

Theaterplatz-Fest

12.09.2026, Saturday, 12–5 p.m.

12–3 p.m., Workshop: *Licht & Schatten*, in German and English

Sundays at Kunsthalle Basel

Public guided tour, in German

Every first Sunday of the month, 3 p.m.

Samuel Guerrero

Sol Roto, 2026

Mixed media

5.5 × 33.25 m

Courtesy the artist and Lodos, Mexico City

Commissioned by Kunsthalle Basel

Kunsthalle Basel's Back Wall Project made possible through the generous support of HEIVISCH, with additional support from Institut Ramon Llull, as well as in-kind support from the Stadtreinigung, Tiefbauamt Basel-Stadt.



The mediation projects are realized through the generous support of the Art Mentor Foundation Lucerne, the Thomas and Doris Ammann Foundation, and the Canton of Basel-Stadt.

The artist would like to thank

“Cory John Scozzari, Cordova, Lena Katharina Reuter, Lodos, Francisco Cordero Ocegüera, Javier Amezcua, the Kunsthalle Basel team for their support throughout the project, and Manuel Guerrero, my father.”

Thanks to

Javier Amezcua, Susana Carnicero Fernández, Diana Colom Peralta, Francisco Cordero Ocegüera, Silvia González Martínez, Martinet Elorduy Masip, Elena Mosquera Rubio, Mirco Joao-Pedro, Jonah Kawri Ramírez, Cory John Scozzari, Zoé Succi, and Heiner Vischer

Curated by Lena Katharina Reuter and Cory John Scozzari, Director of Cordova, Barcelona

Kunsthalle Basel/Basler Kunstverein is generously supported by the Canton of Basel-Stadt.



Kanton Basel-Stadt

Kultur

Graphic design by PORTO ROCHA; Studio SMS (Alix Stria & Katharina Shafiei-Nasab)

Copy-edited by Amanda Gomez

The Kunsthalle Basel bookshop stocks publications on Samuel Guerrero alongside its broader selection of art books.

More information and the current program at:

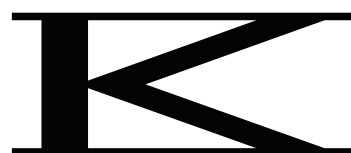
kunsthallebasel.ch

Kunsthalle Basel × Cordova

Samuel Guerrero

Sol Roto

13 Sep. 2026– 15 Aug. 2027



Samuel Guerrero: *Sol Roto*

With *Sol Roto*, Kunsthalle Basel presents a new commission for public space by Samuel Guerrero (b. 1997). This site-specific installation transforms the back wall into an expanded sundial. The work's scale is reflected in the solar instrument's measures: responding to the seasonal movements, it marks the changing course of a year.

A series of sculptural elements responds to different moments, aligning with the changing course of the sun and registering the solstices and equinoxes as transitional points. Cast in a mixture of metals and reflective, partly chromatic surfaces, the sculptures are built to withstand the weather yet designed to wear its marks. Through the interplay of light and shadow, reflections, and sound, the work traces the rhythms of the seasons and the shifting relationships between bodies, architecture, and celestial phenomena: 365 metal leaves interact with the shadows of the nearby trees; reflective surfaces harness sunlight, redirecting it from one point of the wall to another; the sun's heat is converted into sound, rendering solar energy audible. As in the Mesoamerican cosmological traditions Guerrero draws on, time is not merely measured but enacted. Returning to the work allows for discovering it anew, and on select dates, activations can be experienced—meaning it emerges only through being present in a specific here and now.

The title derives from ancient Maya civilization, which referred to a solar eclipse as “Pa'al K'in,” literally translated as “sol roto” in Spanish and as “broken sun” in English. Rather than describing the eclipse simply as a cosmological encounter between the sun and the moon, this belief holds the moment as one in which the cosmic forces reach such an intensity that even the sun becomes unstable. And yet, it is not lost. The very forces that destabilize it also carry within them the potential for its renewal.

Alongside these astronomical rhythms, bas-reliefs introduce another temporal register. Historically, reliefs like these were used on building façades to signal social rank or trade or to depict religious and mythological narratives. Guerrero's propositions are composed of forms shaped from fine metal mesh and drawings engraved into metal plates, depicting four moments in history. Each plaque marks a juncture when certain ways of understanding, structuring, celebrating, or measuring time become visible: the local “Basel Time”, a system of timekeeping that ran one hour ahead of standard time, used for more than 400 years up until 1798; Fuego Nuevo, the New Fire ceremony of the Aztec world, ritually marks the completion of a 52-year cycle and the renewal of the sun; this ceremony is notably celebrated again in 2027; the first documented military confrontation between a Mesoamerican culture and a Spanish expedition; and the celebration of Día de Muertos,

whose imagery here establishes a dialogue between the Mexican tradition of the Day of the Dead and medieval European representations of time and death, echoing Basel's own Totentanz (Dance of Death) depiction.

Chromed metal strips embedded in the wall highlight the dates of the Jewish, Gregorian, Chinese, Persian, Indian, and Islamic new years by mapping the shadow lines of their respective calendar days. Presented together, they suggest that the start of a new year is not a singular, universally fixed moment but rather an event welcomed and celebrated at different time-points across cultures, religions, and calendrical systems. Within the installation, side by side, they resist any single, hegemonic understanding of time.

Sol Roto holds all of these phenomena in unison: dates that recur annually, others that mark a single historical moment, systems that claim universality, and cosmological forces that encompass everything. Guerrero situates the viewer in a present circumscribed by them all, a concept that fractures into many simultaneous forms. Rather than resolving these differences into a single measure, the work lets them coexist, side by side, on the same wall.



Graphic developed by the artist corresponding to the dates of the installation and reflecting the cyclical nature of time.