

# *Entre Irse Y Quedarse*

Lorena Ancona

ektor garcia

Rodrigo Hernández

Ernesto Solano

Astrid Terrazas

14 January - 28 February 2022

palace enterprise

Vester Farimagsgade 6 | 1606 Copenhagen | Denmark  
[www.palace-enterprise.com](http://www.palace-enterprise.com) | [info@palace-enterprise.com](mailto:info@palace-enterprise.com)

Between going and staying the day wavers,  
in love with its own transparency.  
The circular afternoon is now a bay  
where the world in stillness rocks.  
All is visible and all elusive,  
all is near and can't be touched.  
Paper, book, pencil, glass,  
rest in the shade of their names.  
Time throbbing in my temples repeats  
the same unchanging syllable of blood.  
The light turns the indifferent wall  
into a ghostly theatre of reflections.  
I find myself in the middle of an eye,  
watching myself in its blank stare.  
The moment scatters. Motionless,  
I stay and go: I am a pause.

-Octavio Paz, 1987.

*Entre Irse y Quedarse* (Between Going and Staying) is a group exhibition displaying a micro sample of five Mexican artists connected by their roots, regardless of their geographical context. The title of the exhibition is taken from one of the late Mexican poets Octavio Paz's poems, where he depicts the relationship of time through ephemeral and symbolic concepts that relate to the artists' approach unto their expressions and the embodiment of time through the different techniques/themes used by them. The works in the exhibition are tied together by the materiality of traditional crafts in Mexico but play with our understanding of traditional themes and symbolisms, production techniques and materials by merging them into a contemporary visual expression and showing alternative visions of these processes like weaving, hammered metals, ceramics and painting. The insertion of these techniques into the scope of contemporary art, broadens the understanding of contemporary expressions along with the function of the arts in our time. **Lorena Ancona** uses ceramic through the historiography of Mesoamerican dyes, pigments, natural materials and places while working with a particular interest in the archaeological contexts and technological evidences of a synthetic organo-mineral (clay) pigment known as Mayan Blue. **ektor garcia** approaches sculptural installation through wide-

ranging experiments with craft techniques and materials. For this exhibition he developed a crocheted leather thread mesh resembling a portal, as defined by the artist himself. **Rodrigo Hernández** presents a work from a series of hand-hammered brass panels that portray gestures of intimacy. In this particular work, he depicts a photograph taken of Anni Albers from 1948 that serves as a document of her, and her husband Josef Albers, to show the deep engagement they had with pre-Columbian art, and as a fragmentary sample of their large collection of ancient artworks from the region, especially from Mexico. **Ernesto Solana** shows a set of laser cut metallic silhouettes drawing inspiration from pre-Hispanic clay "stamps" which appeared in different pre-colonial cities across Mexico. They usually depict geometric designs, flora and fauna, and they have been reimagined and modified to create a composition which is activated by different elements in environment. **Astrid Terrazas** re-writes imaginary worlds and her narratives reflect ancestral folklore, lived experiences, and unearthly transfigurations. They are stories that push personal and communal trauma towards tangible healing. She uses recurring motifs as artifacts of protection, meant to cast a safety spell upon anyone who encounters them.

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**Rodrigo Hernández**

*Nothing is solid. Nothing can be held in my  
hand for long, 2018*

Hand-hammered brass

95 x 95 cm

Unique



**Rodrigo Hernández**

*Nothing is solid. Nothing can be held in my hand for long, 2018*

Hand-hammered brass

95 x 95 cm

Unique

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Rodrigo Hernández  
Art Basel Parcours 2021

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Rodrigo Hernández  
Art Basel Parcours 2021

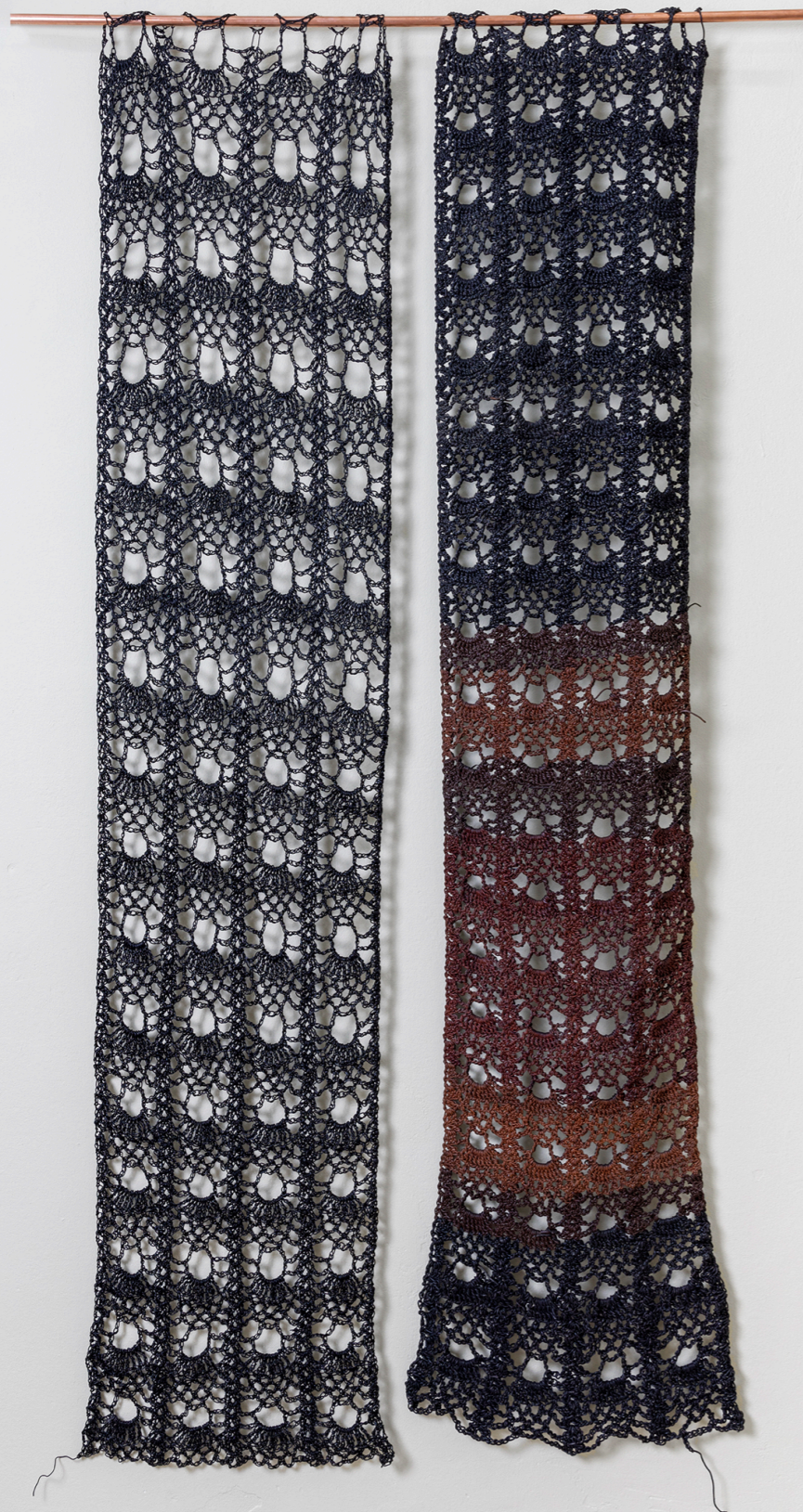




**Rodrigo Hernández**  
*Mask in hand*, 2018  
Hand-hammered brass  
95 x 95 cm  
Unique

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**ektor garcia**

*portal upstate, 2022*

Crochted leather cord

195 x 95 cm

Installation height variable

Unique

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**ektor garcia**

*portal upstate, 2022*

Crochted leather cord

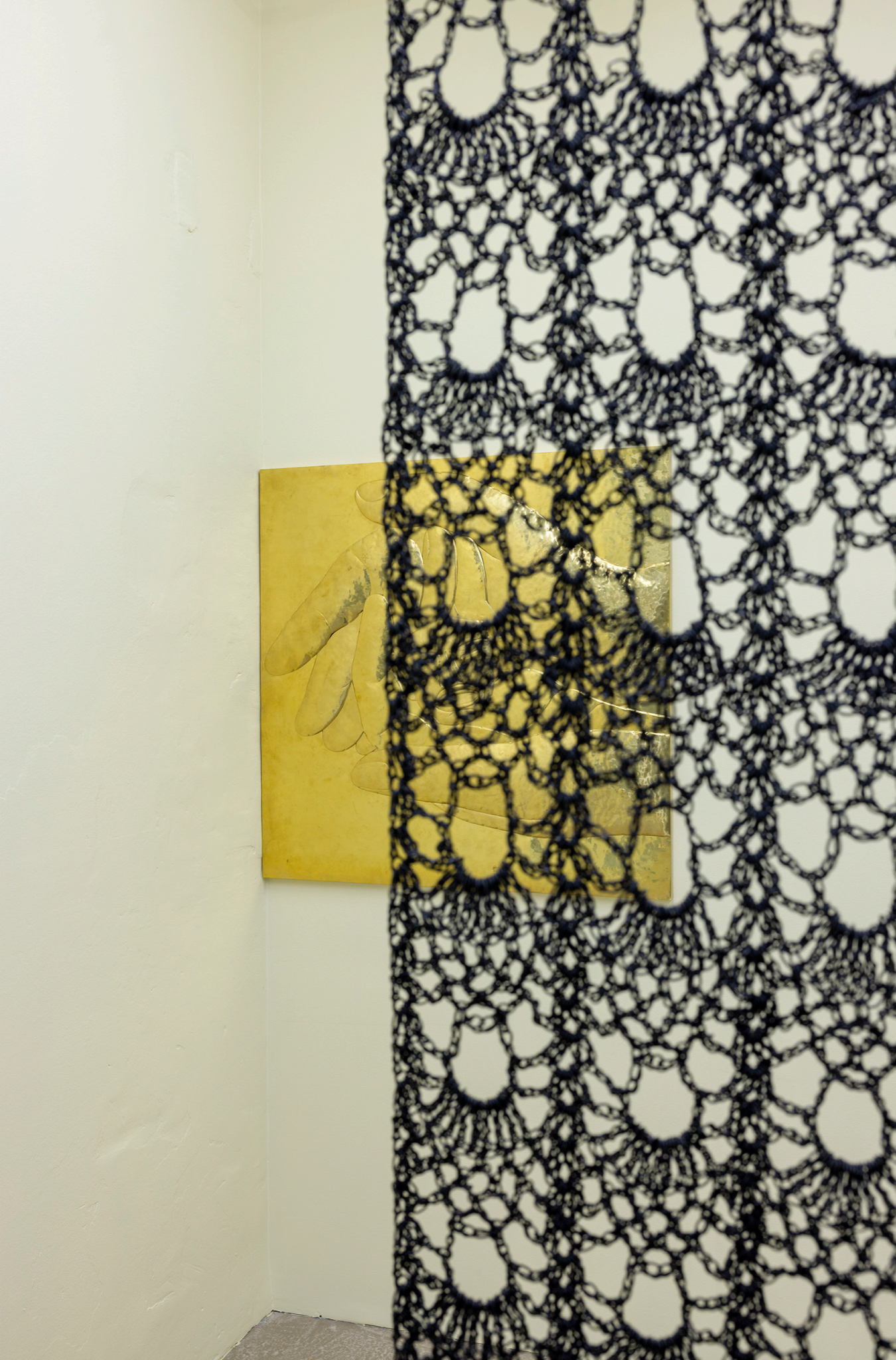
Work size: 195 x 95 cm

Installation height variable

Unique

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ektor garcia, Rodrigo Hernández  
Installation view



**Ernesto Solana**

*A Self of Herself (Ungarden)*, 2021

Metallic laser cut silhouettes of reimagined pre-hispanic flora and fauna

Installation size variable

8 pieces, approx. 30 - 50 cm each

Shadow sculpture. Can be placed inside or outside.

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**Ernesto Solana**

Reference image of a shadow sculpture placed outside.



**Lorena Ancona**

*Orquídea y Pez, 2021*

High temperature ceramics, glaze, limewash, pigments and  
jute rope

Dimensions vary depending on ceiling height

260 - 320 cm high

Unique

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**Lorena Ancona**

*Orquídea y Pez, 2021*

High temperature ceramics, glaze, limewash, pigments and  
jute robe

Dimensions vary depending on ceiling height

260 - 320 cm high

Unique



**Lorena Ancona**

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High temperature ceramics, glaze, limewash, pigments and  
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Dimensions vary depending on ceiling height

260 - 320 cm high

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Lorena Ancona  
*Orquídea y Pez*, 2021  
Detail

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Lorena Ancona  
*Orquídea y Pez*, 2021  
Detail

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**Lorena Ancona**  
*Orquídea y Pez*, 2021  
Detail

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**Lorena Ancona**  
*Orquídea y Pez*, 2021  
Detail



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**Astrid Terrazas**

*el reloj de la polilla*, 2021

Oil and acrylic on canvas (suspended on hanging rod)

157,50 x 152,4 cm



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*el reloj de la polilla*, 2021

Oil and acrylic on canvas (suspended on hanging rod)

157,50 x 152,4 cm

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Astrid Terrazas  
*el reloj de la polilla*, 2021

Detail

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Astrid Terrazas  
*el reloj de la polilla*, 2021

Detail

*Artist biographies*

## RODRIGO HERNÁNDEZ

Born Mexico City, 1983

Lives and works in Lisbon, Portugal.

Rodrigo Hernández's highly idiosyncratic visual vocabulary invites - in the same manner as fiction - the halting of belief and the adoption of imaginative perception. Each of his installations is constructed as a rebus of various sources, such as poetry, philosophy, narrative and dreams. The myriad of historical and aesthetic references in his work serves not as a statement in itself, but rather as an experiment on synthesis, which the viewer navigates through like a cosmos of possibilities. Hernández's paintings, reliefs, sculptures and installations operate like machines for flexing the imagination, triggering encounters between imagery and meaning-making, and between forms and their environments.

### Education

2013-2014 Jan Van Eyck Academie, Maastricht

2010-2012 Kunstakademie Karlsruhe, P. Silvia Bächli

2006-2010 La Esmeralda, Mexico City

### Solo Exhibitions

2022 *Rostro Responsivo*, curated by Emiliano Valdés, Museo de Arte Moderno de Medellín, Medellín

*Solo exhibition*, curated by Ana Pérez Escoto, MARCO-Museo de Arte Contemporáneo de Monterrey,

2021 Art Basel Parcours, Basel, 2021

*Petit-Musc*, curated by Anders Kreuger, Kunsthalle Kohta, Helsinki

*Moon Foulard*, curated by Bruno Marchand, Culturgest, Lisbon

*Pasado*, curated by Marta Mestre, Centro Internacional das Artes José de Guimarães, Guimarães, Portugal

2020 WHAT IS IT THAT HAS ETCHED ITSELF INTO YOU?, Galeria Madragoa, Lisbonne

*Dampclood*, Galerie Fons Welters, Amsterdam

*A Moth to a Flame*, curated by Humberto Moro, SCAD Museum of Art, Georgia, US

2019 *Pedigree*, Galleria Campari, Milan

*¿Qué escuchó cuando escucho el discurrir del tiempo?*, Sala de Arte Público Siqueiros, Mexico City

*WHO LOVES YOU*, Kunsthalle Winterthur, Winterthur

*A Complete Unknown*, curated by John Rasmussen, Midway Contemporary Art, Minneapolis

2018 The real world does not take flight, curated by Fernanda Brenner, Pivô, São Paulo

*The Gourd and the Fish*, curated by Samuel Leuenberger & Elise Lammer, SALTS, Basel

2017 *Stelo*, (with Rita Ponce de León), P420, Bologna

*J'aime Eva*, ChertLüdde Gallery, Berlin

*Plasma*, Galeria Madragoa, Lisbon

*The Shakiest of Things*, Kim?, Riga

2016 Every forest madly in love with the moon has a highway crossing it from one side to the other, c/by Chris

Sharp, Kurimanzutto, Mexico City

*I am nothing*, Heidelberger Kunstverein

2015 *El pequeño centro*, Museo del Chopo, Mexico City

2014 *What is the Moon?*, Bonnefantenmuseum, Maastricht

*Go, Gentle Scorpio!*, Parallel Oaxaca, Oaxaca

2013 *A Sense of Possibility*, curated by Roos Gortzak, Weingrüll, Karlsruhe

2012 *Pedro*, o.T. Raum für aktuelle Kunst, Lucerne

### Group Exhibitions

2022 palace enterprise, Copenhagen, Denmark

2021 *Os Monstros de Babaloo*, curated by Victor Gorgulho, Fortes D'Aloia & Gabriel, São Paulo

2020 *Guests: Artists and Craftspeople*, curated by Öykü Özsoy and Mit Mesci, Istanbul Modern, Istanbul

*El oro de los tigres*, curated by Ana Medoza Aldana, Air de Paris, Paris

2019 *El nudo*, curated by Manuel Moscoso, CarrerasMugica, Bilbao

*Margins of Ten: Rodrigo Hernández*, curated by Rosa Lleó, NoguerasBlanchard, l'Hospitalet, Barcelona

*Future Generation Art Prize 2019*, curated by Björn Geldof and Tatiana Kochubinska, Palazzo Ca'Tron

*No habrá nunca una puerta. Estás adentro.*, Sala de Arte Santander, Madrid

*Exhibition of 21 Artists Shortlisted for the Future Generation Art Prize 2019*, Pinchuk Art Center, Kyiv

*ARCOmadrid*, with ChertLüdde, Dialogues Section with Ruth Wolf-Rehfeldt

2018 *20 Jahre Kunst Raum Riehen – Die Jubiläumsausstellung*, curated by Kiki Seiler-Michalitsi, Kunst Raum, Riehen

*The Lulennial II: A Low-Hanging Fruit*, Lulu, Mexico City

2017 *Resonanzen. 40 Jahre Kunststiftung Baden-Württemberg*, ZKM | Zentrum für Kunst

und Medientechnologie, Karlsruhe

*Neither*, curated by Fernanda Brenner, Mendes Wood DM, Brussels

*Illusion and Revelation*, Bonnefantenmuseum, Maastricht

*Pilger Mills*, Kunstverein Nürnberg, Nürnberg

*Ghosting of beings and worlds*, Grey Noise, Dubai

*20th Sesc\_Videobrasil*, Sao Paulo

*An ear, severed, listens*, ChertLüdde, Berlin

*Jade Bi*, Galeria Madragoa, Lisbon

*Independence Day*, Sommer Gallery, Tel Aviv

*The Finger that shows the Moon*, Dan Gunn, Berlin

2016 *As if in a foreign country*, Galerie nächst St. Stephan Rosemarie, Schwarzwälder, Vienna

*Hyperconnected – 5th Moscow Biennale*, curated by João Laia, Moscow

*Um die Ecke Denken*, Museum Haus Konstruktiv, Zurich

*Marriage*, Queer Thoughts, New York

*El que camina al lado*, curated by Luiza Teixeira de Freitas, Claudia Segura Travesia Cuatro, Madrid

*Leaping over a quail*, Chert Berlin

*Sem saber quando*, curated by Luiza

Exhibition, curated by Luiza Teixeira de Freitas, Galeria Silvia Cintra, Rio de Janeiro

*The birds*, Nixon, Mexico City

*Duo*, T66, Freiburg

2015 *Jungs, hier kommt der Masterplan*, Kunsthalle Basel

*Human Nature*, curated by Samuel Leuenberger, Espace Arlaud, Lausanne

*Parallel Oaxaca at Supplement Gallery*, curated by Oliver M.Kandt, London

*O.T.*, Kunstraum Riehen, Riehen-Basel

*Como fantasmas que vienen...*, Fundacion ESP AC, Mexico City

*Where the trees line...*, P420 Bologna

*Six Positions in Painting*, Galerie Bernhard, Zurich

*Adam and Eve and the Devil*, Marres, Maastricht

*The School of Nature and Principle*, Elizabeth Foundation of the Arts, New York, US

Bienal de las Fronteras, Museo de Arte Contemporáneo de Tamaulipas

2014 *Sometimes something happens*, Galerie Fons Welters, Amsterdam

*A Special Arrow Was Shot In The Neck...*, curated by Vivian Ziherl and Natasha Ginwala, David Roberts Art Foundation, London

*Autodestrucción4: Demolición*, curated by Abraham Cruzvillegas, Thomas Dane Gallery, London

*Mark P works both ways*, FRAC Provence-Alpes-Côte d'Azur, Marseille

*ERNTE*, Kunsthau Baselland, Mutenz/Basel

*Moules, Oeufs, Frites*, curated by Ardi Peols, The Ridder, Maastricht

*Roving Room*, Habersham Mills, Demorest, Georgia

*Van Eyck Open Studios*, Jan Van Eyck Academie, Maastricht

2013 *Magic Hour, The Ridder*, curated by Ardi Peols, Maastricht

*Six Memos fort he Next...*, Magazin 4 – Bregenzer Kunstverein, Bregenz

*The Carrousel Collection*, 45cbm Studioraum – Kunsthalle Baden-Baden

*Jenseits des Rahmens*, Kunstverein Freiburg

*Regionale 13*, Kunstraum Riehen, Riehen-Basel

*Left Eye, Right Eye*, V8, Karlsruhe

*Mark Pezinger Verlag* at Pioneer Works, New York

*I don't know*, Vamiali's Gallery, Atenas

*The Mystery of Intersecting Paths*, HBK, Braunschweig

### Collections

Fundacion ARCO

Nouveau Musée National de Monaco

Espacio de Arte Contemporanea, Mexico City, Mexico

Colección Diéresis, Guadalajara, Mexico

Museo Amparo, Puebla, Mexico

1800 Colección, Tequila, Mexico

*Nothing is Solid. Nothing can be held in my hand for long* (2018) by **Rodrigo Hernández** (born 1985) is work from a series of hand-hammered brass panels that portray gestures of intimacy. The fleeting scenes depict images of warmth: a hand, a hug, a touch, a body that seeks these small acts of affection are central elements of the work's immersive experience. Using traditional techniques, the artist built a contrast between the solidity of the brass sheets and the tenderness of the moments that are inscribed on them. The spectator is then invited to follow the narration that unfolds from the bas-relief scenes that punctuate the space. Like a caressing hand draws an invisible path, the panels suggest a narration to be imagined.

This series was first presented at Pinchuk Art Centre, Kiev, Ukraine for Future Generation Art Prize 2019, and recently at Art Basel Parcours, 2021.



## EKTOR GARCIA

Born 1985, Red Bluff, California, USA  
Lives and works nomadically

ektor garcia is multidisciplinary artist who approaches sculptural installation through wide-ranging experiments with craft techniques and materials. Throughout his practice, he develops a lexicon of crochet, weaving and fibre-work, including the use of ceramic, metal, leatherwork, found materials, and the principles of assemblage and social sculpture.

### Education

2016 MFA Columbia University, New York, USA  
2014 BFA School of the Art Institute of Chicago, Chicago, USA

### Solo Exhibitions

2022 palace enterprise, Copenhagen, Denmark  
2020 Oax.D.F.L.A.N.O.H.K., Empty Gallery, Hong Kong, China  
ektor garcia, Prairie, Chicago, USA  
2019 fortaleza, ProgeTo, Lecce, Italy  
Cadena Perpetua, Sculpture Center, Long Island City, USA  
sangre y barro, Cooper Cole, Toronto, Canada  
2018 deshacer, Mary Mary, Glasgow, United Kingdom  
6 1/2 Weeks, Museum Folkwang, Essen, Germany  
2017 cochi, Visitor Welcome Center, Los Angeles, USA  
lleno y vacío, Salon ACME, Mexico City, Mexico  
2016 kriziz, Kurimanzutto, Mexico City, Mexico  
2014 Uña persona show, Touche leather Bar, Chicago, USA Group Exhibitions  
2021 La Trienal, El Museo del Barrio, New York (forthcoming)

### Group Exhibitions

2020 There Will Come Soft Rains, Gallery Candice Madey, New York  
Metallica, Foxy Productions, New York  
Wearables, Etage Projects, Copenhagen, Denmark  
Fold, Stack Turn, Adams and Ollman, Portland, Oregon  
2019 Searching the Sky for Rain, Sculpture Center, New York  
Hangzhou Triennial of Fiber Art, Hangzhou, China  
Since Last We Met, Simon Lee Gallery, New York, USA  
Emissaries for Things Abandoned by Gods, curated by Elena Filipovic, Estancia FEMSA - Casa Luis Barragán, Mexico City, Mexico  
Frieze London, Cooper Cole, London, United Kingdom  
Tricknology, ektor garcia and Allison Janae Hamilton, cur. by Sanford Biggers, Marianne Boesky Gallery, Aspen, USA  
garcía, Raina, Shore, Tossin, Luhning August, New York City, USA  
Pot, Adams and Ollman, Portland, USA  
2018 Oficio y material, Museo de Arte de Zapopan, Guadalajara, Mexico  
Sperm Cult, LAXART, Los Angeles, USA

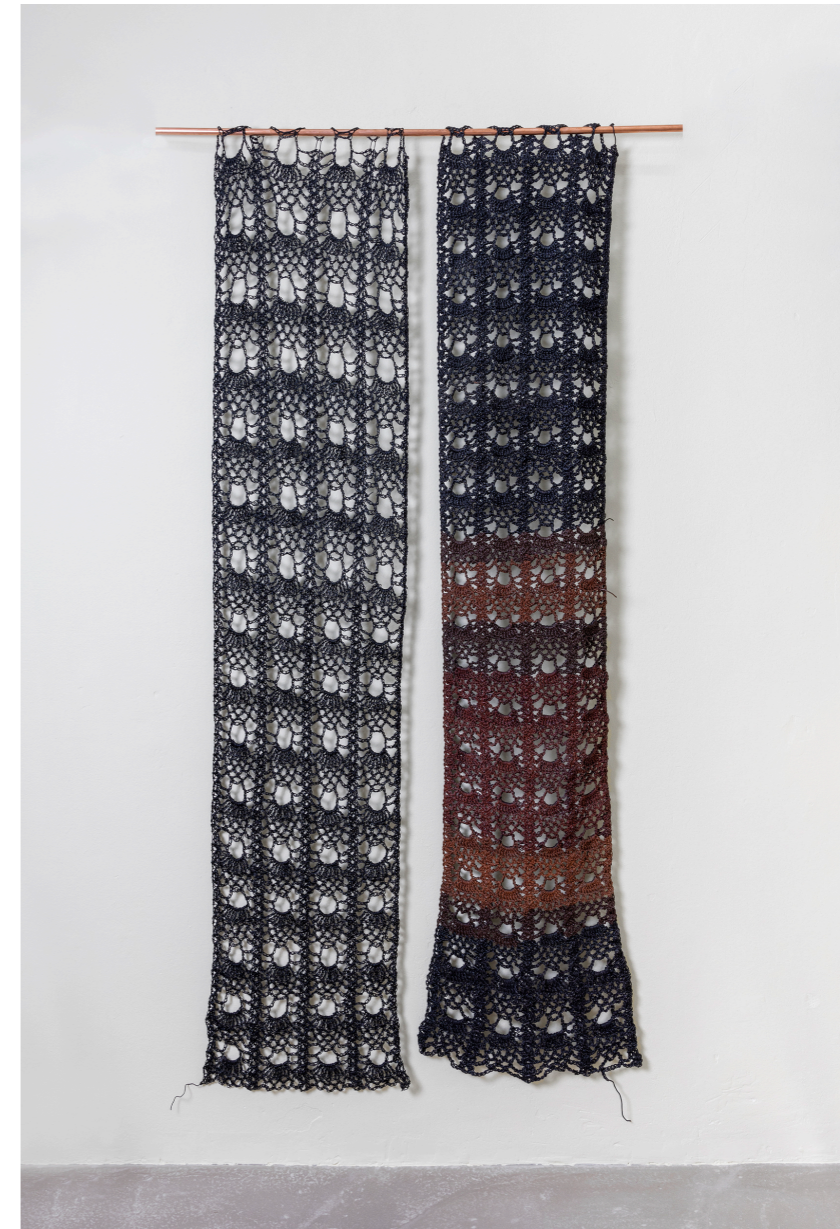
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Dwelling Poetically: Mexico City, a case study, ACCA, Melbourne, Australia  
Queer Biennial 2018, What if Utopia, Los Angeles, USA  
Where we meet, Chicken Coop Contemporary, Portland, USA  
2017 La tanga wax, Biquini Wax, Mexico City, Mexico  
No More Deaths Benefit, Salon 94, New York, USA  
Trigger: Gender as a Tool and a Weapon, New Museum, New York, USA  
2016 Contemporary Ceramics, LeRoy Neiman Gallery, New York, USA  
Majhew K. Abonnenc and ektor Garcia, Sargent's Daughters, New York, USA  
2015 Michael Blake and ektor Garcia, The Can Gallery, New York, USA  
FloaUng Point, Judith Charles Gallery, New York, USA  
Columbia MFA First Year Exhibition, Wallach Art Gallery, New York, USA 2014  
Undergrad Thesis Show, Sullivan Gallery, SAIC, Chicago, USA  
2013 Slippery Slope, WomanMade, Chicago, USA  
Power of Ten, Threewalls, Chicago, USA  
2012 Hispanic Heritage, Chicago Public Library, Chicago, USA  
2011 Take Root, Luggage Store Gallery, San Francisco, USA



**ektor garcia** (b. 1985) is multidisciplinary artist who approaches sculptural installation through wide-ranging experiments with craft techniques and materials. Throughout his practice, he develops a lexicon of crochet, weaving and fibre-work, including the use of ceramic, metal, leatherwork, found materials, and the principles of assemblage and social sculpture. For the show at palace enterprise, garcia has created the beautiful work portal upstate (2021) composed of crocheted leather cord installed in the middle of the room.



## ERNESTO SOLANA

Born 1985, Guadalajara  
Lives and works in Mexico City

Through media such as photography, sculpture and installation, Ernesto Solana's artistic practice studies notions around biology within the framework of the Anthropocene, the history of scientific representation, and the relationships between what is supposedly natural or artificial - particularly in peripheral or suburban environments. In his work, Solana explores the new forms of interaction between humanity and nature, while expanding this conversation towards a multispecies perspective and experiencing the landscape as an extension of itself. In his quest to identify points of contact with other species, his research pays particular attention to the phenomenon of extinction, scientific / personal collections and the anthropocentric alterations of the planet.

### Solo Shows

- 2021 – *Erosión y fenómenos relacionados*, Museo de Geología UNAM, Mexico City, MX (Upcoming)
- 2021 – *Sympoietic*, USSR, Mexico City, MX
- 2021 – *Instituto de la neoprehistoria Capítulo I: Despertar entrópico*, guadalajara90210, Guadalajara, MX
- 2020 – *Ecología feral*, Casa Wabi Santa Maria, Mexico City, MX
- 2020 – *Transformarse en objeto*, Proyecto Arte, Guadalajara, MX
- 2019 – *Primal Reflex*, PEANA, Monterrey, MX
- 2018 – *Taxon Drift*, Non-fiction Gallery, Savannah, US

### Group Shows

- 2022 – *palace enterprise*, Copenhagen, Denmark
- 2021 – *Salón ACME N°9*, Mexico City, MX (Upcoming)
- 2021 – *Bajo el sol de Jalisco*, Galería Machete/Galería CURRO, Guadalajara, MX (Currently)
- 2021 – *Capitaloceno*, LAAA/Casa Wabi, Mexico City, MX
- 2021 – *Memory Shop* curated by Nicolás Bourriaud, Casa Wabi, Puerto Escondido, MX (Currently)
- 2021 – *Prácticas imaginarias de Astronomía, Biología y Botánica*, guadalajara90210, ZONA MACO, Mexico City, MX
- 2021 – *Aire libre*, Cultura Jalisco, Guadalajara, MX
- 2020 – *Capitaloceno*, LAAA Móvil, Mexico City, MX
- 2020 – *Arte Vivo CDMX 2020*, Museo Jumex, Mexico City, MX
- 2020 – *TRANSATLANTICO*, Mana Contemporary & Palazzo Monti, Jersey City, US
- 2020 – *Guest Room*, Der Greif, curated by Gomis-Trezise, Munich, DE
- 2020 – *Inmanente: Disoluciones en el paisaje*, OPC, Puerto Vallarta, MX
- 2020 – *Pájaro piedra*, kino, Cine Tonalá, Mexico City, MX
- 2020 – *Plaza de la informalidad*, guadalajara90210, ZONA MACO, Mexico City, MX
- 2019 – *Mercurio retrógrado*, guadalajara90210, Guadalajara, MX
- 2019 – *Arte Vivo CDMX 2019*, Museo de Arte Moderno, Mexico City, MX
- 2019 – *El castillo de los ladrillos rotos*, guadalajara90210, Mexico City, MX
- 2019 – *Guest Room*, Der Greif, curated by Emma Bowkett, Munich, DE (Online)
- 2019 – *Sympoiesis*, SVA Bio Art Lab, NYC, US
- 2019 – *Our Environment : Our Common Core*, SXSE PhotoGallery, Molena, US
- 2019 – *BREAK A LEG*, sUgAR, Fayetteville, US
- 2018 – *Prima Materia*, LaCasaPark, Gardiner, US

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- 2018 – *Sustained Pause*, Joseloff Gallery, West Hartford, US
- 2018 – *Salon Emergente*, Guadalajara, MX
- 2017 – *NET 2.6: What does natural look like...?*, Oranbeg Press, US
- 2017 – *As to Be Inaudible*, C/O Berlin, curated by Jörg Colberg, Berlin, DE
- 2017 – *Salon ACME*, Ciudad de México, MX
- 2017 – *Indocumentados*, Guadalajara, MX

### Residencies

- 2022 – *CASA NaNo*, Tokyo, JPN
- 2022 – *LACASAPARK*, Gardiner, US
- 2021 – *USSR*, Mexico City, MX
- 2019 – *Palazzo Monti*, Brescia, IT
- 2019 – *SVA Bio Art Residency*, School of Visual Arts NYC, New York City, US
- 2019 – *Sindicato*, Guadalajara, MX
- 2018 – *Casa Wabi*, Puerto Escondido, MX

In **Ernesto Solana's** (b. 1985) work *A Self of Herself* (Ungarden) (2021) the metallic silhouettes are laser cuts that draw inspiration from pre-hispanic clay "stamps" which have appeared in different cultures and times in pre-colonial cities across Mexico. They usually depict geometric designs, flora and fauna, and they have been reimagined and modified by Solana to create a composition which is activated by different elements in environment. The installation connects to time in two different forms: the immediate interaction with the sun, in which its daily movement provokes the shapes to cast different shadows, generating a graphic composition in the surface they stand. Secondly, a longer temporality, in which the interaction of the surrounding elements with the objects oxidizes them, slightly modifying their shapes, inscribing time on the objects themselves.



## **LORENA ANCONA**

Born 1981, Quintana Roo

Lorena Ancona is a visual artist working with sculpture and ceramics, weaving through the historiography of Mesoamerican dyes, pigments, natural materials and places. Her work is the result of a research-based practice that questions intangible displacements from forgotten traditions, heritage and identities. Using speculative techniques as an artistic methodology her works seeks a potential for knowledge in the analysis and identification of mineral and ethnic bio-cultural surroundings. Recent projects have taken a particular interest in the archaeological contexts and technological evidences of a synthetic organo-mineral (clay) pigment known as Mayan Blue, a research understood as part of an extended narrative in which the artistic gesture can give form to potential representations and stories which reintroduce forgotten materialities that would otherwise be lost in history.

### **Education**

2006 – 2007 / École Nationale Supérieure des Arts Décoratifs ENSAD Fotografía

2000 – 2005 / Escuela Nacional de Pintura Escultura y Grabado “La Esmeralda”

### **Exhibitions**

2022 palace enterprise, Copenhagen, Denmark

2021 Ilano, lorena ancona, maría sosa, and tania ximena, Kurimanzutto, Mexico City, Mexico

2019 group show, Galería Carreras Múgica, Bilbao, Spain

2019 group show, with Lulu DF, Palais de Tokyo, Paris, France

2018 Caniche in Space, IFAL- Casa de Francia, Mexico City, Mexico

2018 (solo) Tejido y Piedra, Parque Galería, Mexico City, Mexico

2018 Courage! Near Infra Red Rinomina, Paris, France.

2018 Digestion School " A school of Schools ", IV Istanbul Design Biennial: Studio X, Istanbul

2018 Oficio y Materia, Museo de Arte de Zapopan, Jalisco.

2018 Naturally, Lulu, Mexico City, Mexico

2018 Modos de Ver, Centro Cultural Olimpo, Mexico City, Mexico

2018 Danza Cohune, open studio Parallel /// Oaxaca, Oaxaca de Juárez, Mx.

2018 Modos de Ver, Museo de Arte Carrillo Gil, Mexico City, Mexico

2016 X Bienal de Pintura Alfredo Zalce, Museo de Arte Contemporáneo, Morelia, Mexico

2016 X Bienal de Nicaragua, Exposición Colectiva XBN, Casa Deshón, León, Nicaragua.

2015 Circuito Xochimilco, Oaxaca, México

2014 Negroazul, Playa del Carmen, Quintana Roo, México

2012 Hubert Le Blanc, La Habana, Cuba

2010 Proyecto Negroazul, Holbox, Quintana Roo, Mexico

2007 Colectiva ENSAD París, France

2006 La Esmeralda, Casa Frissac Tlalpan, Mexico City, Mexico

2004 Bienal del Suereste, Tuxtla Gutiérrez, Mexico

### **Awards**

2016 - 2018 V Programa Bancomer - Carrillo Gil - De la formación a lo público.

2016 - Mención Honorífica, X Bienal de Pintura Alfredo Zalce, Morelia, Michoacán.

2006 - 2007 Artes Aplicadas ENSAD Fotografía FONCA.

### **Residency**

2009 Gasworks, London, UK

**Lorena Ancona** (born 1981) works across sculpture, ceramics, painting and textiles to speculate on and retrace techniques and materials associated with Mesoamerican craft traditions. Of particular interest is the use of pigments made of a composite of organic and mineral constituents that features in the artworks of several Pre-Colombian cultures. Through a hypothetical approach to ancient techniques and methodologies, her work aims to bridge the intangible displacement of forgotten traditions and to re-imagine materialities that would otherwise be lost to history.

*Orquída y Pez* (2021) is an installation that consists of a hanging sculpture made of connected pieces of ceramics representative of abstracted native figures. Ancona uses an iconography in the ceramic elements related to Mayan culture's symbolism, that mainly relates to landscape and its narrative exploring geology and history are intuitive and fictional.



## **ASTRID TERRAZAS**

Born 1996, Ciudad Juárez, Mexico  
Lives and works in New York.

Astrid Terrazas re-writes worlds; her narratives reflect ancestral folklore, lived experiences, and unearthly transfigurations. They are stories that push personal and communal trauma towards tangible healing. Terrazas uses recurring motifs as artifacts of protection, meant to cast a safety spell upon anyone who encounters them. Her work takes the form of painting, illustrated ceramic vessels, and mixed media sculpture.

### **Education**

Pratt Institute, Communications Design, NY, USA - 2018 BFA Illustration

### **Exhibitions**

- 2022 palace enterprise, Copenhagen, Denmark
- 2021 Recovery, P.P.O.W, New York
  - La Luz Proviene de Ahí, Mexico City, Mexico
  - dal segni, Y2K, New York
  - She Come To Stay, Andrea Festa, Rome, Italy
  - The Symbolists Les Fleurs Du Mal, Hesse Flatow, New York, New York
  - Speech Sounds, Real Pain, New York, New York
- 2020 Honest Gravy, Marinaro, New York, New York
  - Dreamscapes, Fort Makers, New York, New York
  - The Planter Show, Fort Makers, New York, New York
  - sun Thread, Gern en Regalia, New York, New York
- 2019 Spree, Front Gallery, Houston, TX

### **Publications**

- 2020 Ex Libris, Mundus Press
  - rival (inweaving) of Minerva
  - Paloma Wool Capsule
  - ArtMaze Mag ISSUE #20
- 2017 Eyebag Mag, Australia

palace enterprise

Vester Farimagsgade 6 | 1606 Copenhagen | Denmark

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