



In a body of work that ranges from performance and video to sculpture, installation, and printmaking, Naufus Ramírez-Figueroa explores historical narrative (especially the effects of the Guatemalan Civil War) through the circumstances of the body. His proposition – that intimacy both marks and subverts our collective myth-making – reveals itself through investigations of dreams, architecture, abstraction, theater, and notions of the spiritual.

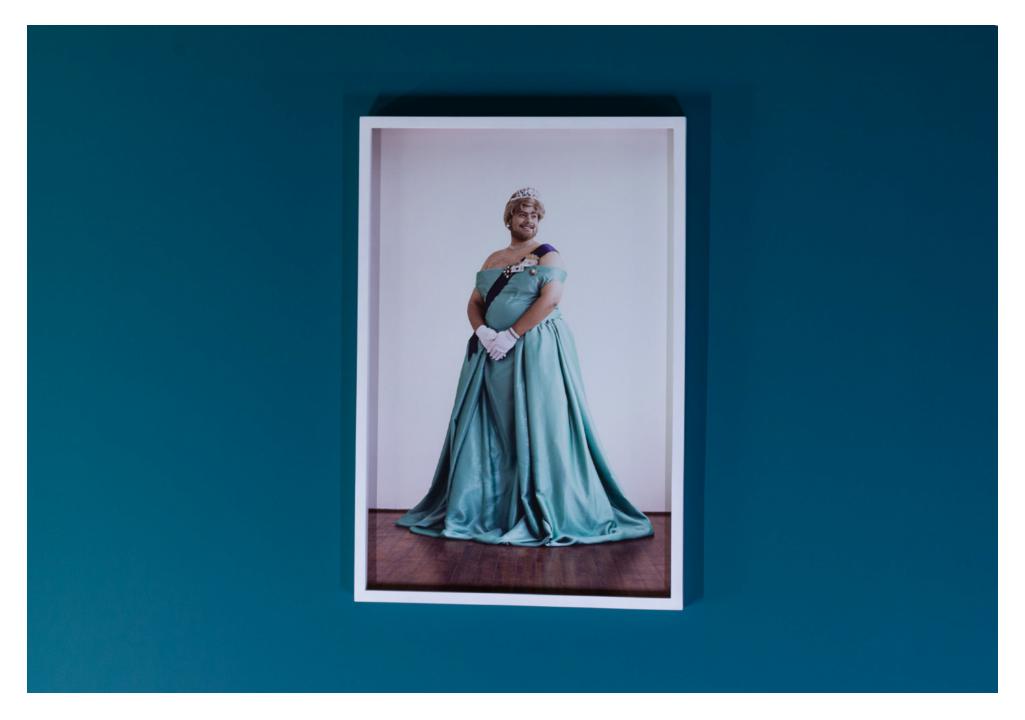
Naufus Ramírez-Figueroa (b. 1978, Guatemala City, Guatemala) lives and works in Guatemala City.

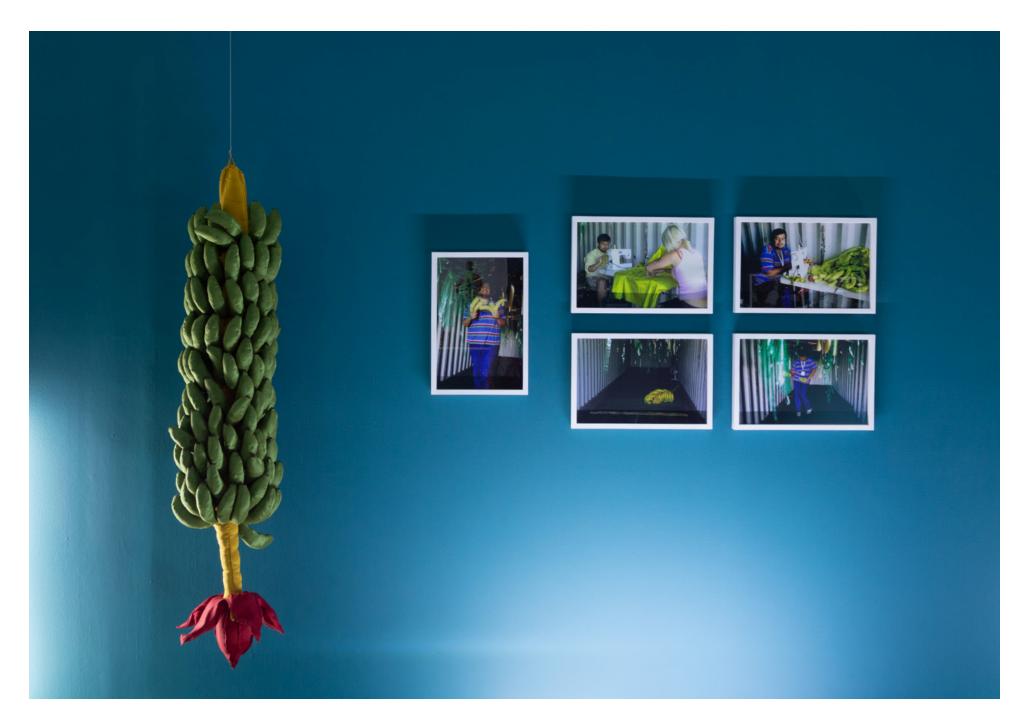
Some of the artist's solo exhibitions and performances include: MAMBO, Bogotá (2023); MAMM, Medellín (2023); M Leuven (2022); Artspace, San Antonio (2021); The Power Plant, Toronto (2020); New Museum, New York (2018); Kunsthalle Lissabon, Lisbon (2017); CAPC Musée d'art contemporain de Bordeaux (2017); Haus Esters Museum, Krefeld (2017); KW Institute for Contemporary Art, Berlin (2016); Gasworks, London (2015); Tate Modern, London (2015); Castello di Rivoli, Turin (2013).

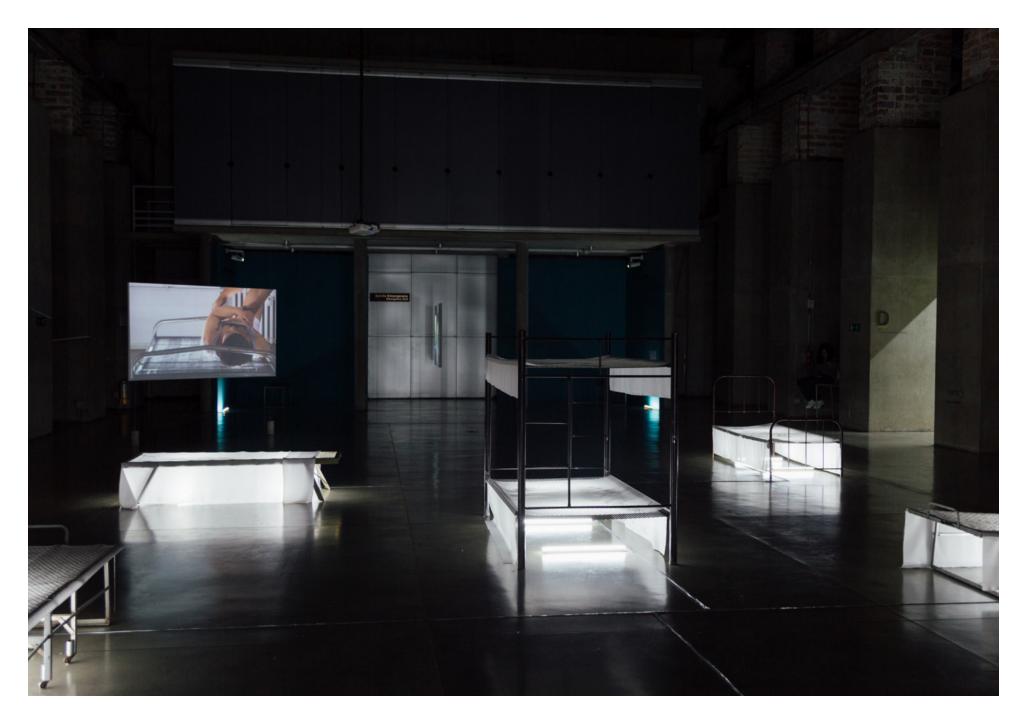
Additionally, his work was included in group shows such as: MoMA, New York (2023); 58th Carnegie International, Pittsburgh (2022); Times Art Center, Berlin (2021); 22nd Bienal de Arte Paiz, Guatemala City (2021); TBA21, Madrid (2020); Para Site, Hong Kong (2020); Toronto Biennial of Art (2019); Los Angeles County Museum of Art (LACMA) (2018); 57th La Biennale di Venezia (2017); Solomon R. Guggenheim Museum, New York (2017); 32nd Bienal de São Paulo (2016); 13th La Biennale de Lyon (2015); 19th Bienal de Arte Paiz, Guatemala City (2014); 10th Gwangju Biennial (2014).











Singing to the Plants: Performances 2001-2023, MAMM, Medellín, 2023



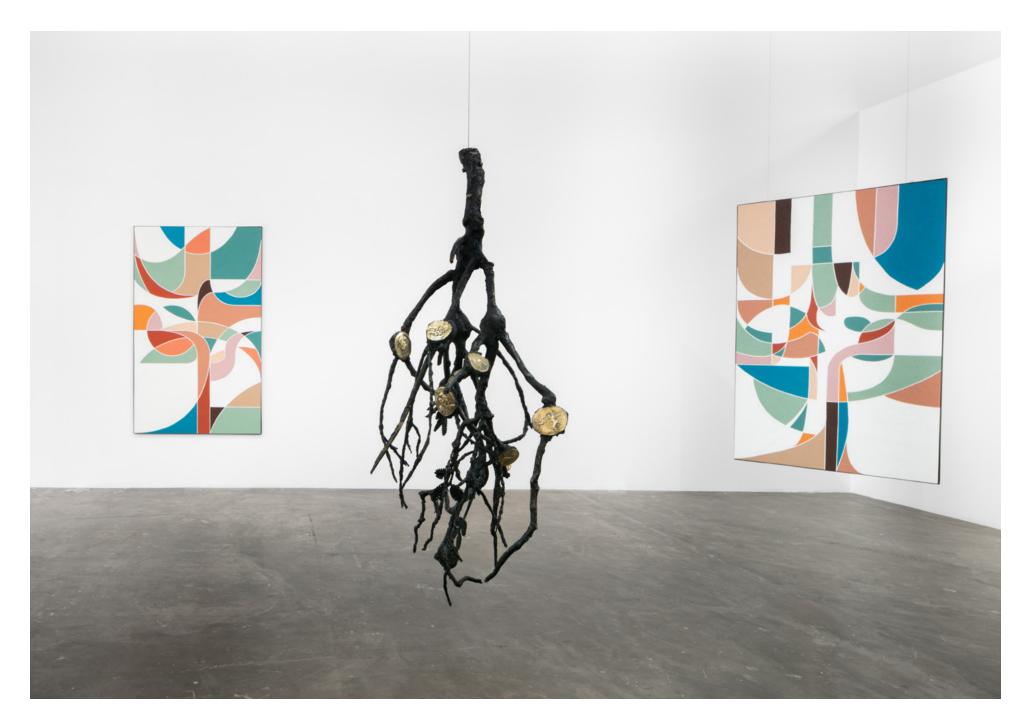


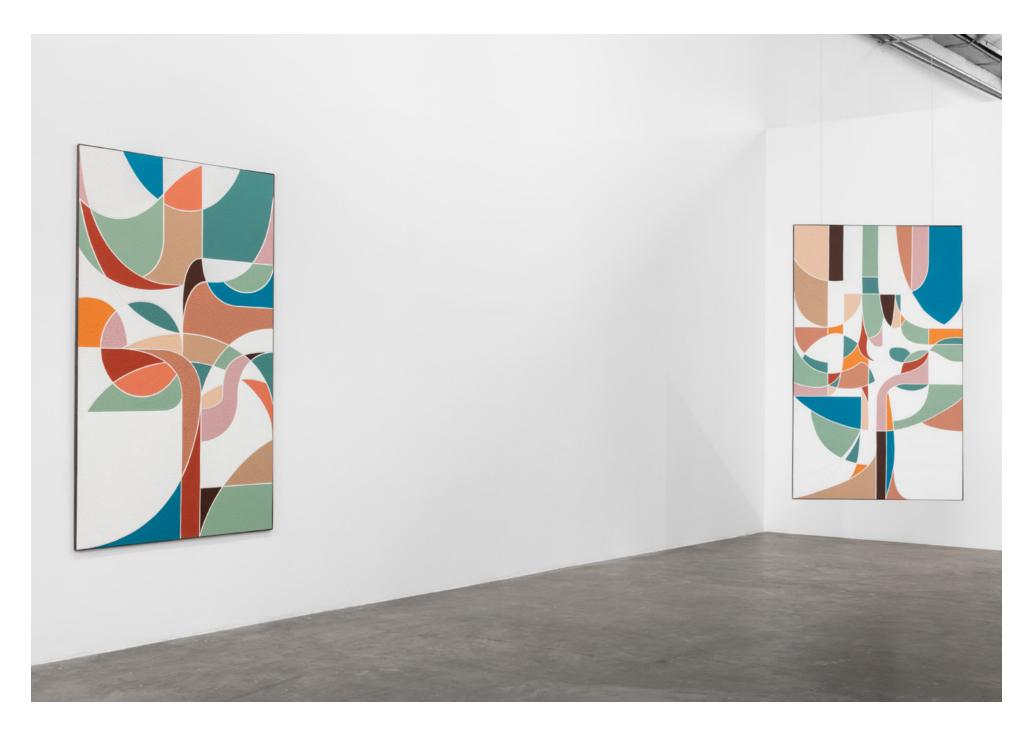
2022 Mendes Wood DM, São Paulo *Mimosa Tenuiflora* 

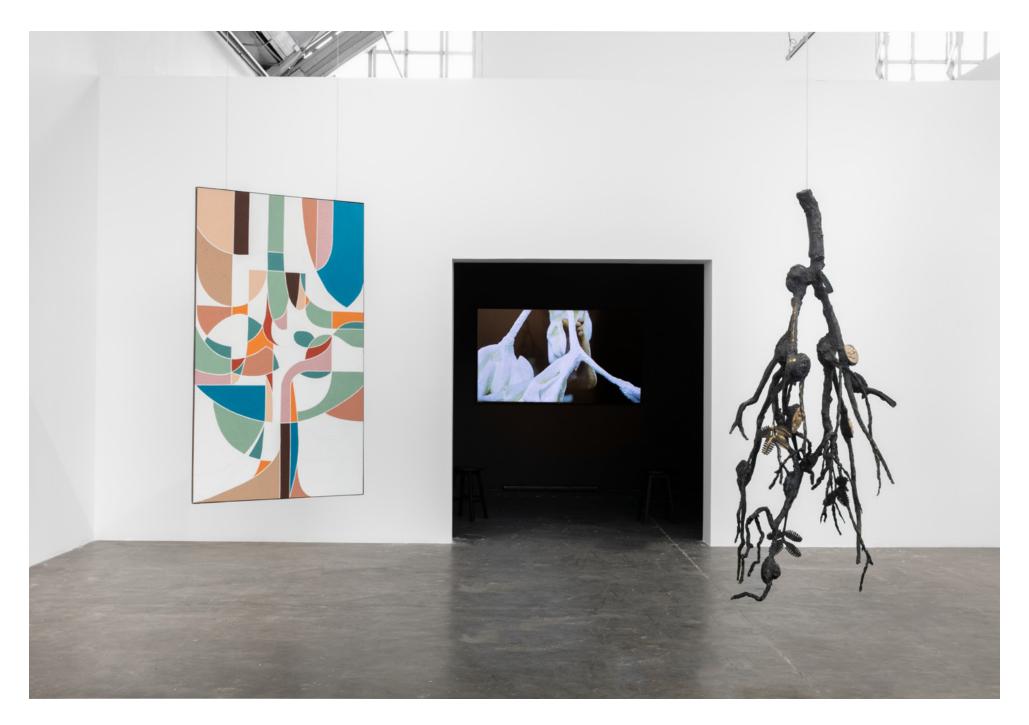
The exhibit, entitled *Mimosa Tenuiflora*, brings together video works, paintings, and sculptures – scenarios pervaded by an atmosphere of dream and fantasy, yet communicating an awaken world. *Mimosa tenuiflora*, named after a tree of healing properties whose habitat comprises South and Central Americas, mainly ponders over the artist's most recent productions, conveying themes related to ecology and to the symbiosis between humans and nature.

Historically used by traditional communities of Central America for the treatment of skin diseases – therefore, called "tree of skin" – Mimosa tenuiflora has drawn a more notorious acknowledgment after the earthquake of 1985, which devastated Mexico City. Arising from recountings made then, Ramírez-Figueroa recalls the broad use of the plant alternatively to Western medicine treatments. Also applied for therapeutic purposes in religious rituals of South America – as in the usage of its leaves for Jurema, a Brazilian religious practice of indigenous heritage –, the tree that gives name to this exhibition indicates the artist's interest in further investigating a wider concept of skin and cure.

The set of paintings in the exhibit, made in acrylic on wood, receive the title *Between tree and skin* and derive from the very concept of skin care stressed by the artist. Above all, Ramírez-Figueroa is aware of how nature – especially Mimosa tenuiflora – is able to compensate for the lack of care human beings devote to their own body and their surroundings. The skin is too a focal point in a wider scope of the artist's work: the states of transfiguration. Ramírez-Figueroa often resorts to fantasy and allegory to transform ordinary images and objects.

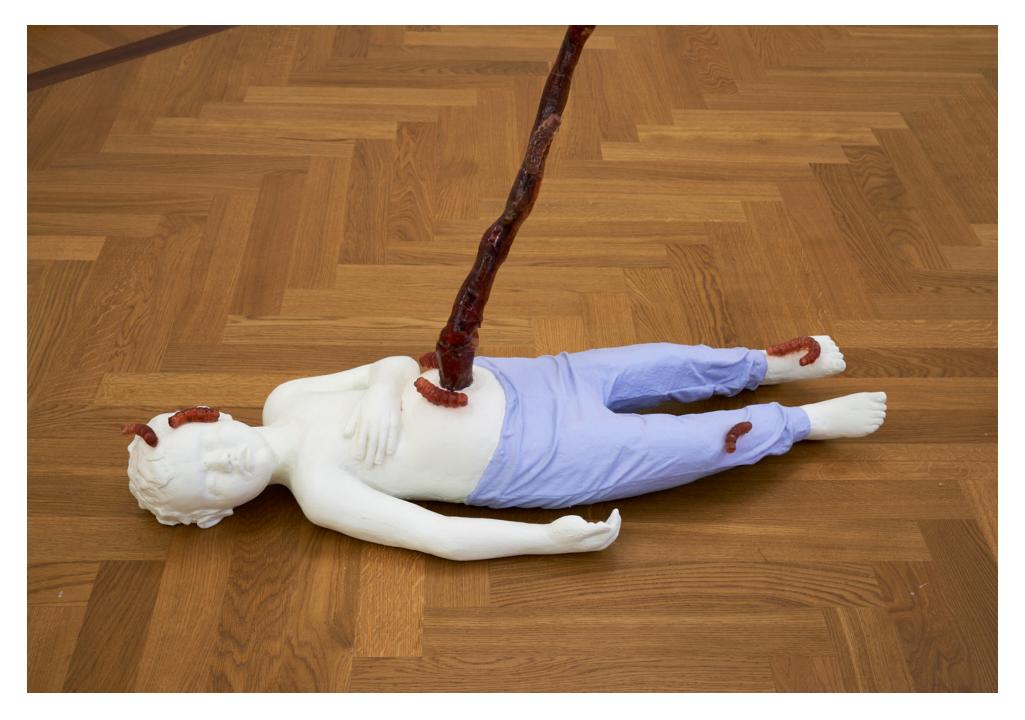








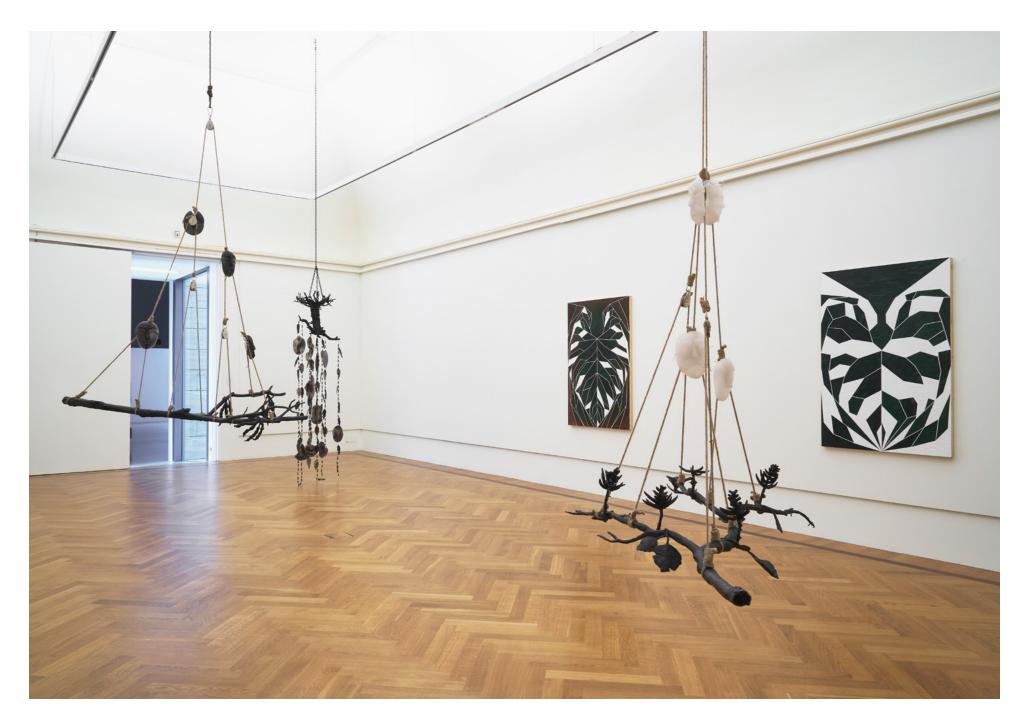














2022 Carnegie Museum of Art, Pittsburgh 58th Carnegie International

Naufus Ramírez-Figueroa's *Lugar de Consuelo (Place of Solace)* (2020) revisits *Corazón del espantapájaros (Heart of the Scarecrow)*, a 1962 play by dramaturg, poet, and theater director Hugo Carrillo. In 1975, during Guatemala's 36-year civil war (1960–96), a student production of the play adapted to address political concerns was swiftly shut down by the authorities before the theater was set on fire.

Carillo's original text remains in circulation, but the censored adaptation has not survived. Imagining what it could have been, Ramírez-Figueroa created a video and performance based on a script developed by frequent collaborator, poet, and writer Wingston González. In this version, Ramírez-Figueroa and González respond to the enduring traumas of the recent and not-so-recent past and the web of entangled inheritances, staging situations in which villains and victims mutate into one another. Like the censored version that used an existing text to address other issues, *Lugar de Consuelo* ponders the absurdity of irredeemable human suffering and irrecoverable loss prompted by perpetual histories of violence.







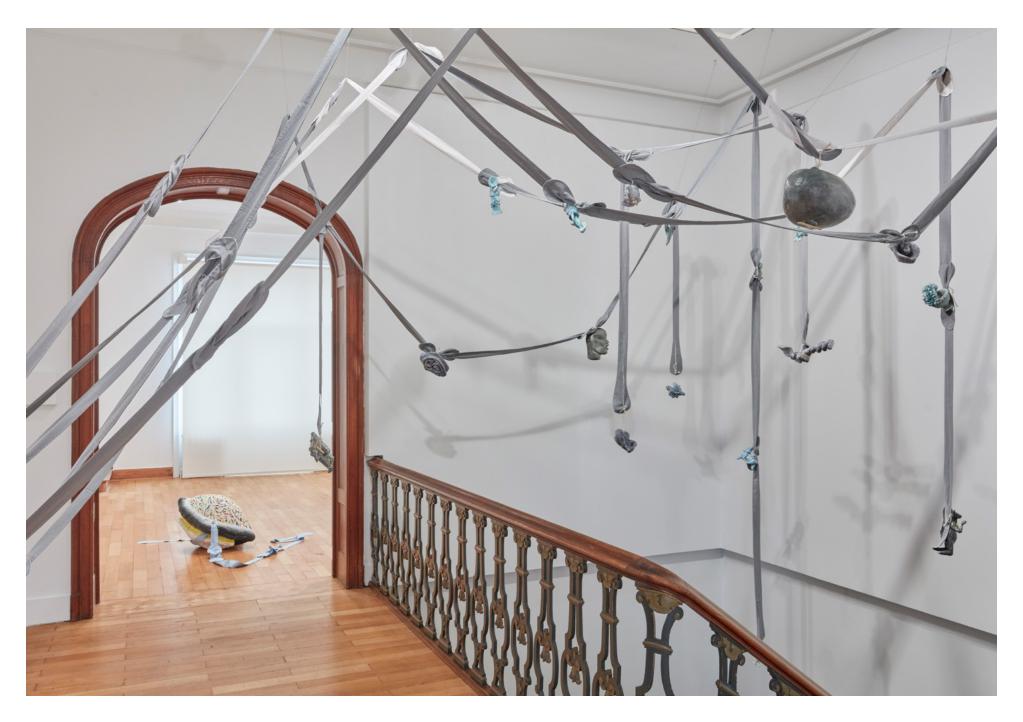






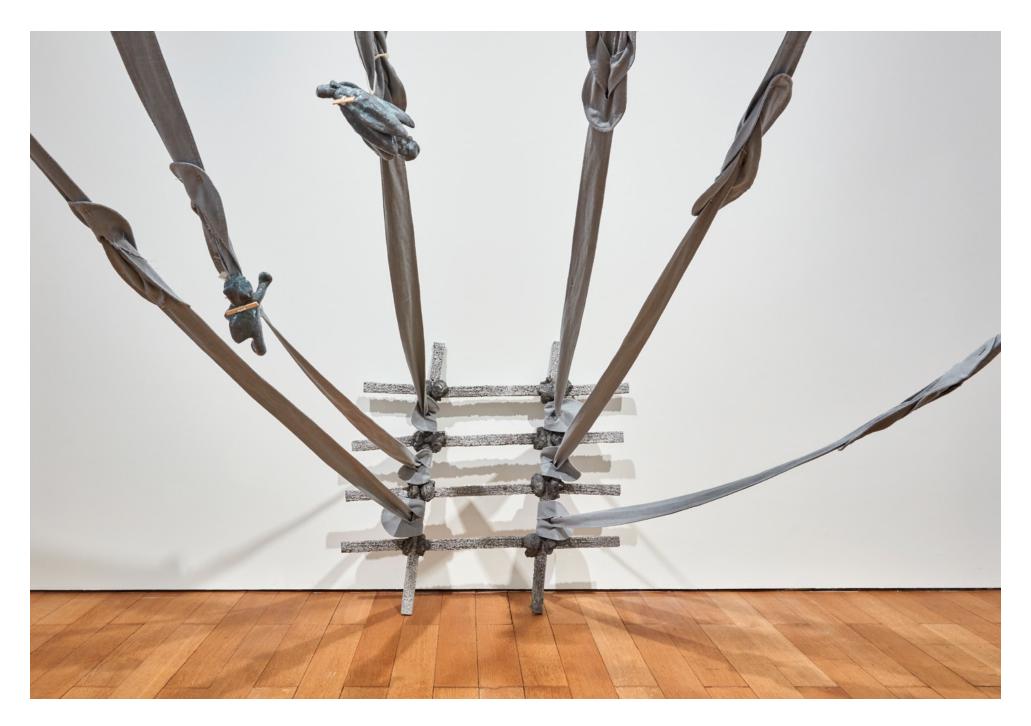






He Was, First of All, Water, Mendes Wood DM, Brussels, 2019





He Was, First of All, Water, Mendes Wood DM, Brussels, 2019



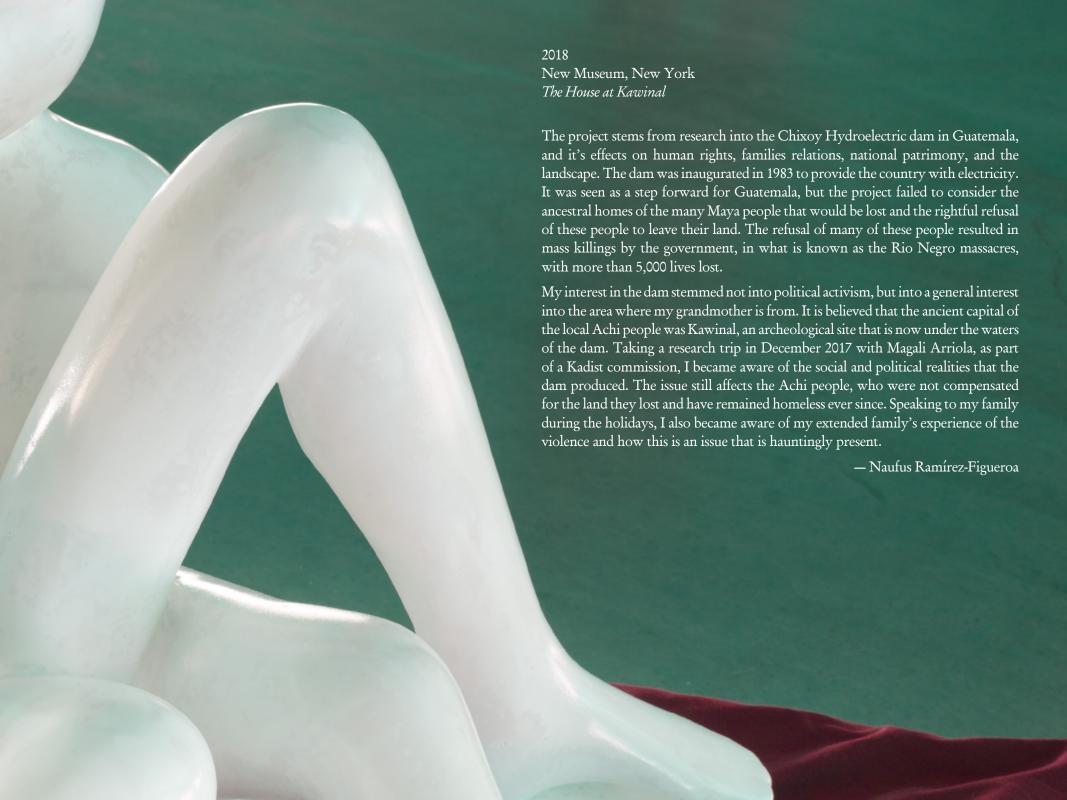


He Was, First of All, Water, Mendes Wood DM, Brussels, 2019

2018 Proyectos Ultravioleta, Guatemala City El Guardián del bosque El Guardián del bosque results from a collaboration between KADIST and Proyectos Ultravioleta, and presents the first chapter of El mensajero del bosque sumergido (The Messenger of the Sunken Forest) a longterm project commissioned by KADIST for The Missing Circle that will be developed in different locations. El mensajero del bosque sumergido arises from the research carried out by Ramírez-Figueroa in December 2017 in Rio Negro, in the regions of Alta and Baja Verapaz, Guatemala. The artist explores the historical memory and political reality of the ruins of Kawinal, an archeological site of postclassic Mayan culture that was flooded in order to construct the hydroelectric dam of Chixoy — which began in 1975 to be inaugurated in 1983 — in a supposed effort to bring electricity to the country. However, the reality was that the communities living in the area faced the swamping of their lands and properties, and endured the loss of their sacred sites; those who refused to relocate became the victims — many of which were women and children - of what came to be known as the 1982 massacre of Río Negro at the hands of the military, the spectral traces of which still pervade behind the natural and cultural landscape of the region.



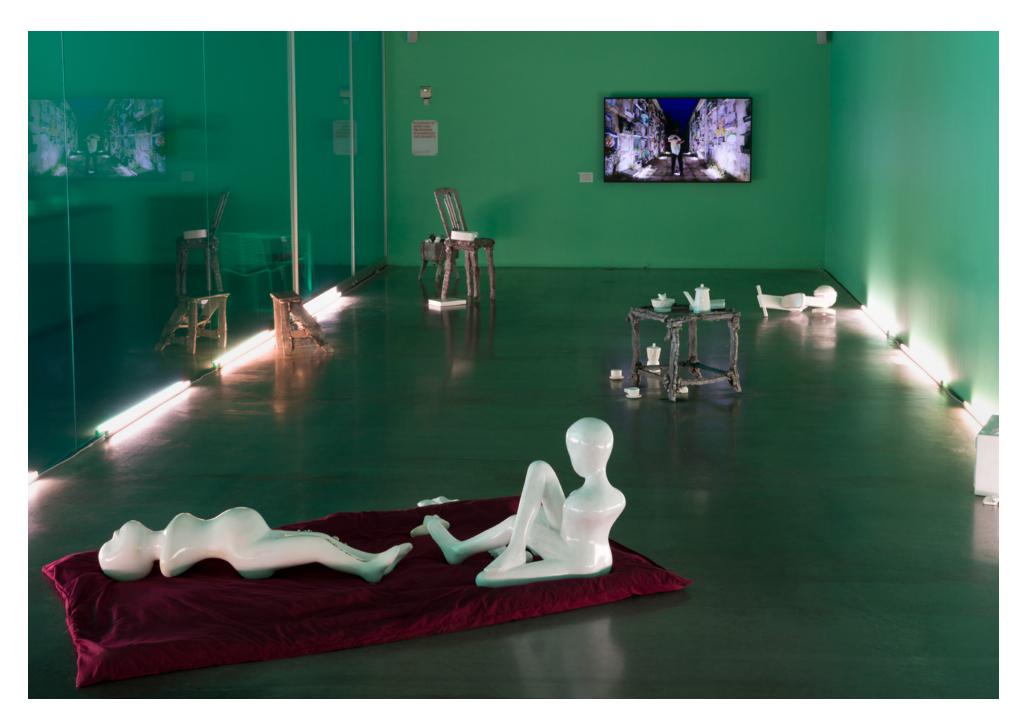


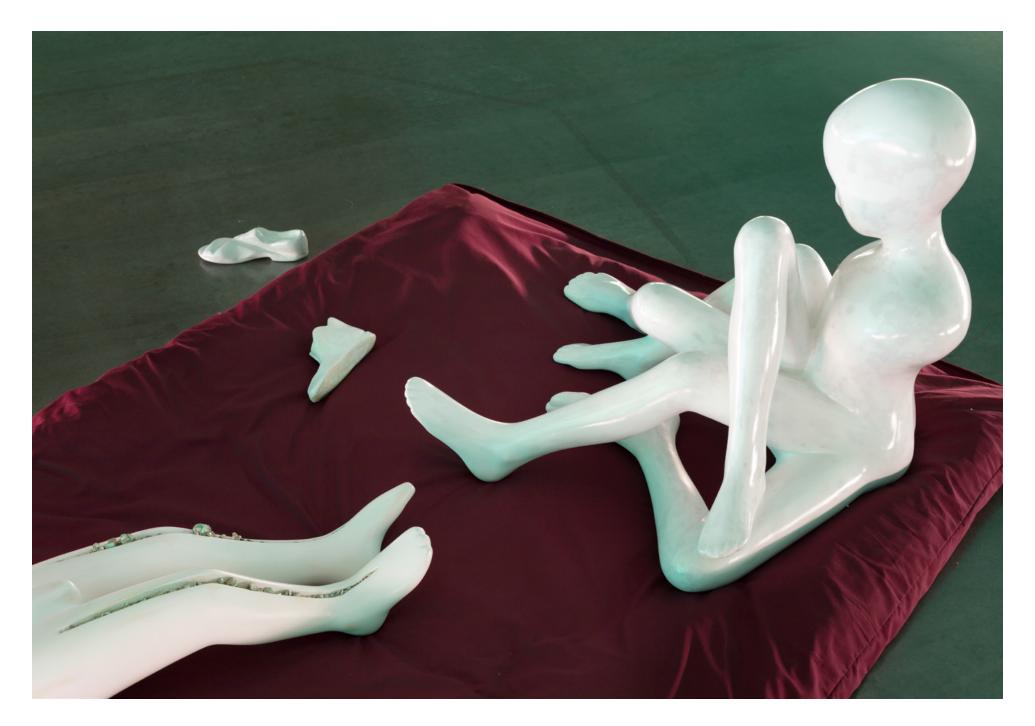






The House at Kawinal, New Museum, New York, 2018





The House at Kawinal, New Museum, New York, 2018

2017 Kunsthalle Lissabon, Lisbon Naufus Ramírez-Figueroa: Shit-Baby and the Crumpled Giraffe

For Kunsthalle Lissabon Naufus Ramírez-Figueroa has developed a new installation that builds on his interest in childhood and the way the body functions or is trained to function, namely how we are trained as children to use the potty. His interest in this phase of life and what is projected in the infant universe is already evident in previous works, such as *Illusion of Matter*, recently presented in Tate Modern, *Props for Erendira*, presented at the 10<sup>th</sup> Biennial of Gwanju, or *No se como decir no se*, presented in Sultana Gallery.

Upon entering the exhibition, the visitor sees small and varied objects on the floor, which, after a careful inspection, are identified as potties and feces laboriously sculpted in styrofoam and painted with mineral pigments and epoxy paints. The resemblance to glazed ceramic objects is disconcerting. After this first encounter, the gaze turns to the end of the room where a larger sculpture dominates the field of vision. Approaching this sculpture reveals it as a child looking directly at a stork carrying a bundle of feces.

The whole floor of the exhibition space is covered by these sculptures depicting feces and potties, similar to jewels, and as the visitor progresses through the installation, she sees another sculpture, whose shape looks like a giraffe. This is the giraffe referred to in the title of the exhibition. The space is still crossed by a sculpture that resembles, in form, a serpent and that hovers over the whole installation. It is fecal matter born in the air, a levitated spirit expelled from the bowels of an unknown interior.

This installation, produced specifically for Kunsthalle Lissabon, is a product of the fantastic world in which Ramírez-Figueroa moves. The artist often works as a director who creates traumatic echoes, creating stunning images that evoke feelings that are both distinct and irreconcilable, that speak to us of both a violent past and a turbulent present, always with a certain amount of humor.





Naufus Ramírez-Figueroa: Shit-Baby and the Crumpled Giraffe, Kunsthalle Lissabon, Lisbon, 2017



Naufus Ramírez-Figueroa: Shit-Baby and the Crumpled Giraffe, Kunsthalle Lissabon, Lisbon, 2017



Naufus Ramírez-Figueroa: Shit-Baby and the Crumpled Giraffe, Kunsthalle Lissabon, Lisbon, 2017





Third Lung, Viva Arte Viva, 57th La Biennale di Venezia, Venice, 2017





Two Flamingos Copulating on a Tin Roof, Haus Esters Museum, Krefeld, 2017



Two Flamingos Copulating on a Tin Roof, Haus Esters Museum, Krefeld, 2017

Linnæus in Tenebris

In the video *Linnaeus in Tennebris*, a result of the installation and performance lead by the artist in the CAPC Museum in Bordeaux, Ramírez-Figueroa devises a sort of space resembling a banana plantation, which alludes to the botanical classification systems adopted by the scientific community – namely, the botanist Carl Linnaeus – during the European Illuminism. Here, the artist reflects upon the classification systems that endorse power hierarchies, and the forced migration upheld by a colonialist logic until today. With the advent of scientific expeditions at the time, people from Guatemala and other regions of Central America were forced to migrate to the Caribbean due to the dominant cultivation of certain plants. The artist interrelates the outcomes of this process: plants migration is also the history of human beings' forced migration.









Linnæus in Tenebris, CAPC Bordeaux, Bordeaux, 2017



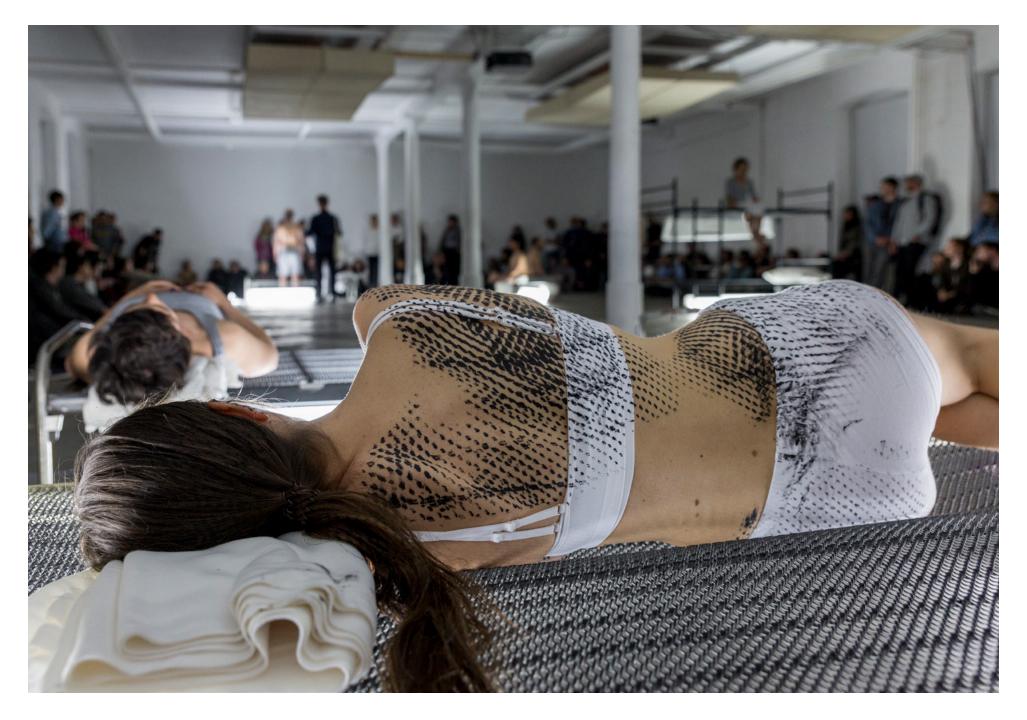
Linnæus in Tenebris, CAPC Bordeaux, Bordeaux, 2017







The Print Of Sleep, KW Institute for Contemporary Art, Berlin, 2016

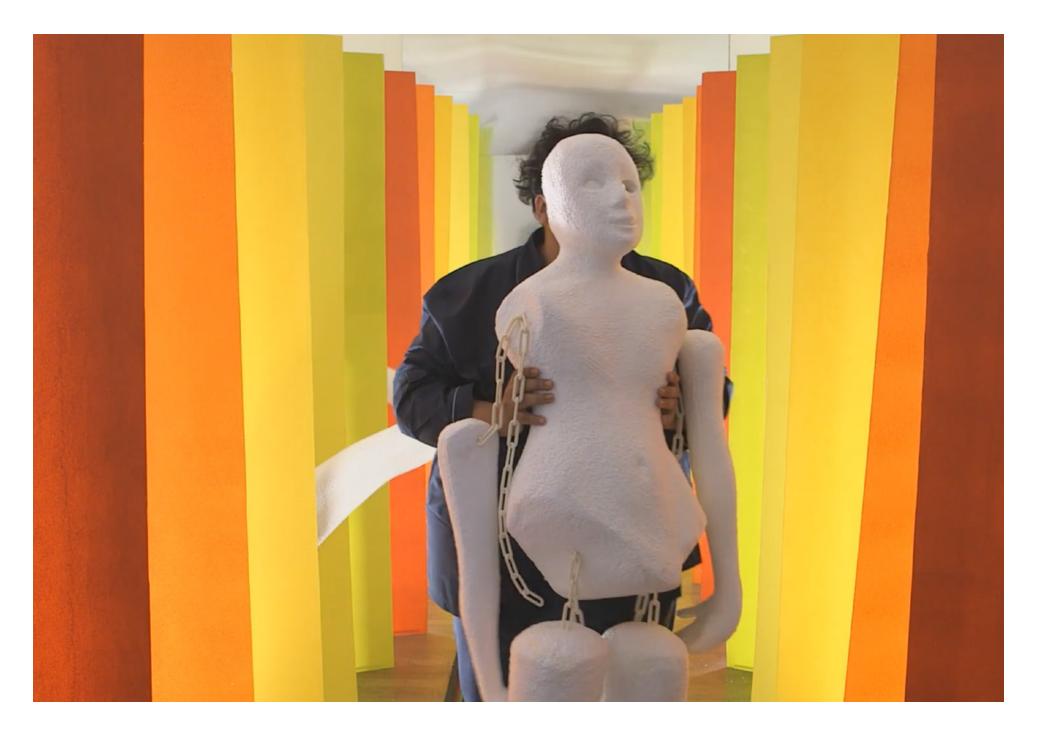


The Print Of Sleep, KW Institute for Contemporary Art, Berlin, 2016













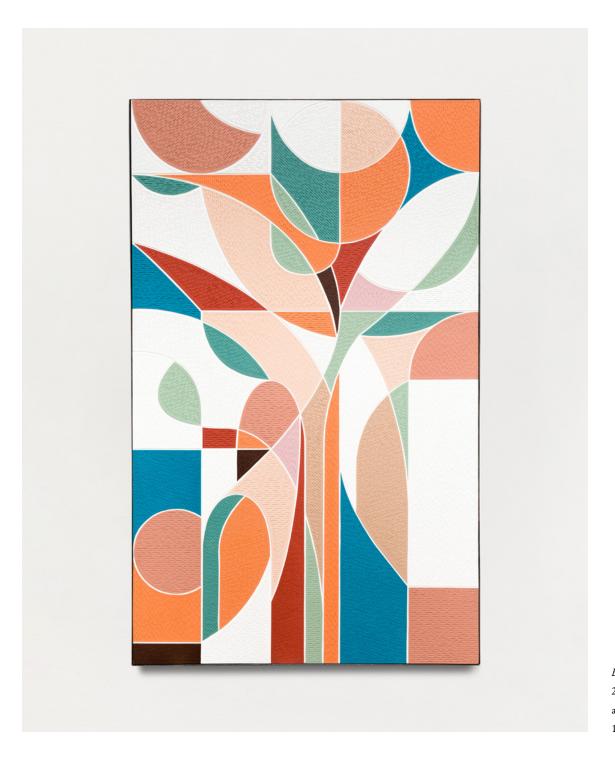






Skin, 2022 water colour and pencil on paper 55 x 37 cm





Between tree and skin IV 2022 acrylic on plywood 195 x 120 x 5 cm





*A mirror tree* 2022 bronze 185 x 80 x 70 cm





Vase #1, 2019, epoxy paste composite, polyurethane foam, epoxy resin, acrylic paint, raw silk, metal clothing pinsca, ca. 60 x 50 x 50 cm (contained), dimensions variable (composition)





He Was, First of All, Water 2019 epoxy paste composite, polyurethane foam, epoxy resin, acrylic paint  $160 \times 35 \times 20$  cm



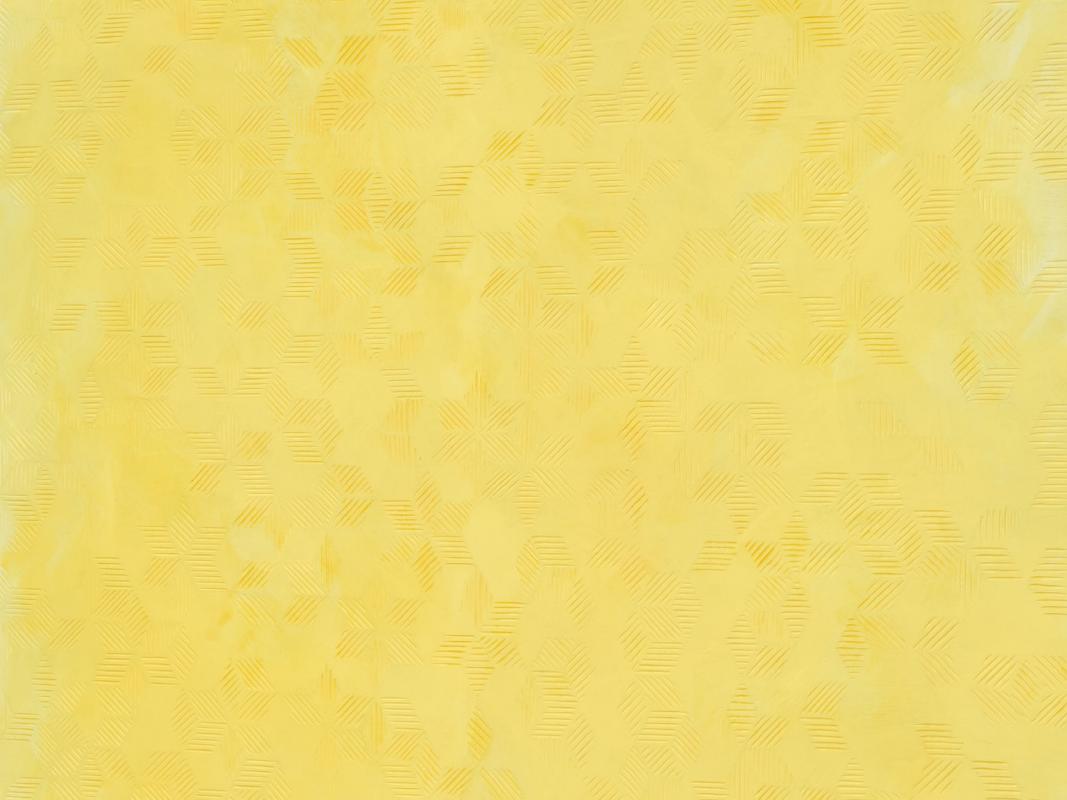


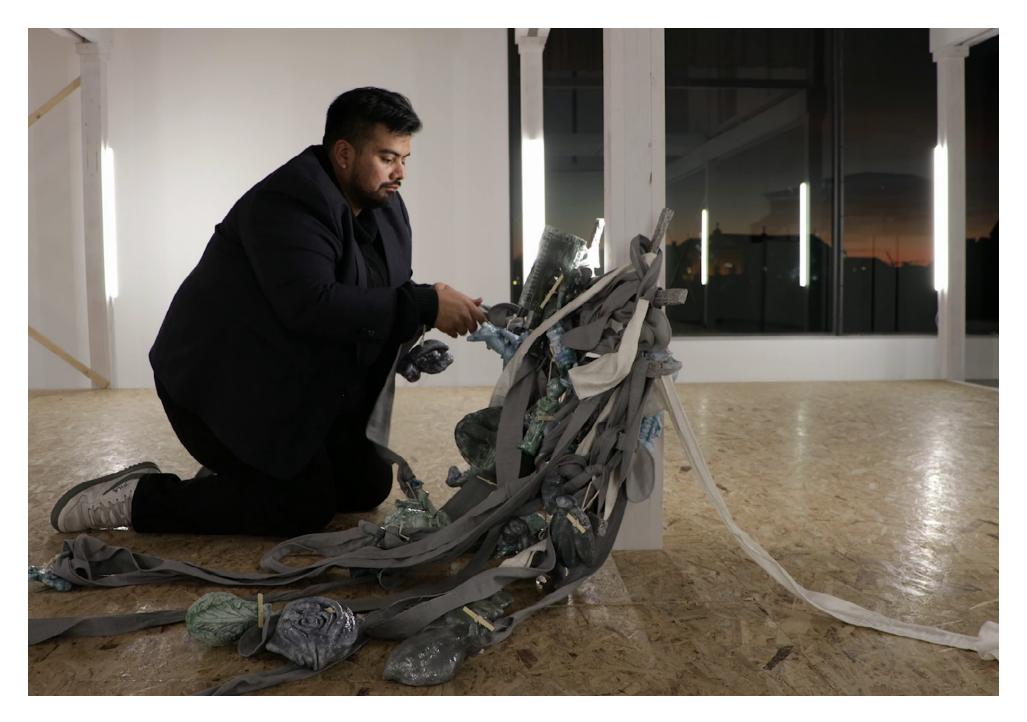
After Clearing the Internal Forests, 2019, video (14:29), edition of 5 plus 1 artist's proof





Scales, Variation #8 (Y)
2019
carved poplar wood, acrylic paint
150 x 100 cm





Cacaxte #1, 2018, video (15:49), edition of 5 plus 1 artist's proof





Untitled , 2017, polystyrene and resin, 88 x 112 x 92 cm



#### Education

2013

Postgraduate research, Jan van Eyck Academie, Maastricht, The Netherlands

2008

MA, Art Institute of Chicago, Chicago, USA

2006

BA in Media Arts, Emily Carr University, Vancouver, Canada

## Solo Exhibitions

2023

Singing to the Plants: Performances 2001-2023, MAMM, Medellín, Colombia Singing to the Plants: Performances 2001-2023, MAMBO, Bogotá, Colombia

2022

Mimosa tenuiflora, Mendes Wood DM, São Paulo, Brazil

Naufus Ramírez-Figueroa, M Leuven, Leuven, Belgium

2021

Cecília Rebelde, Artspace, San Antonio, USA

Deus Ex Machina, Sies + Höke, Düsseldorf, Germany

2020

Asymmetries, The Power Plant, Toronto, Canada

2019

He Was, First of All, Water, Mendes Wood DM, Brussels, Belgium

El mensajero del bosque sumergido, CFCE Antigua, Antigua Guatemala, Guatemala

Corazón del espantapájaros, SFU, Audain Gallery, Vancouver, Canada

2018

The House at Kawinal, New Museum, New York, USA

El Sexto Estado, Sala de Arte Público Siqueiros, Mexico City, Mexico

The Luminous Grid, Sies + Höke, Düsseldorf, Germany

El Guardián del bosque, Proyectos Ultravioleta, Guatemala City, Guatemala

Requiem for Mirrors and Tigers, Grunt Gallery, Vancouver, Canada

2017

Naufus Ramírez-Figueroa: Shit-Baby and the Crumpled Giraffe, Kunsthalle Lissabon, Lisbon, Portugal

Linnaeus in Tenebris, CAPC musée d'Art Contemporain de Bordeaux, Bordeaux, France

Two Flamingos Copulating on a Tin Roof, Haus Esters Museum, Krefeld, Germany

2016

The Print of Sleep, KW Institute for Contemporary Art, Berlin, Germany

The Print Of Sleep, If I Can't Dance, Amsterdam, The Netherlands

Mimesis of Mimesis, Royal Tropical Institute, Amsterdam, The Netherlands

2015

God's Reptilian Finger, Gasworks, London, United Kingdom

Illusion of Matter, Tate Modern, London, United Kingdom

Ensayo Material 24.09., Despacio, San Jose, Costa Rica

2014

No sé cómo decir no sé, Sultana, Paris, France

2013

Feather Piece, Castello di Rivoli, Turin, Italy

2012

Cuerpo geométrico, Despacio, San Jose, Costa Rica

2011

Bitch on a bent palm tree, Akademie Schloss Solitude, Stuttgart, Germany

Leer y beber el Arco, Casa de América Cultural Center, Madrid, Spain

Action T4 (the asylum is burning), Gachet Gallery, Vancouver, Canada

2010

La Reina ha muerto, el alce la mato, Proyectos Ultravioleta, Guatemala City, Guatemala

Breve historia de la arquitectura en Guatemala, Centro Cultural de España en Guatemala, Guatemala City,

Guatemala

2009

From Sea to Sea, Visualeyez Festival, Latitude 53 Gallery, Edmonton, Canada

2008

Para tí el banano madura al peso de tu dulce amor, Despacio, San Jose, Costa Rica

To See The Enormous Night Arise, Pleasure Dome Festival, Toronto, Canada

2007

Children's Tears Laid Out To Dry, Grunt Gallery, Vancouver, Canada

Muxux: My Navel, My Grandfather: Chicago, South Side Community Art Center, Chicago, USA

2006

Written Sorrows, Neutral Ground Artist-Run Gallery, Regina, Canada

2005

The Sun is Crooked in the Sky; My Father is Thrown Over my Shoulders, FADO Performance Art Center,

Toronto, Canada

Color is Emptiness, Vancouver Art Gallery, Vancouver, Canada

2004

La abortada, Blim Space, Vancouver, Canada

2003

Great White Fleet, Gachet Gallery, Vancouver, Canada

At the Base of Her Spine, Open Space, Victoria, Canada

2002

Possession, Museum of Contemporary Art and Design, San Jose, Costa Rica

2001

Sodomizing Diego Rivera, Vancouver Art Biennial, Vancouver, Canada

2000

White Intra-Venus, Church of Pointless Hysteria, Vancouver, Canada

1999

Flesh Garden, Gachet Gallery, Vancouver, Canada

Chicken Transgressions, Gachet Gallery, Vancouver, Canada

# **Group Exhibitions**

2023

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Artists and Society, Tate Modern, London, United Kingdom

Chosen memories, MoMA, New York, USA

Chrysalis: The Butterfly Dream, Centre d'Art Contemporain Genève, Geneva, Switzerland

The Night Dies by the Day, the Day Dies by the Night, Proyectos Ultravioleta, Guatemala City, Guatemala

2022

Back to the Roots: Decolonize Nature, WE ARE AIA, Awareness in Art,

Zurich, Switzerland

58th Carnegie International, Carnegie Museum of Art, Pittsburgh, USA

La Imagen Quema: Perspectivas del videoarte en Guatemala, Centro Cultural de España en Guatemala,

Guatemala City, Guatemala

Abundant Futures: Works from the TBA21 Collection, C3A, Córdoba, Spain

 $Almond\ shaped\ eyes\ for\ circles\ and\ dots.\ Circles\ for\ eyes\ and\ almond\ shaped\ dots.\ Dots\ and\ almonds\ for\ circles\ in$ 

eyes, Galerie Nordenhake, Mexico City, Mexico

2021

First Sunrises on Earth, Proyectos Ultravioleta, Guatemala City, Guatemala

Scratching the Surface, Museum für Gegenwart, Berlin, Germany

República, La Nueva Fábrica, Guatemala City, Guatemala

Radical Empathies, Callirrhoë, Athens, Greece

Somos aunque nos olviden, PAC Mérida, Yucatán, Mexico

Inquiétances des temps, CNAP film Collection, Abbaye de Maubuisson, Saint-Ouen-l'Aumône, France

So Close I Can See Inside of You, ChertLüdde, Berlin, Germany

Primeros Amaneceres en la Tierra, Proyectos Ultravioleta, Guatemala City, Guatemala

Perdidos. En Medio. Juntos, 22<sup>nd</sup> Bienal de Arte Paiz, Guatemala City, Guatemala

The Missing Circle, Kadist, San Francisco, USA

Más Allá, el Mar Canta, Times Art Center, Berlin, Germany

2020

Avanzar con paso leve, TBA21, Madrid, Spain

The Effects of Crossings & Self-Aggrandization in the Human Kingdom, Galerie MAM, Vienna, Austria

El círculo que faltaba, Museo Amparo, Puebla, México

La Colère de Ludd, BPS22, Charleroi, Belgium

Exaltation is the Going, University of Tokyo, BUoY, Tokyo, Japan

Garden of Six Seasons, Para Site, Hong Kong, China

The Gardeners, Proyectos Ultravioleta, Guatemala City, Guatemala

2019

The Missing Circle, Museo de Arte Moderno de Medellín, Medellín, Colombia

This might be a place for hummingbirds, Galerie im Körnerpark, Berlin, Germany

Toronto Biennial of Art, Toronto, Canada

Haltung & Fall. Die Welt im Taumel (Posture & fall. The world In a tumble), MARTa Herford,

Herford, Germany

After Living Before Arriving, Biennale Kaunas, Sharjah, United Arab Emirates

The Ground We Have In Common, Gallerie delle Prigioni, Treviso, Italy

Rivers Flow out of my Eyes, Tegenboschvanvreden, Amsterdam, The Netherlands

No podrán detener la primavera, Ladera Oeste, Guadalajara, Mexico

How to Breathe Forever, Onsite Gallery, OCAD University, Toronto, Canada

2018

Horizontes Errantes, Centro de Arte Contemporáneo de Quito, Quito, Ecuador

SITElines: Casa tomada, SITE Santa Fe, Santa Fe, USA

Exhibition of the Paulo Cunha e Silva Art Prize Finalists, Galeria Municipal do Porto, Porto, Portugal

Al dictado, arte y conflicto en Centroamérica, Museo de Arte Moderno de Medellín, Medellín, Colombia

Agora, The High Line, New York, USA

A Universal History of Infamy, LACMA, Los Angeles, USA

Natura Naturans, Mendes Wood DM, New York, NY, USA

Naturaleza Incierta, o cómo se construye el paisaje desde, Proyectos Ultravioleta, Guatemala City, Guatemala

Cuando despertó..., Proyectos Ultravioleta, Guatemala City, Guatemala

2017

Viva Arte Viva, 57th La Biennale di Venezia, Venice, Italy

The Conundrum of Imagination, Leopold Museum, Vienna, Austria

These Architectures We Make, Proyectos Ultravioleta at Greengrassi (Condo London), London,

United Kingdom

Latin American Circle Presents, Breve Historia de la Arquitectura en Guatemala, Solomon R. Guggenheim,

New York, USA

II Coloquio Latinoamericano de Arte No Objetual y Arte Rural, Museo de Arte Moderno de Medellín,

Medellín, Colombia

A Universal History of Infamy, 18th Street Art Center, Los Angeles, USA

Todo llega cuando tiene que llegar, Diablo Rosso, Panama City, Panama

2016

Incerteza Viva, 32<sup>nd</sup> Bienal de São Paulo, São Paulo, Brazil

Un Atlas Decolonial: Videos de las Américas, 2010-2015, OPC, Puerto Vallarta, Mexico

2015

A Decolonial Atlas: Videos from the Americas 2010-2015, Something Else (Off Biennial), Cairo, Egypt

Rendez-Vous, 13th La Biennale de Lyon, Lyon, France

Intersections (after Lautréamont), Cisneros Fontanals Art Foundation, Miami, USA

Vangard-ISTMO, IDB Staff Association Art Gallery, Washington DC, USA

Tocar madera, Proyectos Ultravioleta, Guatemala City, Guatemala

The School of Nature and Principle, EFA Project Space, New York, USA

2014

10th Gwangju Biennial, Gwangju, South Korea

Ce Que Raconte La Solitude, La Friche Belle de Mai, Marseille, France

Queering Citizenship, Satellite Gallery, Vancouver, Canada

A Chronicle of Interventions, Tate Modern, London, United Kingdom

Ras Le Bol, SKOL Contemporary Art Center, Montreal, Canada

The Politics and Pleasures of Food, ACC Autonomes Culture Centrum Gallery, Weimar, Germany

Transvisible, 19th Bienal de Arte Paiz, Guatemala City, Guatemala

Zipacna, The Creator of Mountains, Sultana, Paris, France

#### 2013

The Politics and Pleasures of Food, Halle 14 Gallery, Leipzig, Germany

Present Future Prize Exhibition, Castello di Rivoli, Turin, Italy

#### 2012

Les mangeurs, 4th Orange Art Event, Expression Exhibition Center & La Ressourcerie,

Saint-Hyacinthe, Canada

By hook or by crook, The Hangar Beirut Art Center, Beirut, Lebanon

The Weight of Lives I'm Not Living, Artspeak Gallery, Vancouver, Canada

## 2011

Video Arte, Los del Patio Cultural Center, Panama City, Panama

Force Would Vanish From the Relations of Men, Visual Arts Festival,

Thessaloniki, Greece

Mayami Son Machin, Diet Gallery, Miami, USA

2010

De Guatemala a Guatepeor, SaunaProjects, Bogota, Colombia

Naufus Ramírez-Figueroa & Beatriz Santiago, invited by Despacio of Costa Rica

& the Other Art Biennial of Bogota, Bogota, Colombia

Incidentes de viaje en Centroamérica, Chiapas, Yucatán y otros lugares,

Centro Cultural de España en Guatemala, Guatemala City, Guatemala

2008

AA Bronson's School for Young Shamans, John Connelly Presents gallery,

New York, USA

Home Works IV: A Forum on Cultural Practices, Masrah Al MadinaTheater,

Beirut, Lebanon

Grotesques, A Space Gallery, Toronto, Canada

2007

Forks, Tables & Napkins, School of the Art Institute of Chicago, Chicago, USA

Sex Work: The Museum as Brothel; Art House as Porn House, 53rd International Short Film Festival,

Oberhausen, Germany

2006

Slits II, Western Front Gallery, Vancouver, Canada

# Collections

BPS22 Museum of art of the Hainaut Province

Centro de Arte Dos de Mayo

FRAC Grand Large - Hauts-de-France

The Guggenheim Museums and Foundation

KADIST Foundation

Kunstmuseen Krefeld

Los Angeles County Museum of Art (LACMA)

Museo Nacional Centro de Arte Reina Sofía

Tate Modern

TBA21

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