

## PERU PAVILION

61st International Art Exhibition – La Biennale di Venezia

**SARA FLORES. FROM OTHER WORLDS.**

*Commissioner: Armando Andrade de Lucio*

*Curators: Issela Ccoyllo and Matteo Norzi*

*Exhibitor: Sara Flores*

*Venue: Arsenale*



**For the first time in its history, Peru will be represented at the International Art Exhibition of La Biennale di Venezia by an Indigenous artist: Sara Flores (Tambo Mayo, Peru, 1950) from the Shipibo-Konibo People of the Peruvian Amazon.**

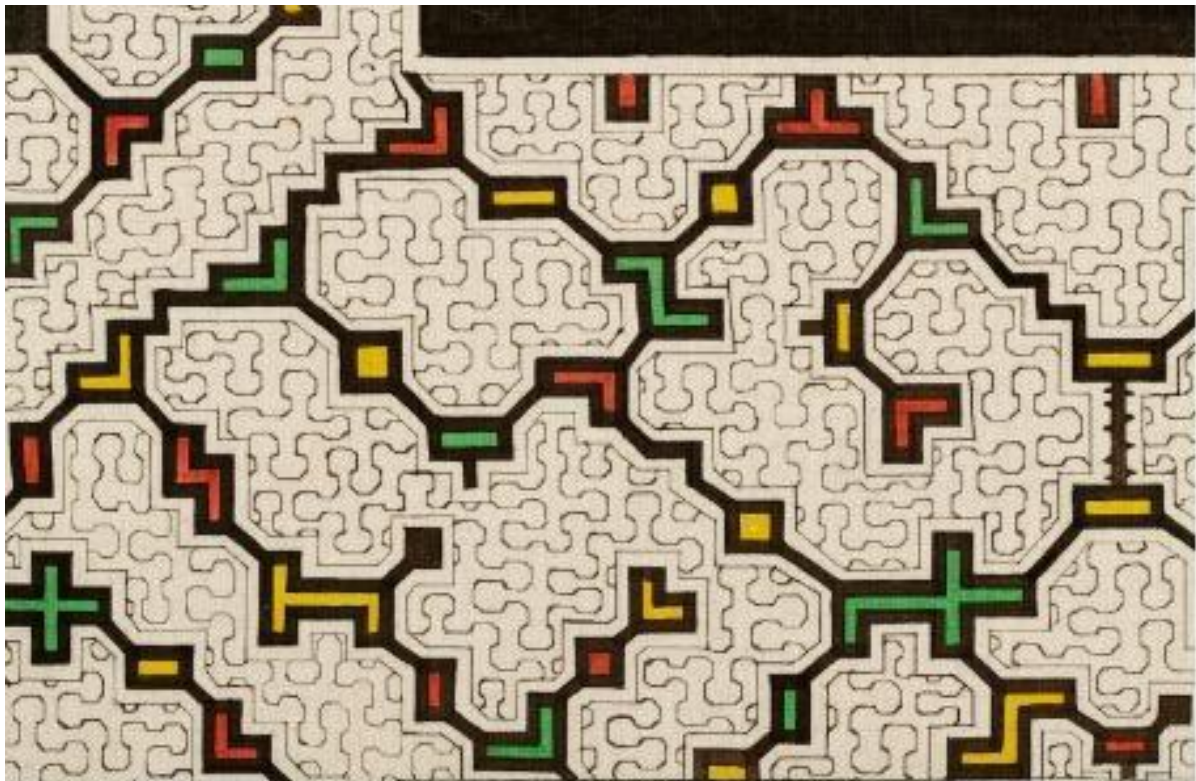
The Pavilion of Peru will present *Sara Flores. From Other Worlds.*, a solo exhibition by the artist, as part of the 61st International Art Exhibition, *In Minor Keys*, on view from May 9th to November 22nd 2026.

Since 2015, the Patronato Cultural del Perú (Pacupe) has overseen Peru's participation in the International Art and Architecture Exhibitions of La Biennale di Venezia. The private non-profit organization now announces the official launch of Peru's pavilion for the 2026 edition, under the supervision of Armando Andrade de Lucio, as acting national commissioner.

The selection of works, developed in dialogue by **curators Issela Ccoyllo and Matteo Norzi**, brings together new large-scale paintings on wild-cotton canvas; ethereal mosquito-net shaped sculptures fashioned from the same hand-painted material, *Untitled (The Designs Come in Dreams)*; and her 2025 debut film *Non Nete (A Flag for the Shipibo Nation)*, which portrays a hand-painted flag waving in the wind of a soft melody. The music, which permeates the entire space, introduces a synesthetic dimension to the exhibition. It is a recording of a shaman blowing good intentions into an ayahuasca bottle at the outset of a journey to other worlds, and in parallel, of **the journey for self-determination of her Indigenous Nation.**



The guiding thread throughout the exhibition is **kené**, the enigmatic design system of the Shipibo-Konibo People, **which Flores has advanced to an unprecedented level of formal sophistication, vibrational power, and conceptual and political depth.** Through this body of work, Sara Flores creates portals between ancestral knowledge and a sustainable future, interconnecting human and non-human life as part of a single living entity. These portals situate multiple forms of existence on a shared plane and cultivate a mesmerizing bond with the viewer, offering entry into both one's own consciousness and the Shipibo worldview, one in which **everything is interconnected.**



While Sara Flores's practice is deeply rooted in her cultural heritage, it would be a mistake to confine her work to tradition. Her central intention is to explore **the boundless possibilities of stylistic reconfiguration.** Flores is recognized both within her community and internationally for her ability to balance the strict geometric principles that define *kené* as a style, with a cultural imperative of continuous innovation, pushing the medium toward its most significant development since the 1950s.

Although the *kené* design system was declared **National Cultural Heritage of Peru** in 2008, Sara Flores achieved international recognition as an author long before institutions in her own country acknowledged the singularity of her contribution. Notably, in 2024, she was offered a collaboration with the French fashion house **Christian Dior.**



Her artistic journey began in childhood in a highly ritualized environment under the guidance of her mother. In a context without a monetary economy or formal medical systems, the forest provided everything necessary for life and creation.

The exhibition design, conceived by the curators, underscores the experimental character of her practice, from geometric patterns manifested on cotton canvas to diverse sub-styles and formats, including **the largest work the artist has produced to date.**

For information about press, interviews and images please contact:

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## **ABOUT SARA FLORES**

Sara Flores (Peru, 1950) lives and works in the Peruvian Amazon and is a member of the Indigenous Shipibo-Konibo people. Her artistic training began at the age of fourteen in a highly ritualized setting under the guidance of her mother. Continuing a matrilineal tradition, she now collaborates with her daughters and granddaughters.

In 1976, she co-founded the first women's artists' cooperative in her community, anticipating cooperative initiatives that today form an integral part of the Shipibo socio-economic vision for an autonomous Indigenous future. She is a co-founder of Bakish Mai Multiversity, an educational institution in the rainforest dedicated to the intergenerational transmission of Indigenous knowledge and technologies.

Sara Flores' work is represented by **White Cube** gallery, and **The Shipibo-Konibo Center**, a NY-based nonprofit organization whose mission is promoting the creative life-ways of the Shipibo-Konibo People within the setting of contemporary art and knowledge production in such a way that would benefit its practitioners.

She has presented solo exhibitions at the Museo de Arte de Lima (2025), White Cube Bermondsey (2025), White Cube Paris (2023), and CLEARING, New York (2023, 2022), among others.

Her group exhibitions include Bienal das Amazônias, Belém (2025); Sainsbury Centre (2024); Musée du Quai Branly – Jacques Chirac (2023); Para Site (2023); and El Museo del Barrio (2023).

Her work is included in major institutional collections, including the Guggenheim Museum, Tate, The Metropolitan Museum of Art, Fine Arts Museums of San Francisco, Hammer Museum, Museum Voorlinden, and the Al Thani Collection, among others.



## **IMAGES:**

Please find the available images at the following [link](#).

### **Cover image**

Sara Flores, 2025 © Prin Rodriguez, courtesy The Shipibo-Conibo Center, NY

### **Page 2**

Sara Flores, *Non Nete (A Flag for the Shipibo Nation)*, 2025

Single-channel video, 3:33 minutes, color, sound, on a loop

Produced for The Shipibo-Conibo Center, NY

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Sara Flores, *Untitled (Kanoa Kené 3)*, detail, 2019

Vegetal dyes on wild-cotton canvas

144.9 × 220.5 cm

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