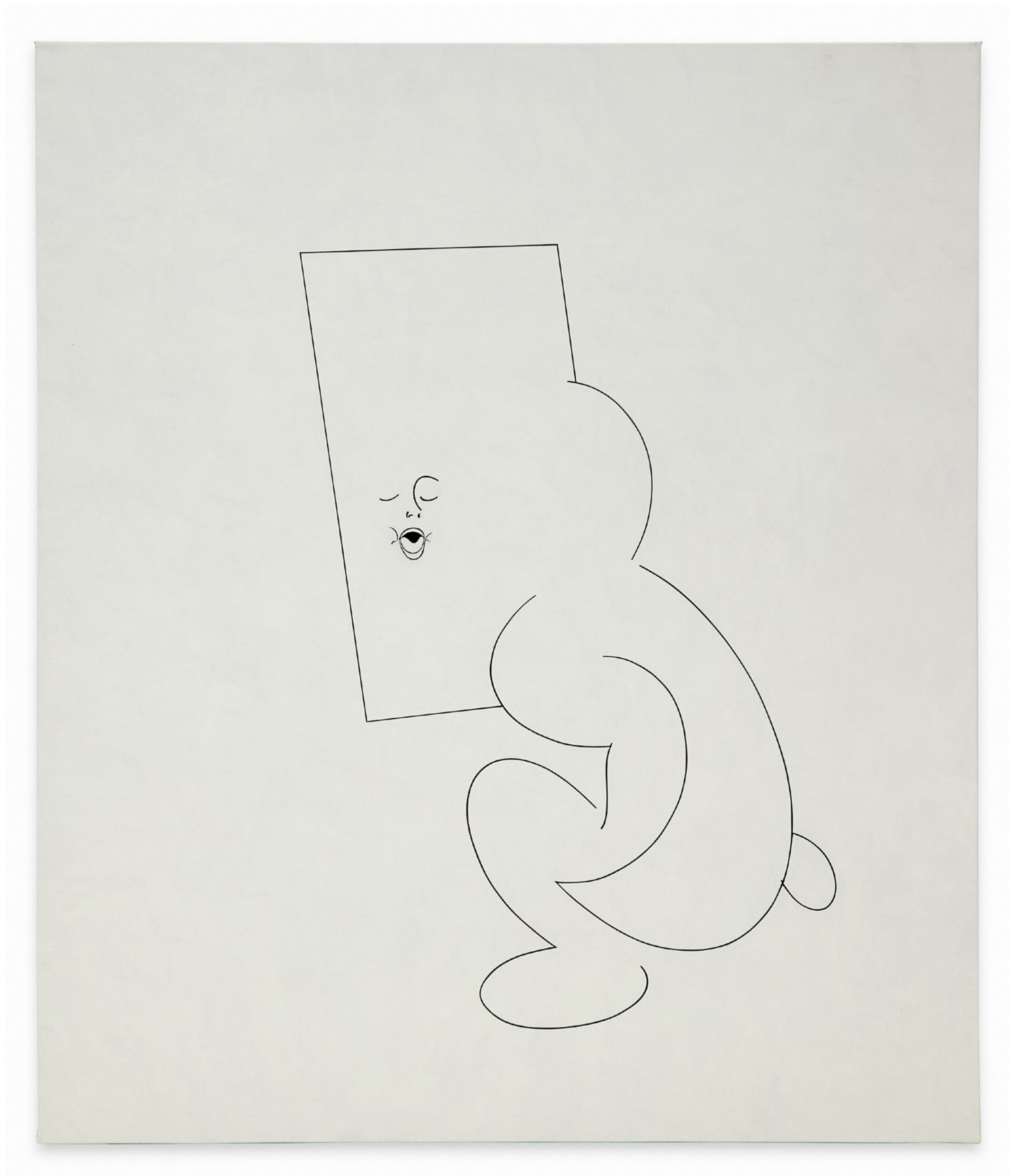
Starting price: 1500 USD

Estimated value: 3000 USD

LOT 20

Leo **MARZ**

Courtesy of the artist and Pequod Co. (CDMX)



Autolike, 2020
Acrylic on canvas
55.1 x 47.2 in

Starting price: 4000 USD

Estimated value: 8000 USD

LOT 21

Esvin **ALARCÓN LAM**

Courtesy of the artist and Henrique Faria Fine Art (New York)



Desplazamiento sesgado, 2015

Iron partially oxidized and cured with resin,
automotive paint, wood and acrylic paint

15.7 x 31.4 x 1.7 in

Starting price: 3000 USD

Estimated value: 4500 USD

LOT 22

Kristin **REGER**

Courtesy of the artist and Relaciones Públicas Fine Art (CDMX)



Loon, 2020

Chalk, oil pastel, charcoal, acrylic on
corrugated cardboard with bond face

33.8 x 44 in

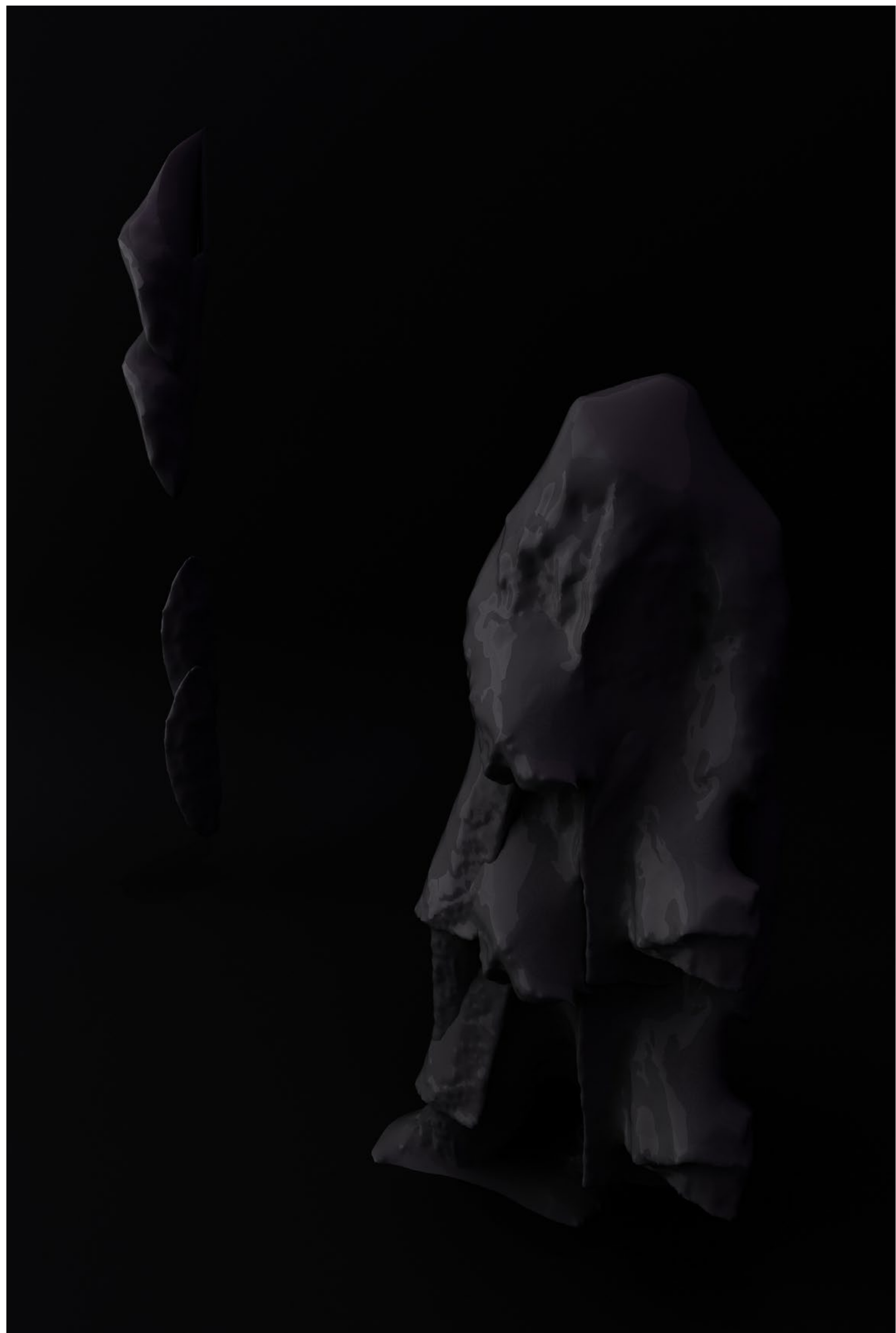
Starting price: 750 USD

Estimated value: 1500 USD

LOT 23

Julieta **GIL**

Courtesy of the artist and Campeche (CDMX)



Retrato de un hombre ilustre I, 2022

Digital print on cotton paper

23.6 x 35.4 in

Ed 1/5 + 1 AP

Starting price: 2000 USD

Estimated value: 4000 USD

LOT 24

Allan **VILLAVICENCIO**

Courtesy of the artist and Galería Karen Huber (CDMX)



Orange Infusion, 2022

Oil, oil pastel, spray, rabbit skin glue
and pigments on linen

66.9 x 55.1 in

Starting price: 4800 USD

Estimated value: 8000 USD

LOT 25

Yeni **MAO**

Courtesy of the artist and Campeche (CDMX)



fig 10.8 Chopo [yellow], 2018
Ceramic tile, sidewalk fragment, acrylic enamel
28 x 10.5 x 8.5 in

Starting price: 3000 USD

Estimated value: 6000 USD

LOT 26

Andrés **PEREIRA PAZ**

Courtesy of the artist



S/T, 2022
Dry pastel on paper
27.1 x 30.3 in

Starting price: 1250 USD

Estimated value: 2500 USD

LOT 27

Andy **MEDINA**

Courtesy of the artist



Grecas puerta Cavalier, 2021
Primer, automotive paint and
transparent polyurethane
50 x 51.1 x 9.8 in

Starting price: 3000 USD

Estimated value: 4000 USD

LOT 28

Federico **OVALLES**

Courtesy of the artist, Galería Elvira Moreno (Bogotá) and Francisco Arévalo



Substrates 5, 2021
Wood and cement
9.8 x 9.8 in

Starting price: 1200 USD

Estimated value: 2500 USD

LOT 29

Daniela **RAMÍREZ**

Courtesy of the artist



Musa ensete y Heliconia, 2021
Oil on Fabriano paper
11.8 x 10.2 in

Starting price: 250 USD

Estimated value: 600 USD

LOT 30

Juan Pablo **GARZA**

Courtesy of the artist and DiabloRosso (Panama City)



Estrictamente residencial (retícula líquida), 2016

Mixed media

12.9 x 9.4 in

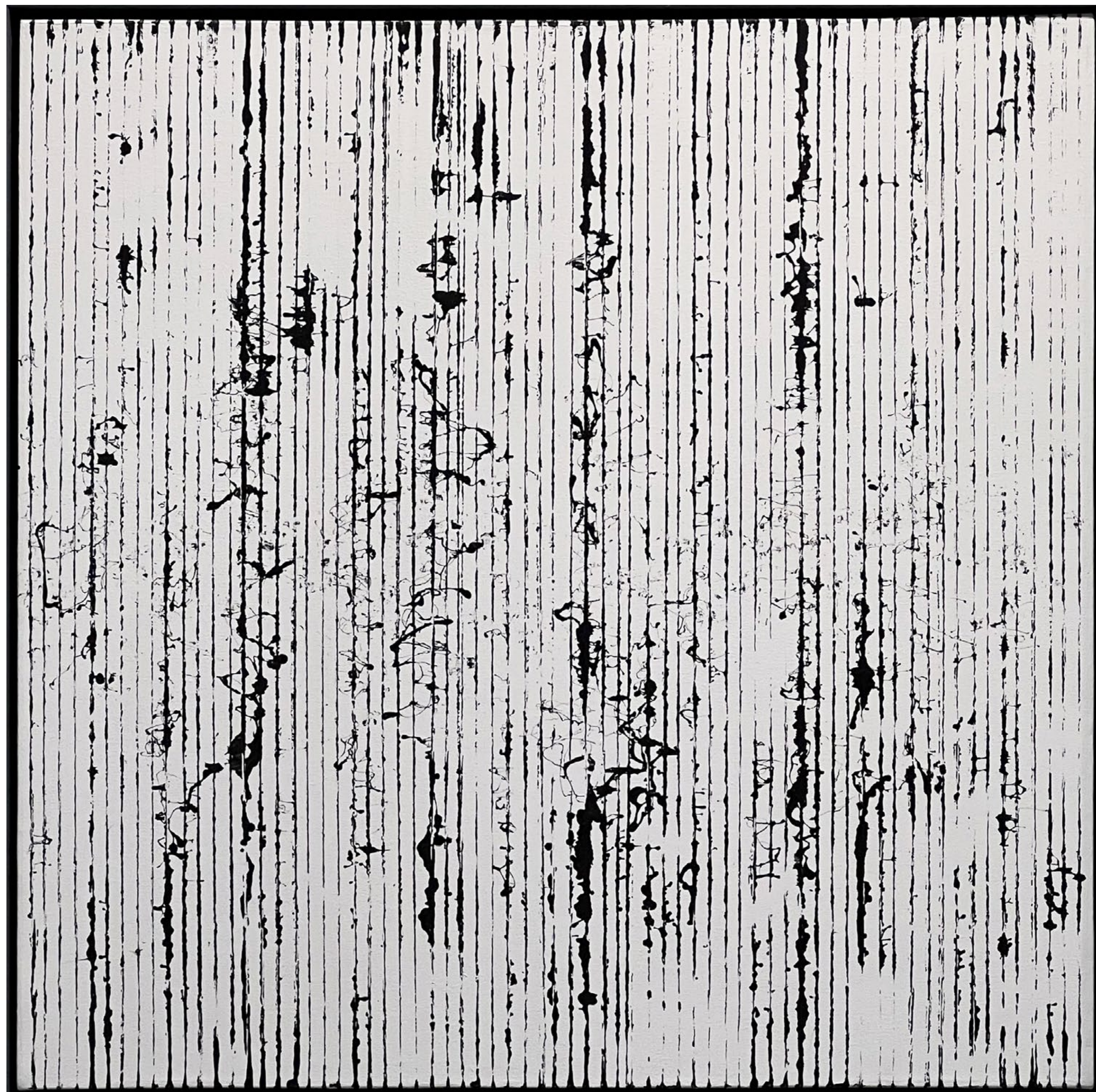
Starting price: 1700 USD

Estimated value: 3500 USD

LOT 31

G.T. PELLIZZI

Courtesy of the artist



White Noise (Figure 11), 2022

Acrylic on canvas

27.5 x 27.5 in

Starting price: 4500 USD

Estimated value: 9000 USD

LOT 32

Minia **BIABIANY**

Courtesy of the artist



L'orage aux yeux racines, sculpture 4, 2020
Conch shell and wood
10.2 x 4.3 in

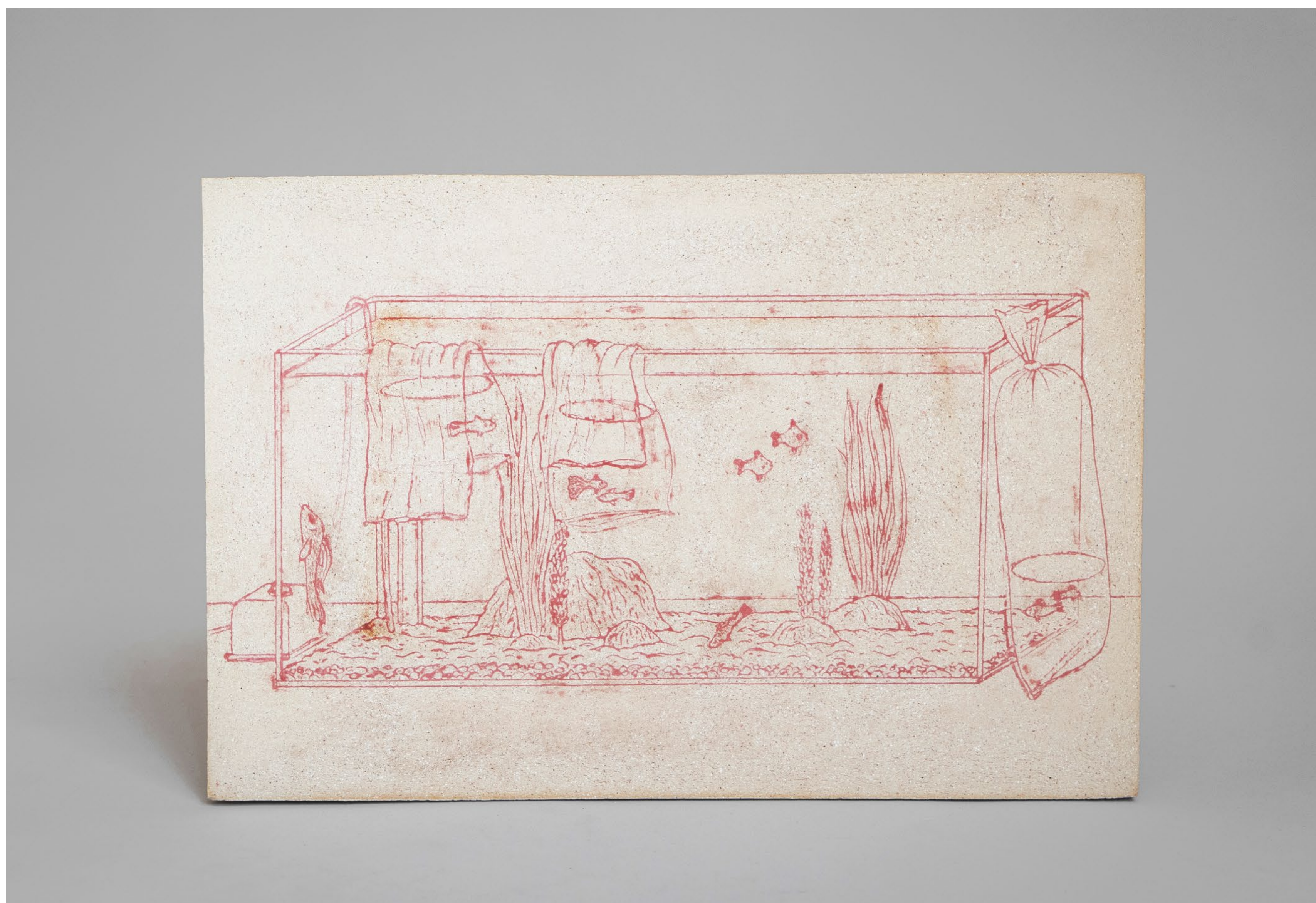
Starting price: 1300 USD

Estimated value: 2500 USD

LOT 33

Jorge **SATORRE**

Courtesy of the artist



Bolsas, 2021

Clay fired at high temperature and engobe

11.4 x 16.9 in

Starting price: 2500 USD

Estimated value: 5000 USD

LOT 34

Engel **LEONARDO**

Courtesy of the artist



Vevés, 2019-2020
Oak and enamel
36.2 x 23.6 in

Starting price: 2750 USD

Estimated value: 3500 USD

LOT 35

Samuel **NICOLLE**



D I V A S N O S Q U E R E M O S

Esbozo para el ombligo de un bailarín, 2021
High temperature glazed ceramic
12.9 x 11 x 3 in

Starting price: 1000 USD

Estimated value: 2000 USD

LOT 36

Cynthia **GUTIÉRREZ**

Courtesy of the artist and Proyecto Paralelo (CDMX)



Otras posibilidades II, 2020

Fragmented plaster tile

15.1 x 24.5 x 1.9 in

Starting price: 1400 USD

Estimated value: 2800 USD

LOT 37

Cynthia **GUTIÉRREZ**

Courtesy of the artist and Proyecto Paralelo (CDMX)



Así comienza una montaña X, 2021
Volcanic rock and textiles

Starting price: 600 USD

Estimated value: 1200 USD

LOT 38

Mili HERRERA



D I V A S N O S Q U E R E M O S

La mirada, 2020

Colored pencils and graphite on cotton paper

10 x 7 in

Starting price: 1500 USD

Estimated value: 3000 USD

LOT 39

Samuel **DE SABOIA**

Courtesy of the artist



The becoming, 2022
Acrylic on canvas
32 x 75 in

Starting price: 4200 USD

Estimated value: 8500 USD

Our Artists

LOT 01 Sofía Táboas

Mexico City, 1968

Her work creates a threshold between elements that may be incongruous or seemingly irreconcilable, serving her to reinvent the boundaries of public and private, interior and exterior. Táboas skillfully manipulates space to create interactive structures and contexts where materials can be interpreted in new terms. She received his Bachelor of Fine Arts from UNAM, Mexico City (1986-1990).

During the 1990s, she was a founding member of the alternative space Temístocles 44 in Mexico City. Her work has been reviewed in individual exhibitions such as *La trayectoria del impulso en un solar azul*, Estética Masiva, Madrid, 2017; *Azul extensivo*, Museo Universitario del Chopo, CDMX, 2016; *Piedra principio*, Fundación RAC, Pontevedra, 2013, and *Azul Pacífico*, Casa Luis Barragán, CDMX, 2008, among others.

LOT 02 Oscar Muñoz

Popayán, 1951

Muñoz is one of the most prominent contemporary artists in Colombia and has been honored with distinctions such as the Premio Aurora from the Aurora Picture Show in 2015 and the Hasselblad Foundation International Photography Award in 2018. The work of Oscar Muñoz is included in several important collections, such as the Quai Branly Museum, Paris; Colección Daros Latinoamérica, Zurich; “la Caixa” Foundation, Barcelona; Los Angeles County Museum (LACMA), CA; Museo de Arte Pérez Miami; Philadelphia Museum of Art, Pennsylvania; Tate Modern, London; Museum of Modern Art (MoMA), New York, NY, USA and the San Francisco Museum of Modern Art (SFMOMA), CA, among others.

LOT 03 Rubén Ortiz Torres

Ciudad de México, 1964

He explores the social and aesthetic transformations related to transculturality and globalization. Among them, his interest in adaptation processes, between various contexts, and their transformations, where signs and objects simultaneously change form and meaning. Ortiz Torres' work includes painting, photography, video, collages, multimedia, and commercial products ranging from baseball caps to pickup trucks, questioning the art object and people's polluted curiosity.

LOT 04 Ana Segovia

Mexico City, 1991

She studied art, painting and drawing at the School of the Art Institute in Chicago.

Through stereotyped figures, such as the cowboy, Segovia reflects on masculinity and the sociocultural conventions that arise around it. Her paintings, full of cinematographic and literary references, show her interest in the performative aspect of masculinity, as well as the formal influence of painters such as Hockney, Schutz and Bacon.

In the last four years, she has been the subject of five individual exhibitions in the United States and Mexico: *Pos' se acabó este cantar* at the Museo de Arte Carrillo Gil, CDMX, 2021; *Toy Boy* at Karen Huber Gallery, CDMX, 2019; *No es lo que parece* in FUEGO, CDMX 2018; *Boys and Boots* at LTD Los Angeles, 2017 and *A Boy Named Sue* at Galería Karen Huber CDMX, 2017.

LOT 05 Tomás Díaz Cedeño

Mexico City, 1983

Lives and works in Mexico City. His practice examines the expressive range that material objects can incorporate when forced into previously unknown relationships. Díaz Cedeño's recent projects include a residency at Casa Wabi in Puerto Escondido, Oaxaca; *Usando este cuerpo, pensando en la fuente*, solo exhibition at PEANA, Monterrey; *Approaching Abstraction* at Blain Southern, London; *Vessels*, solo exhibition at BWSMX Gallery, CDMX; *Pintura Reactiva* at the Museo Carrillo Gil, CDMX.

LOT 06 Antonio Bravo

Mexico City, 1983

His work focuses on drawing and three-dimensional aspects such as sculpture, installation or action. Despite his interest in the political sphere, his work oscillates between the serious, the irony and the absurd. The premise that constitutes his artistic work is the conjugation of the experience acquired daily, coupled with long processes of theoretical or formal research. The result of his work derives mainly from the process and the consequences of each step he takes forward or backward in each artistic search or project.

LOT 07 Gabriel Chaile

Tucumán, 1985

Based in Lisbon, Chaile works with humble materials such as adobe, eggs and wood to create objects and installations that combine the ancient traditions of his indigenous origin with socially relevant themes of the present. Since 2015 he has been associated with La Verdi, a cooperative of artists from the La Boca neighborhood. The artist is represented by ChertLüdde, Berlin, and Barro Galería, Buenos Aires. Chaile's work was selected as part of the edition no. 59 of the Venice Biennale.

LOTE 08 Elsa-Louise Manceaux

Paris, 1985

In her recent work, Manceaux builds ingenious bridges between support, medium and image. Through pictorial experiences, she unfolds imaginaries that trace relationships between themes, such as information and distortion, time and language, propagation and environment, belief and technology. Manceaux's painting practice is based on experimentation, intertwining narratives and invented words with mixed supports, anachronistic techniques, installation formats and in-situ gestures.

She finished her studies at the Gerrit Rietveld Academie in Amsterdam in 2009, attended the 2015-2016 SOMA program in Mexico City, where she has lived and worked since 2012. In 2019 she won the acquisition prize of the 3rd Biennial of Landscape in Nogales (Sonora). Her work has been exhibited and published both in Mexico and internationally.

LOT 09 Sofía Moreno

Plastic artist, Mexican performer based in CDMX. Her work is focused on the alchemical change of her body, extolling and supporting trans culture through her experience and worldview, emphasizing violence against the bodies of trans women in Latin America. It intertwines Mesoamerican mythology and TransNoir science fiction to produce a speculative identity politics born of the ancient and the not yet here. Her stylized body of work is constantly evolving, recycling material from previous performances and installations as a starting point for new work. Recirculating the raw material in a ritual environment. She currently serves as the director of the s+s project and Divas Nos Queremos. She has had individual exhibitions in Latin America, the US and Europe, in venues such as Chicago Cultural Center, Participant Inc, Goldsmith and Museo de la Ciudad in Mexico City.

LOT 10 Marek Wolfryd

Mexico City, 1989

In Wolfryd's practice, above all, the desire persists to expand the limits of authorship and originality in favor of a poetics of fair use, where the work is just a network of signs woven by a semi-naut; the artist, one more link in a chain of production, distribution, commodification and consumption. Some recurring stories in his work are the project of modernity in the context of Latin America, the symbolic values in popular culture and the Western concept of authorship as an instrument of power against other narratives.

He completed his undergraduate studies at the E.N.P.E.G. "La Esmeralda" and attended the SOMA Educational Program. His work has been presented collectively in institutions such as Human Resources, Laboratorio Arte Alameda, Aoyama Meguro, Lodos and La Tallera. Individual exhibitions stand out in spaces such as the Museo Universitario del Chopo/1000, Biquini Wax EPS and the UK Mexican Arts Society.

LOT 11 Beatriz Cortez

San Salvador, 1970

Lives and works in Los Angeles. She received an MFA from the California Institute of the Arts and a Ph.D. in Literature and Cultural Studies from Arizona State University. Cortez's work explores simultaneity, life in different temporalities, and different versions of modernity, particularly in relation to memory and loss in the aftermath of war and the experience of migration, and in relation to imagining possible futures.

Recent solo exhibitions have been held at ICA San Diego, CA (2021); Craft Contemporary, Los Angeles (2019); Occidental College, Los Angeles (2019); Clockshop, Los Angeles (2018); Vincent Price Art Museum, Los Angeles (2016); and Monte Vista Projects, Los Angeles (2016). Her work is currently included in FUTURES at the Smithsonian Arts + Industry Building.

LOT 12 Claudia Peña Salinas

Montemorelos, 1977

Lives and works between Brooklyn and Mexico City. The process of documentation, travel, collection, accumulation and discovery in Claudia's artistic practice points towards a spatial, material and temporal reflection; it is an intimate and personal way of relating to Mexico that reaches cultural and political dimensions. She studied at the Art Institute of Chicago and earned his MFA from Hunter College in New York. She has exhibited at the Whitney Museum of American Art (2018); Carrillo Gil Art Museum (2015); Queen's Museum of Art (2012); Puerto Rico Museum of Art (2006); and El Museo del Barrio (2005) in New York.

LOT 13 Patricia Domínguez Claro

Santiago de Chile, 1984

Artist, educator and defender of the living. Assembling experimental research on ethnobotany, healing practices, and the corporatization of wellness, her work focuses on tracing relationships of work, affection, obligation, and emancipation between living species in an increasingly corporate cosmos.

She holds an MFA in Studio Art from Hunter College, New York in 2013 and a certification in Botanical Illustration and Natural Sciences from the New York Botanical Garden NYBG. She is currently the head of the ethnobotanical platform Studio Vegetalista. She recently received the Symmetry Residency Award at CERN, Switzerland and Alma Observatory, Chile. She contributed to the book *Documents for Contemporary Art Issue HEALTH* from MIT Press and WhiteChapel (2020). Her projects have been exhibited at the New Museum, New York; Wellcome Collection, London, 2022; Gwangju Biennale, South Korea; TRANS-MEDIALE, Berlin; CentroCentro, Madrid, and Yeh Art Gallery, New York, 2020; Gasworks, London; MOMENTA Biennale de l'image, Montreal; *What is going to happen is not 'the future', but what we are going to do*, ARCOMadrid; EMS, Seoul, 2018.

LOT 14 Madeline Jiménez Santil

Santo Domingo, 1986

She studied at the Escuela Nacional de Bellas Artes in 2002, Santo Domingo. From 2004-2006 she studied Fine Arts and Illustration at the Altos de Chavón School of Design affiliated with Parsons School of Design, La Romana. In 2006 she moved to Mexico City to finish her Bachelor's degree at the Escuela Nacional de Artes Plásticas (UNAM) and from 2015-2016 she was part of the SOMA Educational Program. In 2016, she initiated and carried out the collective project Semillero Caribe, an artistic and pedagogical experimentation using the body and the drawing to address notions of Caribbean authors.

LOT 15 Ana Navas

Quito, 1984

Through sculpture, video, painting, and performance, Navas's work deals with processes such as translation, assimilation, and appropriation. In 2020 she received the NN Group Art Award in the Netherlands and in 2018 Kunstfonds Germany and Kunstakademie Karlsruhe was awarded the Kalinowski Prize. She has received scholarships from the Kunststiftung Baden-Württemberg and Landesgraduiertenförderung Baden-Württemberg. Her work has been extensively exhibited in Latin America and Europe, in places such as: Staatliche Kunsthalle Baden-Baden; Galerie der Stadt, Sindelfingen; P/////AKT, Platform for contemporary Art, Amsterdam; El cuarto de máquinas, CDMX; Cobra Museum, Amstelveen; Nest, The Hague, among others.

LOT 16 Eugenia Martínez

Monterrey, 1976

Her work consists primarily of Mexican portraits from colonial times to the 1960s, enhanced with metaphorical texts. Martínez reflects through the images the social division between the public discourse of the different Mexican social groups and their true thoughts. She has exhibited in multiple countries such as Mexico, England, Italy, Austria, the United States and Puerto Rico, including: *I don't have a dream* at Ramis Barquet Gallery, New York, 2013; *Because you are a girl*, Mexican Art Gallery, CDMX, 2018; *Surrealism*, *Círculo de Tenerife*, *Madrid* and *Map of The New Art*, Fondazione Giorgio Cini, Venice, 2015.

LOT 17 Thiago Martins de Melo

São Luís, Maranhão, 1981

Through complex plots, marked by many symbolic layers, themes such as the body as image, sexuality, social and political convulsions are aired at breakneck speed, form a whirlwind of multiple anachronies, which assemble autobiographical scenes of his domestic life in contrast with the history of Brazil, both those marked in the social imaginary of the country and those neglected programmatically.

Among his main individual exhibitions are: *Ouroboros Sucuri*, Galeria Millan, São Paulo; *Necrobrasiana* - National Museum of the Republic, Brasilia, 2019; *Barroco Bárbaro* - Gamma Gallery, Guadalajara, 2016; *Teatro Nagô-Cartesiano y Corte Azimutal do Mundo* - Mendes Wood DM, São Paulo, 2013.

LOT 18 Ramiro Chaves

Córdoba, 1979

His practice is situated at the disciplinary limits of creating images and objects through the use of photography, drawing, painting, sculpture and visual poetry. His projects are located halfway between studio work, educational practice and various forms of documentation. His personal exhibitions include: *Nieso Niesotro*, 2018, presented by Galería Agustina Ferreyra, Los Angeles; *CROTALOS*, 2016, Sala de Arte Público Siqueiros, CDMX; *Lxs Brutxs*, 2015, Museo Universitario El Chopo, CDMX; *La Loma del Orto*, 2014, Galería Yautepec, CDMX; *Proyecto CANADA*, 2006, Museo de Arte Carrillo Gil, CDMX.

LOT 19 Mano Penalva

Salvador de Bahia, 1987

His work is based on the study of Material Culture, behavioral changes and the effects of globalization. His output is deliberately unrepresentative, allowing the materials to dictate the form and come together almost by themselves, out of a desire to exist in the world. Some of his individual exhibitions are: *Hasta Tepito*, B[X] Gallery, Brooklyn, NY, 2018; *Requebra*, Frédéric de Goldschmidt Collection, Brussels, Belgium. Public collections of which it is a part: Frédéric de Goldschmidt Collection - Brussels - Belgium, PAT Art Lab - Augsburg - Germany, Collection - MARP, Ribeirão Preto Art Museum - Brazil, Laje Collection - Bahia - Brazil.

LOT 20 Leo Marz

Zapopan, 1979

From thematic approaches that operate as pretexts, Marz works on the flow of discontinuities that exist between the great discussions of our time and everything that we experience on a daily basis but cannot define with words.

He has an MFA in new media from the Transart Institute program and Donau Universität in Krems, Austria. He is part of the Sistema Nacional de Creadores; he has been a fellow on two occasions of the FONCA-CONACULTA Jóvenes Creadores Program, of the Jumex Collection and of the third edition of the Programa Bancomer-MACG Arte Actual.

LOT 21 Esvin Alarcón Lam

Guatemala City, 1988

His artistic practice is related to the ideas and material forms of the precariousness of contemporary life, collective memory, the passage of time and urban architecture. He creates images that evoke modernity through a residual perspective. He has exhibited his work in Guatemala, Germany, the United States, Panama, Brazil, Costa Rica, Argentina and Hong Kong. He has carried out artistic residences in Saudi Arabia, US, Puerto Rico, Peru and Brazil. He organizes the independent artistic residency Imaginary Pagoda in Guatemala.

LOT 22 Kristin Reger

Chicago, 1984

Lives and works in CDMX. She has a master's degree and a doctorate in Visual Arts from the Universidad Nacional Autónoma de México (UNAM), she completed the SOMA educational program and received her Bachelor of Fine Arts from DePaul University, Chicago in 2006. Her individual exhibitions include: *Burst*, Salón Silicón; *IUDUIUDUI*, Relaciones Públicas (RP), ZONA MACO, CDMX; *New Works*, Von Ammon Co, New York, 2019; *Genesis*, Enrique Guerrero Gallery, CDMX, 2018; *Milktooth*, DAAB, New York, 2018.

Reger has participated in several collective exhibitions at: Museo Universitario de Arte Contemporáneo (MUAC), CDMX; The Hemispheric Institute, NYC; Museum of Contemporary Art (MCA), Chicago; Massachusetts Museum of Contemporary Art (MASS MoCa), Boston; Museum of Sex (MoSex) NYC; Sala de Arte Público Siqueros (SAPS) y Museo de Arte Carillo Gil, both in Mexico City. Her work has been published in: Frieze, Spike, Flaunt, Vice, Kaltblut, Content Mode, iD Magazine.

LOT 23 Julieta Gil

Mexico City, 1987

Gil creates work from an in-depth analysis of how power structures materialize as symbols that occupy public space. Experimenting with digital and analog media, her process originates from routine walks and participation in public protests around her native Mexico City, thoroughly documenting public architecture, monuments and statues. Gil's record-keeping system consists of photogrammetric scanning procedures that are traditionally used to create 3D models as simulations of physical objects. Gil devises methodologies that register and catalog her bodily interaction with these, reconfigures and materializes them in ways that put the very idea of the archive into question. Gil's practice spans installation, sculpture, 3D renderings and time-based media, and incorporates themes of feminism, fiction, memory, and technology with a focus on confronting hegemonic and exclusionary narratives.

In 2020, Gil received the Lumen Prize for Art and Technology for her project "Nuestra Victoria", envisioned as a response to government censorship around a prominent Mexico City monument which served as a site of protest and intervention by feminist groups. She has exhibited at Nevada Museum of Art, Palm Spring Art Museum, SCAD Museum of Art, Storefront for Art and Architecture, Campeche, Museo Tamayo, Laboratorio de arte Alameda, Centro de Cultura Digital, among other institutions. She is currently Visiting Assistant Professor within the Department of Art at the University of Oregon.

LOT 24 Allan Villavicencio

Mexico City, 1987

Lives and works in CDMX. His body of work generates new narratives of perception from the creation of residual scenarios of his everyday environment. In his practice he extracts fragments of his personal life, endowing them with expansive and soulful qualities through an exploratory construction of space. His individual exhibitions include: *Pieles ciegas*, Galería Karen Huber, CDMX, 2021; *Transcapes*, Academia 14, CDMX, 2020; *La recherche du rayon vert*, Maëlle Galerie, Paris, 2019; *Pétalos del asfalto*, IK Projects, Lima, 2019; *Despliegues*, Centro Roberto Garza Sada, CRGS-UDEM, Monterrey; *Un vacío edificado*, Galería Luis Adelantado, CDMX, 2016.

LOT 25 Yeni Mao

Guelph, 1971

He received a BFA from The School of the Art Institute of Chicago, and subsequently trained in foundry work in California, and the architectural industries of New York. In 2016 Mao relocated to Mexico City.

Recent exhibitions include, Yerba Mala in Campeche, Mexico City, I desire the strength of nine tigers at Fierman Gallery in New York, and vol. 2: cabal, an installation of ceramic-based sculptures at PAOS in Guadalajara, Mexico. Among other group exhibitions he has participated in Otrxs Mundxs at Museo Tamayo in Mexico City, Transnational at Proxycó and The Waste Land at Nicelle Beauchene in New York; and The IX Bienal De Artes Visuales Nicaraguenses in Nicaragua. Mao is a recipient of the Pollock-Krasner Foundation Grant 2021, and has been awarded residencies including Casa Wabi in Mexico, The Li-jiang Studio and Red Gate Gallery in China, The Fountainhead Residency in Miami, OAZO AIR in Amsterdam, and Flash Atyle in Turkey.

LOT 26 Andrés Pereira Paz

La Paz, 1986

He studied at the National Academy of Fine Arts Hernando Siles (LP) and at the National University Tres de Febrero in Buenos Aires. He attended the workshops of Roberto Valcárcel and Diana Aisenberg among others. In 2012, he carried out the program of the Center for Artistic investigations (CIA) in Buenos Aires.

LOT 27 Andy Medina

Oaxaca, 1993

He studied the Bachelor of Visual Arts at the E.N.P.E.G “La esmeralda”, CDMX. He has exhibited collectively at ACAXAO *visualidades disidentes*, 2016; Museo de los pintores oaxaqueños (MUPO), *Libertad por el sabor*, Colegio Nacional, 2017; *Notas para una educación (económico) y sentimental*, Museo Universitario del Chopo, 2017. Among his solos exhibitions are: *Santuario/ Rendir tributo*, Biquini Wax EPS, 2017; *Índex*, Ladrón galería, 2018 and *Manual códice vial*, 2018-2019 Museo de Arte Contemporáneo de Oaxaca (MACO).

LOT 28 Federico Ovalles

Caracas, 1972

He works with divergent ideas of the triumphs and failures of Latin American modernity and its consequences, present in those areas of the cities that function as “non-cities” in contrast to the architectural majesty of great works that erected the modern Latin American city in the mid-20th century.

He has participated in the IX Bienal de Escultura Francisco Narváez; ArteBA, Buenos Aires; Reflect/Refract, Rich Gallery, London; PINTA, Latinamerican Contemporary Art Fair, New York; Visión Constructiva en la GBG Arts, Caracas; Salida de Emergencia Exis, Bogotá; Espacio Diverso con La Casa, Quito; Venezuelan Pavillion, Shoe Gallery, London; Friends, La Cometa Galería, Bogotá; La Otra, Feria alternativa de arte en Bogotá.

LOT 29 Daniela Ramírez

Guadalajara, 1991

She completed an academic stay at the Fluminense Federal University of Rio de Janeiro, Brazil (2014). She currently lives in Guadalajara, Jalisco, where she is co-director of the independent space 2.1 and is part of the FAENA collective.

In her research she incorporates Latin American and gender studies, she is mainly interested in the historical elements of the materials with which she works, as well as the social and cultural implications that go through them.

LOT 30 Juan Pablo Garza

Maracaibo, 1970

Lives and works in Miami. Garza's work is about the objects we value and the ones we don't, about why we value them and why we don't. It's essentially about how this value helps determine the relationship between closed units and infinitely expandable and collective ones. His work has been exhibited in countries such as Venezuela, Colombia, Peru, Chile, Canada, EE.U.U, Spain, Holland and Germany. He was co-founder and co-director of the Contemporary Art Space Al Borde (2010-2014) in Maracaibo, which in 2012 won a grant from the Fundación Cisneros/CPPC within its support program for cultural organizations.

LOT 31 G.T. Pellizzi

Tlayacapan, 1978

Trained in philosophy and architecture, Pellizzi's work encompasses sculptures, installations, paintings, and even an alternative educational institute, all of which aim to engage the public critically with political, financial, educational, and market systems.

From 2001 to 2011 he co-founded and participated in various groups, including The Bruce High Quality Foundation, with which he exhibited at the Whitney Museum and MoMA PS1 in New York, the Center Pompidou in Paris, the Murcia Contemporary Art Project and the Fondazione Sandretto Re Rebaudengo in Turin, as well as in different galleries in New York, Zurich, Berlin and London. He has exhibited individually at the Mary Boone Gallery, the Watermill Center for the Arts in New York, Revolver Galeria in Lima and the Sala de Arte Público Siqueiros. He has participated in group shows at the Vienna Kunsthalle, the École des Beaux-Arts and the Museo del Barrio in New York and the Biennale of the Americas, among other spaces.

LOT 32 Minia Biabiany

Guadeloupe, 1988

Her work investigates the perception of space and the concept of opacity in narrative and language. In her practice, she deconstructs narratives related to the colonial heritage of the Caribbean in mixed-media poetic installations. She started the artistic and pedagogical collective project Semillero Caribe in 2016 and continues today with the Doukou project that explores narratives linked to the body and concepts of Caribbean authors.

A graduate of the École Nationale Supérieure des Beaux-Arts, France, Biabiany has shown her work at Manifesta 13, Les Tanneries, Magasin des horizons, CRAC Alsace, at the 10th Berlin Biennale, Signal—Centre for Contemporary Art, Kunstinstituut Melly, among other venues.

LOTE 33 Jorge Satorre

Mexico City, 1979

The narrative possibilities of drawing have allowed him to make the objective register coexist with fictional elements, understanding this relationship as an oscillation of scales between the individual and subjective and the general or hegemonic versions.

Some sites where he has individually presented his work are: CarrerasMugica, Bilbao, 2020; REDCAT - Los Angeles, 2018; Tamayo Museum, CDMX, 2017; Labor Gallery, CDMX, 2017, 2014 and 2010; Statements - Art Basel, 2014; Artspace, Auckland; Halfhouse, Barcelona (both 2013); Art Positions, Miami Art Basel, 2011; Le Grand Cafe, St-Nazaire, France; FormContent, London; Montehermoso Cultural Center, Vitoria (all 2010) and La Casa Encendida, Madrid, 2006.

LOT 34 Engel Leonardo

Baní, 1977

Through sculptures, installations and site-specific interventions, Leonardo addresses themes related to the climate, nature, traditional crafts, architecture and popular culture of the Caribbean. Some of his most relevant projects have been shown at *Moderno Tropical*, 27th National Biennale of Visual Arts, Museum of Modern Art, Santo Domingo, 2013; *Under Construction: New Perspectives on Dominican Identity*, William Road Gallery, London, 2013; *On Common Ground*, Art Museum of the Americas, Washington D.C., 2012; 26th National Biennale, MAM, Santo Domingo, 2011; 24th National Biennale, 2007.

LOT 35 Samuel Nicolle

Paris, 1992

They work from queer practices through sculptures, performances, costumes, songs, recipes, fanzines and videos to generate situations where each of these elements unfolds into another in order to explore the possibility of being an image, being an object. In this slow process of accumulation of stories, sculptures and images, a kind of referential lexicon is built that tries to question the way of seeing things or the different types of gazes. They are mainly interested in moments with unclear boundaries, where images can be objects and vice versa, and seeks to build affective sculptures, narrative objects, and voyeuristic/viewpoint elements from a perspective of emotional architecture, fictional minimalism, and the codes and references of the LGBTQ+ community. Nicolle explores LGBTQ+ history and genealogy, the 1970s, pop music, and cabaret shows. Focusing their interest on rituals of arousal and frustration, they generate a series of simulacra that aim to challenge the difference between true and false, real and imaginary.

LOT 36 / LOT 37 Cynthia Gutiérrez

Guadalajara, 1978

Her work explores different mechanisms of representation of memory and history, the reading of these made from the present, as well as their intersection with fiction. Through installations, sculptures and subtle gestures within the exhibition space, Gutiérrez puts symbols and cultural objects in tension to reflect on the social, temporal and political nature of historical knowledge, architecture and monuments. She studied Visual Arts at the University of Guadalajara and was co-founder of the Clemente Jacqs Laboratory, a collaborative space that energized and formed ties between agents of the Guadalajara scene during 2004 and 2005.

LOT 38 Mili Herrera

Oaxaca, 1995

Graduated in visual arts at the ENPEG “La Esmeralda”, 2019. She has imparted drawing workshops with Colectivo Distropía on the Oaxaca coast and at Cine Too in northern Oaxaca. In 2017, she obtained a scholarship for an academic exchange from HEAD-Geneve in Geneva. She was part of the YOPE Projects collective during 2018-19. She has participated in collective exhibitions such as *Hacer algo de la nada* at the Museo Carrillo Gil, by No Hacer Nada curatorial collective (CDMX, 2020), *Biquini Wax* (CDMX, 2020), *Mashimón* (CDMX, 2019) and individually in *Algo se derrumba* at Yope Projects (Oaxaca, 2018), *Noche Natal* at Pandeo (CDMX, 2021), *Lágrimas de cocodrilo* at Parallel Galería (Oaxaca, 2022).

LOT 39 Samuel de Saboia

Pernambuco, 1997

He has gained prominence for his large-scale mixed media paintings that address existential dichotomies such as life and death, pain and pleasure, and virtue and vice. His vibrant and energetic paintings also convey bits of her own personal narrative as she explores themes including sexuality, migration, and displacement. Saboia began painting and selling his work online at a young age. His work has been shown at: São Paulo Cultural Center (CCSP), 2017; Space 776, NYC, 2018; Kogan Amaro Gallery, São Paulo, 2019. In September 2019, de Saboia had his first solo show at the Fundação Marcos Amaro / FAMA museum, in Itú, São Paulo, Brazil.

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