



Edgar Calel

b. 1987, Chi Xot [San Juan Comalapa], Guatemala
lives and works in Chi Xot



As a visual artist and poet, Calel engages with topics related to the rich cultural heritage and rituals of Guatemala's midwestern highlands, where he resides. Hailing from a family of Maya-Kaqchikel artists and artisans, Calel works across drawing, painting, sculpture, installation, and performance, often engaging with sites and traditions around his hometown of Chi Xot (San Juan Comalapa) as creative touchstones for works that meticulously interconnect localities, at home and internationally. The artist's primary concerns include exploring the complexities of Indigenous experiences and representing the Maya-Kaqchikel worldview to new publics.

His work, often centered on themes of home and care, reflects a belief in creativity as a communal and inherited endeavor linked to nourishment, continuity, and the preservation and transmission of ancestral knowledge.

In the Maya-Kaqchikel tradition, personhood is a relational status that surpasses the Western notion of individuality. The Kaqchikel language, for example, has no direct word for "art" but rather translates our concept of artistic production as knowledge-wisdom-understanding or a sacred state of thinking. In Calel's practice, art serves as both material expression and sets of rituals intrinsically embodying communal solidarity. His exploration of personhood within Maya cosmology invites a rethinking of kin-based relationships with non-human entities. Calel's work ultimately embodies a philosophy in which the land itself is alive and a reading of human and non-human agency as inextricable from our surroundings.

Edgar Calel (b. 1987, Chi Xot [San Juan Comalapa], Guatemala) Lives and works in Chi Xot.

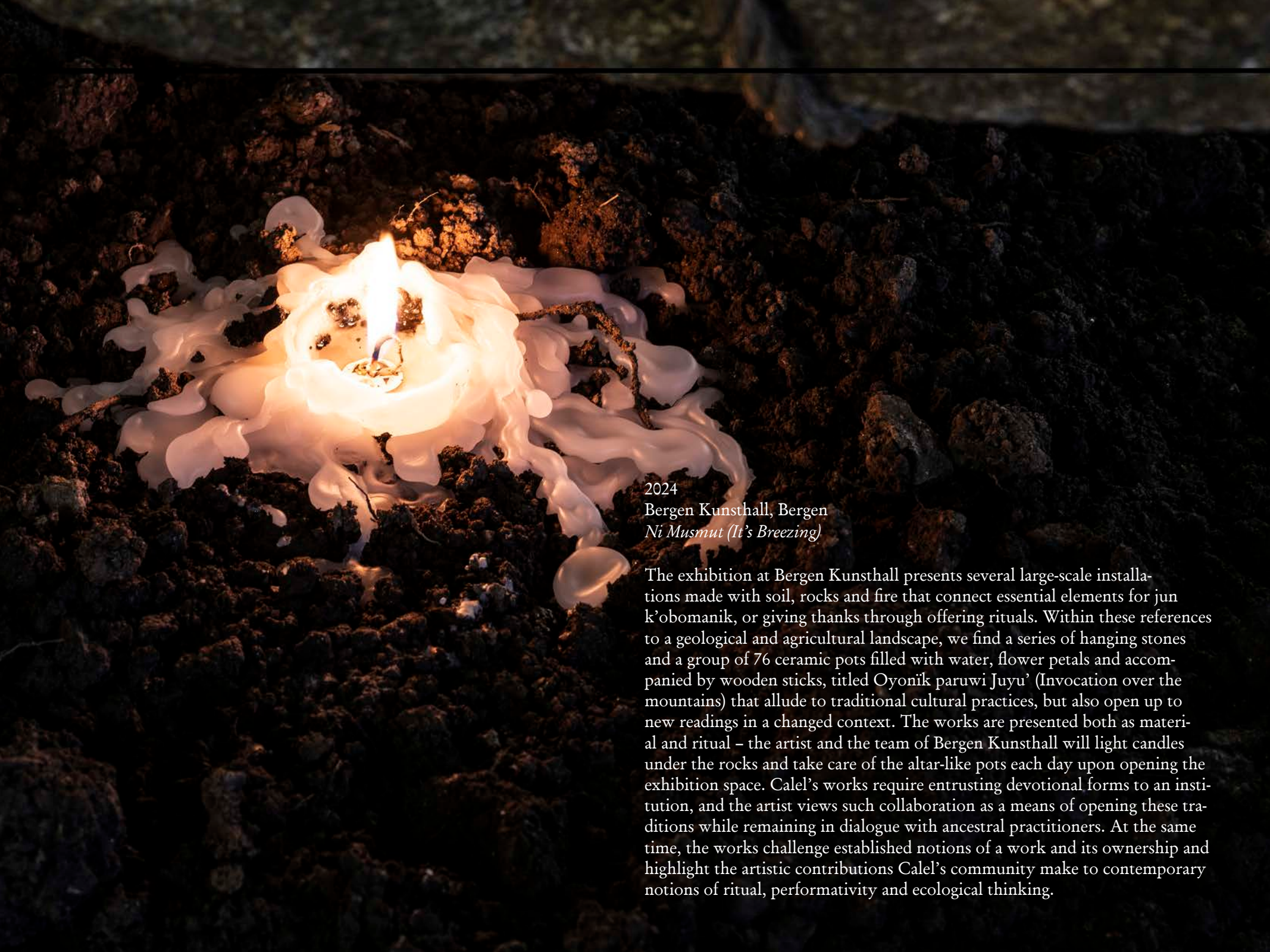
Recent solo exhibitions have taken place at **Instituto Inhotim**, Brumadinho (2025); **Bergen Kunsthall**, Bergen (2024); **Mendes Wood DM**, Archipelago, Germantown (2024); **Desanexo do Desapê**, São Paulo (2023); **Sculpture Center**, New York (2023); **Proyectos Ultravioleta**, Guatemala City (2022).

Selected group exhibitions have been held at **14th Taipei Biennial**, Taipei (2025); **Tate Modern**, London (2025); **Armada Galería**, Mexico City (2024); **Proyectos Ultravioleta**, Guatemala City (2023); **35th São Paulo Biennial**, São Paulo (2023); **Galeria de artistas**, São Paulo (2023); **Soft Power**, Berlin (2023); **12th Liverpool Biennial**, Liverpool (2023); **14th Gwangju Biennale**, Gwangju (2023); **Casa de Hierro**, Guatemala City (2023); **Proyectos Ultravioleta**, Guatemala City (2023); **SESC Pompéia**, São Paulo (2022); **58th Carnegie International**, Pittsburgh (2022); **Centro Cultural de España**, Guatemala City (2022).

Calel's work is included in institutional collections including **Fundación Teor/ética**, **Kadist Foundation**, **MADC Museum of Contemporary Art and Design**, **Museo Nacional Centro de Arte Reina Sofía**, **National Gallery of Canada**, **Rijkscollectie – National Collection of the Netherlands**, and **Tate Modern**.

A black and white illustration featuring a central figure, possibly a person, wearing a garment with a leopard or cheetah print pattern. The figure is also wearing a dark, rounded hat. The background is filled with dense, swirling, and scribbled lines, creating a textured, abstract environment. The overall style is graphic and expressive.

**SELECTED
EXHIBITIONS**



2024

Bergen Kunsthall, Bergen

Ni Musmut (It's Breezing)

The exhibition at Bergen Kunsthall presents several large-scale installations made with soil, rocks and fire that connect essential elements for jun k'obomanik, or giving thanks through offering rituals. Within these references to a geological and agricultural landscape, we find a series of hanging stones and a group of 76 ceramic pots filled with water, flower petals and accompanied by wooden sticks, titled *Oyonik paruwi Juyu'* (Invocation over the mountains) that allude to traditional cultural practices, but also open up to new readings in a changed context. The works are presented both as material and ritual – the artist and the team of Bergen Kunsthall will light candles under the rocks and take care of the altar-like pots each day upon opening the exhibition space. Cael's works require entrusting devotional forms to an institution, and the artist views such collaboration as a means of opening these traditions while remaining in dialogue with ancestral practitioners. At the same time, the works challenge established notions of a work and its ownership and highlight the artistic contributions Cael's community make to contemporary notions of ritual, performativity and ecological thinking.



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



2024

La Nueva Fabrica, Santa Ana, Guatemala

Ru Raxal qa Raybu'äl [The Green of your Desire]

Ru Raxal qa Raybu'äl [The Green of your Desire] responds to La Nueva Fábrica's 2024-2025 exhibition cycle through a series of living and ever-changing installations that bring into proximity diverse notions and practices of healing. The resulting project stands as an offering created by Cael to welcome LNF's publics into a space of contemplation and sentipensar (sensing-thinking) that activates multiple forms of sense-making.

The artworks and installations presented stem from, in the artist's words, "Practices that were never forgotten by the communities in our territories. These practices never ceased to exist and continue to be at the center of life."



Ru Raxal qa Raybu'äl [The Green of your Desire], La Nueva Fabrica, Santa Ana, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



Ni Musmut (It's Breezing), Bergen Kunsthall, Bergen, 2024



2024

Mendes Wood DM, Archipelago, Germantown

Kutenten - kutenten - kutenten

Against the backdrop of Guatemala's colonial history, where a perennial plundering of land and resources has disrupted Indigenous ways of life for centuries, Maya-Kaqchikel life and family remain central to Cael's artistic practice, influencing his process and discourse. His work, often centered on themes of home and care, reflects a belief in creativity as a communal and inherited endeavor linked to nourishment, continuity, and the preservation and transmission of ancestral knowledge.



Kutenten - kutenten - kutenten, Mendes Wood DM, Archipelago, Germantown, 2024



Kutenten - kutenten - kutenten, Mendes Wood DM, Archipelago, Germantown, 2024



Kutenten - kutenten - kutenten, Mendes Wood DM, Archipelago, Germantown, 2024



Kutenten - kutenten - kutenten, Mendes Wood DM, Archipelago, Germantown, 2024



2024

Berliner Festspiele, Berlin

Radical Playgrounds: Competition to Collaboration

The architect Lina Bo Bardi famously said that every museum deserves a playground. Conceived as a cross between a sculpture park, a Spielplatz (playground), a museum extension and a temporary funfair, many of its installations and pavilions use playground vocabulary, be it a swing, a water fountain, a carousel or a labyrinth, to reveal what is left unspoken: histories of inclusion and exclusion, engaging activism through the medium of play, a dark past buried underground and a necessity to rethink the notion of interdependence on this planet.



Radical Playgrounds: Competition to Collaboration, Berliner Festspiele, Berlin, 2024



Radical Playgrounds: Competition to Collaboration, Berliner Festspiele, Berlin, 2024



Radical Playgrounds: Competition to Collaboration, Berliner Festspiele, Berlin, 2024



2023

Sculpture Center, New York

B'alab'äj [Jaguar Stone]

B'alab'äj refers to a specific stone located at the foot of the mountains around Chi Xot, above a valley planted with corn. This stone is significant to the Mayan Kaqchikel for its status as a mediating landmark at which offerings, typically lit candles, can be left to ask ancestors for help for the forthcoming growing seasons. At SculptureCenter, Caeli will create a microcosm of this geological and agricultural landscape with an installation of furrowed plots of soil and rock. Within an expanse of earth, stones will be placed to resemble the *b'alab'äj*, and the artist and SculptureCenter staff will light yellow candles on the rocks each day upon opening the exhibition space. The *b'alab'äj* imperative to “be thankful for everything we cannot see, but which exists” offers a collective approach to respecting deep knowledge and expressing hope and anticipation for the future. Caeli’s works require entrusting devotional forms to an institution, its staff, and its constituents, and the artist views such a collaboration as a means of opening these traditions while remaining in dialogue with ancestral practitioners. His artistic strategies engage with his community’s robust artistic contributions and challenge histories of earthworks and ceremonially-inflected artistic practices in the United States.



B'alab'aj [Jaguar Stone], SculptureCenter, New York, 2023



B'alab'aj [Jaguar Stone], SculptureCenter, New York, 2023



B'alab'aj [Jaguar Stone], SculptureCenter, New York, 2023



B'alab'äj [Jaguar Stone], SculptureCenter, New York, 2023



2023

Casa Kit Kit, Chi Xot

En la casa de mi hermano [At My Brother's House]



En la casa de mi hermano [At My Brother's House], Casa Kit Kit, Chi Xot, 2023



En la casa de mi hermano [At My Brother's House], Casa Kit Kit, Chi Xot, 2023



En la casa de mi hermano [At My Brother's House], Casa Kit Kit, Chi Xot, 2023





A Parábola do Progresso, SESC Pompéia, São Paulo, 2022



2022

TBA 21, Córdoba

Nab'ey Taj Job [The First Rains]

In the Maya Cholqu'ij Calendar, the day of the Imox brings the power and increased sensitivity and awareness to messages received from the natural elements. This energy is conducive to celebrating ceremonies in which the water element is invoked towards the manifestation of rain for rivers' vitality and against drought. In Mayan cosmology, the neglecting of water through the lack of offerings and ceremonies make it likely that rivers, wells, and lagoons might dry. In this performative ritual, Cael makes an offering to the Guadalquivir: an ice sculpture in the shape of an Imox glyph, frozen with water from the same river which returns to it in solid form. The glyph corresponds to the Nahuatl Imox that represents the water cycle, depicting raindrops that feed growing plants at the bottom of a vessel. With this gesture of gratitude and reverence, Cael invokes the health of the river and the continuation of the rain cycle.



Nab'ey Taj Job [The First Rains], TBA 21, Córdoba, 2022



Nab'ey Taj Job [The First Rains], TBA 21, Córdoba, 2022



Nab'ey Taj Job [The First Rains], TBA 21, Córdoba, 2022



Nab'ey Taj Job [The First Rains], TBA 21, Córdoba, 2022



2022
58th Carnegie International, Pittsburgh
Is It Morning For You Yet?



European Union)	1.19%	CAC 40 (France)	1.51%
USA)	-1.71%	Kosdaq (Korea)	-0.36%
ite (China)	-0.55%	DAX (Germany)	1.16%
SA)	-1.51%	Tadawul All Shares (Saudi Arabia)	2.11%
India)	1.8%	NASDAQ Composite (USA)	-1.51%
	93%	IBOVESPA (Brazil)	2.2%
		FTSE 100 (United Kingdom)	0.18%
		Top 40 USD (South Africa)	1.16%
		MERVAL (Argentina)	0.61%
(Taiwan)	-0.81%	Jakarta Composite (Malaysia)	0.07%

Is It Morning For You Yet?, 58th Carnegie International, Pittsburgh, 2022



Is It Morning For You Yet?, 58th Carnegie International, Pittsburgh, 2022



2021
22nd Paiz Art Biennial, Guatemala City
Perdidos en medio juntos [Lost. In Between. Together]



Perdidos en medio juntos [Lost. In Between. Together], 22nd Paiz Art Biennial, Guatemala City, 2021



Is It Morning For You Yet?, 58th Carnegie International, Pittsburgh, 2022





Radial Empathies, Callirrhöe, Athens, 2021



Radial Empathies, Callirrhöe, Athens, 2021





2021
Pagoda Imaginaria Residencia, Guatemala City
La puerta del jardín [The Garden Gate]



2020
11th Berlin Biennale for Contemporary Art, Berlin
The Crack Begins Within



The Crack Begins Within, 11th Berlin Biennale for Contemporary Art, Berlin, 2020



The Crack Begins Within, 11th Berlin Biennale for Contemporary Art, Berlin, 2020



2019
Uqbar, Berlin
Laberinto de los pájaros (Bird Maze)



2019
Solar dos Abacaxis, Rio de Janeiro
Manjar Re-conhecimento (Recognition of Manjar)



Manjar Re-conhecimento (Recognition of Manjar), Solar dos Abacaxis, Rio de Janeiro, 2019



Manjar Re-conhecimento (Recognition of Manjar), Solar dos Abacaxis, Rio de Janeiro, 2019



SELECTED
WORKS





Edgar Calel, *Ru Tzubial Jun Xar Paruwi Qa Tikon (mirada de un pajaro sobre nuestra siembra)*, 2024, oil on canvas, Polyptych (10 pieces total), 12.7 cm (each) | 5 in (each), MW.ECA.006





Edgar Cael, *Ru Mujb'al Nu Tz'ub'al #2 (sombra para mis ojos #2)*, 2024, oil on canvas, 15.2 x 20.3 cm | 6 x 8 in, MW.ECA.017



Edgar Calel, *Ru Mujb'al Nu Tz'ub'al #3 (sombra para mis ojos #3)*, 2024, oil on canvas, 15.2 x 20.3 cm | 6 x 8 in, MW.ECA.018



Edgar Calel

Kit Kit Che (kit kit arbol), 2024

oil on canvas (41 pieces total)

154.9 x 99.1 cm

61 x 39 in

MW.ECA.003





Edgar Calel, *Ru Setelen Ri Kechelaj (la redondez del bosque)*, 2024, oil on canvas (polyptyc), 53.3 x 104.1 cm (overall dimensions) | 21 x 41 in (overall dimensions), MW.ECA.002





Edgar Calel, *Tuktukitkit*, 2024, charcoal on unbleached canvas, 185 x 600 cm | 72 7/8 x 236 1/4 in, MW.ECA.005



Edgar Calel, *Tuktukit*, 2024, charcoal on unbleached canvas, 185 x 600 cm | 72 7/8 x 236 1/4 in, MW.ECA.005

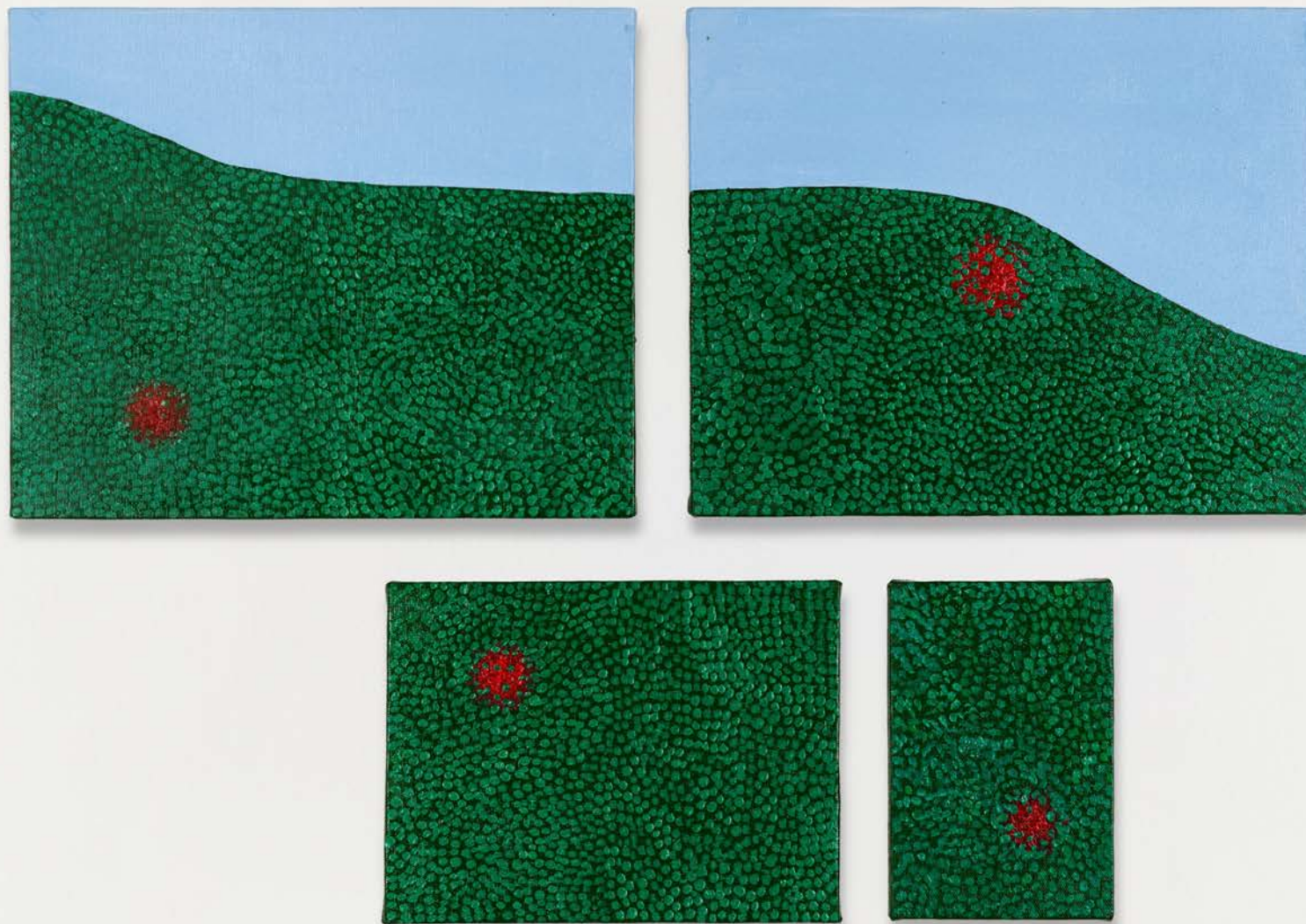




Edgar Cael, *Awan Achik' (sueño de maíz)*, 2024, fabric, embroidery thread, ink on paper, polyptych, embroidery: 12 x 16" (each) and paper: 8.5 x 10" (each), MW.ECA.001



Edgar Calel, *Rua Wachoch (rostro de mi casa)*, 2024, oil on canvas, dimensions variable, MW.ECA.004



Edgar Calel, *Ru Chi Juyo (portales del cerro)*, 2024, oil on canvas, polyptych, 22.9 x 43.2 cm (2 panels), 20.3 x 15.2 cm (1 panel) and 10.2 x 15.2 cm (1 panel) | 9 x 17 in (2 panels), 8 x 6 in (1 panel) and 4 x 6 in (1 panel), MW.ECA.019



Edgar Cael, *Kaqa Kit Kit (Red Kit Kit I)*, 2021, acrylic on tarpaulin, 360 x 270 cm | 141.7 x 106 in



Edgar Cael, *Q'Ana Kit Kit (Yellow Kit Kit)*, 2021, acrylic on tarpaulin, 610 x 370 cm | 240 x 145.6 in



Edgar Calel, *Retal Qa K'aslemac 2023 (The Trace of Life 2023)*, 2023, natural pigment on cotton paper, 150 x 210 cm | 59 x 82.68 in





Edgar Calel & Paulo Nazareth, *Untitled [At My Brother's Home]*, 2023, photo printing on cotton paper, 60 x 80 cm | 17.7 x 31.4 in



Edgar Calel & Paulo Nazareth, *El cielo sobre nuestras cabezas* (*The sky Above Our Heads*), 2023, photo printing on cotton paper, 60 x 80 cm | 17.7 x 31.4 in



Edgar Calel & Paulo Nazareth, *El cielo sobre nuestras cabezas II* (*The Sky Above Our Heads II*), 2023, photo printing on cotton paper, 60 x 80 cm, 17.7 x 31.4 in



Edgar Cael, *Sueño de obsidiana (Obsidian Dream)*, in collaboration with Fernando Pereira dos Santos, 2020, single channel HD video, dimensions variable, 4'12"





Edgar Cael, *Juxuj Panu Béy (trazos en mi camino)*, 2024, charcoal on unbleached canvas, 185 x 600 cm | 72 7/8 x 236 1/4 in, MW.ECA.007





I have always wanted my work to be related to the place where I was born and where my body first learned to vibrate in the world – I carry a culture within me.

– Edgar Calel

Edgar Calel

b. 1987, Chi Xot (San Juan Comalapa), Guatemala

Lives and works in Chi Xot

Education

2007

Bachelor in Fine Arts, Rafael Rodríguez Padilla National School of Fine Arts, Guatemala City, Guatemala

Solo Exhibitions

2025

Ru Jub'ulik Achik – Aromas de um sonho, Instituto Inhotim, Brumadinho, Brazil

Sueños guardados en granos de maíz (Dreams Kept in Corn Seeds), La Oficina, Madrid, Spain

2024

Kutenten - kutenten – kutenten, Mendes Wood DM, Archipelago, Germantown, USA

Ni Musmut [It's Breezing], Bergen Kunsthall, Bergen, Norway

Ru Raxal qa Rayb'äl [The Green Of Our Desire], La Nueva Fábrica, Antigua Guatemala, Guatemala

2023

Kaqchik'itkit pa Copán, Desanexo do Desapê, Brazil

B'alab'äj [Jaguar Stone], Sculpture Center, New York, USA

2021

Pa ru tun che ´ [From the Treetop], Proyectos Ultravioleta, Guatemala City, Guatemala

Group Exhibitions

2025

Whispers on the Horizon, 14th Taipei Biennial, Taipei, Taiwan

Gathering Ground, Tate Modern, London, UK

Habitar el diálogo: Pedagogías artísticas en Centroamérica (EspIRA + RAPACES 2007–2019) [Inhabiting

Dialogue: Artistic Pedagogies in Central America (EspIRA + RAPACES 2007–2019)], Nueva Fábrica, Santa Ana, Antigua Guatemala

Obsidian Reflections, LACE, Los Angeles, USA

Between the Tremor and a Murmur lies a Sunset, Kunstraum Niederoesterreich, Vienna, Austria

HAM/Helsinki Biennial, Helsinki, Finland

The Ship That Sets Sail is Never the Same as the Ship That Arrives, Proyectos Ultravioleta, Guatemala City, Guatemala

Conocer el mundo con la boca, sin que te piquen las espinas [Knowing the World with Your Mouth, Without Being Pricked by Thorns], Casa del Lago and FEMSA Collection, Monterrey, Mexico

Construction, Occupation, Fowler Museum at UCLA, USA

Prisencolinensinainciusol, Skinny Dipping, Brussels, Belgium

Gathering Ground, Tate Modern, London, UK

Eclipse, YES Contemporary, San Salvador, El Salvador

2024

El espacio en medio. Visiones del arte indígena en el mundo [The Space in Between. Visions of Indigenous Art in the World], MAMM, Medellín, Colombia

In and Out of Place. Land after Information 1992 – 2024, Kunstverein, Hamburg, Germany

Mud + Corn + Stone + Blue, Rubin Center, El Paso, USA

Recital, Arcadia Missa, London, UK

The Way of the Water, Tangente St. Pölten, St. Pölten, Austria

Radical Playgrounds: From Competition to Collaboration, Berliner Festspiele, Berlin, Germany

The One-Straw Revolution, Framer Framed, Amsterdam, the Netherlands

Aventar la piedra y enseñar la mano, Armada Galería, Mexico City, México

2023

En la casa de mi hermano (At My Brother's House), Proyectos Ultravioleta, Guatemala City, Guatemala

Choreographies of the Impossible, 35th São Paulo Biennial, São Paulo, Brazil

B'éy, GDA, Galeria de artistas, São Paulo, Brazil

Plural Perspectives, Soft Power, Berlin, Germany

uMoya: The Sacred Return of Lost Things, 12th Liverpool Biennial, Liverpool, UK

Soft and Weak Like Water, 14th Gwangju Biennale, Buk-gu, Gwangju, South Korea

El suceso es en la Casa de Hierro..., Casa de Hierro, Guatemala City, Guatemala

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

2022

A Parábola do Progresso, SESC Pompéia, São Paulo, Brazil

Is It Morning for You Yet?, 58th Carnegie International, Pittsburgh, USA

La Imagen Quema..., Centro Cultural de España, Guatemala City, Guatemala

2021

República (Republic), La Nueva Fábrica, Guatemala City, Guatemala

Radical Empathies, Callirrhoë, Athens, Greece

Perdidos. En medio. Juntos: Universos de la materia, XXII Paiz Art Biennale, Guatemala City, Guatemala

La puerta del jardín (The Garden Gate), Pagoda Imaginaria Residencia, Guatemala City, Guatemala

Primeros Amaneceres en la Tierra (First Sunrises on Earth), Proyectos Ultravioleta, Guatemala City, Guatemala

2020

11th Berlin Biennale, Berlin, Germany

To Weave Blue // Poem to the Weaving, Martha and Robert Fogelman Galleries of Contemporary Art, University of Memphis, Memphis, USA

Los Jardineros (The Gardeners), Proyectos Ultravioleta, Guatemala City, Guatemala

Constelação de Saberes, Espaço de Tecnologias e Artes do SESC Avenida Paulista, São Paulo, Brazil

2019

Manjar Re-conhecimento (Recognition of Manjar), Solar dos Abacaxis, Rio de Janeiro, Brazil

Àbadakone | Continuous Fire | Feu continuel, National Gallery of Canada, Ottawa, Canada

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

Laberinto de los pájaros (Bird Maze), Uqbar, Berlin, Germany

Virginia Pérez-Ratton. Centroamérica: deseo de lugar, MUAC Museo Universitario de Arte Contemporáneo, Mexico City, Mexico

Jun kai paj Ch ´ab ´el, Galeria Do Sol, Porto, Portugal

2018

Naturaleza incierta..., Proyectos Ultravioleta, Guatemala City, Guatemala

2017

Actos de transgresión, Cesc Santo Amaro, São Paulo, Brazil

2016

Lastro em Campo/ Percursos Ancestrais e Cotidianos, Sesc Consolação, São Paulo, Brazil

2014

Transvisible..., XIX Paiz Art Biennale, Guatemala City, Guatemala

2013

Y entonces? (And then?), The 9.99 gallery, Guatemala City, Guatemala

2011

Sexta 2011: Triángulo CSC..., ExTeresa Arte Actual, Mexico City, Mexico

Hoja blanca / Weisses Blatt [White Sheet], Arte-Centro Paiz, Guatemala City, Guatemala and Schmuck Inc, Zurich, Switzerland

2010

+/- Esperanza [+/- Hope], MADC, San José, Costa Rica

Ver para Creer [Seeing is believing], XVII Art Paiz Biennial, Guatemala City, Guatemala

Tiempo y espacio [Time and Space], MARTE, San Salvador, El Salvador

2009

Estrategias para medir el universo [Strategies to measure the sun], Sol del Rio, Guatemala City, Guatemala

ValorartE VII Edición, National Gallery of the Children's Museum, San José, Costa Rica

2008

Pintura Emergente Centroamericana (PECA), San José, Costa Rica

2006

Mapas Blancos [White Maps], XV Art Paiz Biennial, Guatemala City, Guatemala

Residencies

Tropical Papers, The Internet, 2021

Residência Kayssa, São Paulo, Brazil, 2020

Residência Ateliê Xakra 88, Brumandinho, Brazil, 2020

Residência Rua do sol, Porto, Portugal, 2019

Resiliência: Residência Artística, Silo – Arte e Latitude Rural, Rio de Janeiro, Brazil, 2018

Residência Lanchonete, Lanchonete Associação Espaço Cultural, São Paulo, Brazil, 2016

Residência Ocupação São João, São Paulo, Brazil, 2016

Lastro Research Platform, Antigua Guatemala, Guatemala, 2015

CABRA Project Art Residence CentroaméricaBrasil, CEIA/Clovis Salgado Foundation, Belo Horizonte, Brazil, 2014

Phronesis La Perla, Proyecto Demolición Construcción, Córdoba, Argentina, 2011

Residencia Taller imagen tiempo, Jinotega, Nicaragua, 2010

Espira la Espora; pintura Fase 2, Escuela Superior de Arte, Managua, Nicaragua, 2007

Lectures & Talks

Platform:Edgar Calel, Bergen Kunsthall, Bergen, Norway, 2024

Sustainable Communities: Indigenous Perspectives and Worldviews, Los Angeles County Museum of Art, Los Angeles, USA, 2024

Publications

Work in Progress: Edgar Calel, Frieze, 2024

“En la casa de mi hermano”: Una exposición que borra las fronteras entre Guatemala y Brasil, Andrea Ortiz,

Prensa Libre, 2023

Artist Edgar Calel Leads a New Wave of Institutional Critique, Alex Greenberger, ARTnews, 2023

Guatemala's Proyectos Ultravioleta gallery offers new models for the art market, Oliver Basciano, The Financial Times, 2023

The Tate Accepts a New Trade Agreement as the Guardian of an Artwork by Edgar Calel, ArtNexus, 2023

Obras artísticas de Guatemala llegan a Brasil para la 35ª Bienal de São Paulo, Andrea Ortiz, Prensa Libre, 2023

Latin American Artists: From 1785 to Now, R. Fonseca, Phaidon, 2023

Edgar Calel: B'alab'äj (Jaguar Stone) [Piedra Del Jaguar], M. Carri, Artishock, 2023

B'alab'äj (Jaguar Stone), Hartwig Art Foundation, 2023

Edgar Calel's Scattered Secular Rituals, J. Wu, Art Review, 2023

Don't Miss: The Living Altars of Edgar Calel, F. Abdessamad, Observer, 2023

What to See in N.Y.C. Galleries in July, The New York Times, 2023

Tate Liverpool Exhibition Showcases Radical New Approach to Collecting Art, Professional Liverpool, 2023

Mayan Custom Inspires Custodianship Agreement at Tate Liverpool, Museums and Heritage, 2023

Losing and finding my cool in Gwangju, H. Thu-Hong, The Japan Times, 2023

Ru k'ox k'ob'el jun ojer etemab'el (The Echo of an Ancient Form of Knowledge), Tate Liverpool Biennial, 2023

Liverpool Biennial: 5 Artists to Know, Aesthetica Magazine, 2023

Liverpool Biennial Takes on the City's Unique Role in the Transatlantic Slave Trade, The Art Newspaper, 2023

Edgar Calel: B'alab'äj (Jaguar Stone) / In Practice 2023 / CFGNY in residence, e-flux, 2023

Edgar Calel: B'alab'äj (Jaguar Stone), Sculpture Center, 2023

Edgar Calel: B'alab'äj (Jaguar Stone) Solo Exhibit at SculptureCenter LIC, La Voce di New York, 2023

Gwangju Biennale 2023: Artists To Watch, A. Downes, Ocula, 2023

Eco-Lógicas Latinas, F. Ticoulat, M. Dias Teixeira, Y. Abdalla, Act, 2022

Power 100, ArtReview, 2022

Desaprender lo moderno. Arte e indigeneidad en América Latina, Time Out, 2022

58th Carnegie International: Is it morning for you yet?, N. Simblist, e-flux, 2022

9 Highlights from the 58th Carnegie International, P. Laster, Galerie Magazine, 2022

Solidarity and Resistance: Sohrab Mohebbi on Curating the 58th Carnegie International, T. Trouillot, S. Mohebbi, Frieze, 2022

In Celebration of Artists and Their Truth, J. Hooper, Carnegie Museums, 2022

A World Of Art Comes to Pittsburgh, L. Davidson, Pittsburgh Magazine, 2022

It Matters What Stories We Tell, M. Estrada, Yet Another Art Blog, 2022

On the rise at Art Basel in Basel, U. Uttam, Art Basel, 2022

Art Basel Welcomes Newcomers..., M. Gerlis, Financial Times, 2022

Should Protest Art Become Big Business?, A. Shaw, The Art Newspaper, 2022

Is It Morning for You Yet? 58th Carnegie International, S. Mohebbi et al., Carnegie Museums, 2022

Custodianship & Mayan Cosmovision, H. Broome, Flash Art, 2021

Tate Has Brokered Its First-Ever Deal..., A. R. Abrams, Artnet News, 2021

Six of the best experimental works by emerging artists..., B. Luke, The Art Newspaper, 2021

ARTnews in Brief, T. Solomon, ARTnews, 2021

Edgar Calel cuestiona los fetichismos en torno a lo indígena, Arte al día, 2021

Edgar Calel, Tropical Papers, 2021

I Drag You With Me: Ancestry and Contemporary Practice, R. Daibert, E. Calel, Arts Everywhere, 2021

Collections

Fundación Teor/ética

Kadist Foundation

MADC Museum of Contemporary Art and Design

Museo Nacional Centro de Arte Reina Sofía

National Gallery of Canada

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