



# Edgar Calel

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

As a visual artist and poet, Cael 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, Cael 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 Cael'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. Cael'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 Cael** (b. 1987, Chi Xot [San Juan Comalapa], Guatemala) Lives and works in Chi Xot.

Recent solo exhibitions have taken place at **Art Institute Chicago**, Chicago (2026); **Kunsthalle Bern**, Bern (2026); **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 **The Taichung Art Museum**, Taichun (2026); **MMCA (National Museum of Modern and Contemporary Art)**, Seoul (2026); **Hammer Museum**, Los Angeles (2026); **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).

Cael's work is included in institutional collections as **Carnegie Museum of Art**; **Fundación Teor/ética**; **Hammer Museum**; **Hartwig Art Foundation**; **Kadist Foundation**; **MADC Museum of Contemporary Art and Design**; **Museo Nacional Centro de Arte Reina Sofía**; **National Gallery of Canada**; **Rijkscolectie - National Collection of the Netherlands** and **Tate Modern**.



**SELECTED  
EXHIBITIONS**



2026

Art Institute Chicago, Chicago

*Edgar Calel: Corn Mountain of Life (Ixim Juyu K'aslem)*

For Calel, rather than an expression of individuality, art is a way to pass down knowledge and understanding through generations, amplifying long historical traditions and communal bonds. At its heart, his work honors the idea that knowledge is shared, not owned.

[...] Moving this everyday rural architecture from Chi Xot, where Calel was born and lives today, to downtown Chicago allows different histories to meet. For some visitors, the hut may recall a backyard shed; for others, it may bring to mind memories of field shelters and shared labor. Calel's work suggests that a museum can hold more than objects: it can hold relationships to land, to family, and to each other. As the artist notes, "The world is what you know, what you can reach for."



Edgar Calel: *Corn Mountain of Life (Ixim Juyu K'aslem)*, Art Institute Chicago, Chicago, 2026



*Edgar Calel: Corn Mountain of Life (Ixim Juyu K'aslem), Art Institute Chicago, Chicago, 2026*



*Edgar Cael: Corn Mountain of Life (Ixim Juyú K'aslem), Art Institute Chicago, Chicago, 2026*



2026  
Kunsthalle Bern, Bern  
*Edgar Calel*

At Kunsthalle Bern, Edgar Calel creates a walk-in landscape featuring a mountain of salt. The installation echoes the efforts of indigenous Guatemalan communities to fight against the exploitation of their land and for the protection of nature. In the installation, ants made of copper and gold represent the labor of farm and land workers, whose individual contributions are rendered invisible. The artist also presents a series of embroidery paintings that he makes collectively with his family. The embroideries depict images related to community life, traditional agriculture, ancestors, and nature.



*Edgar Calel, Kunsthalle Bern, Bern, 2026*



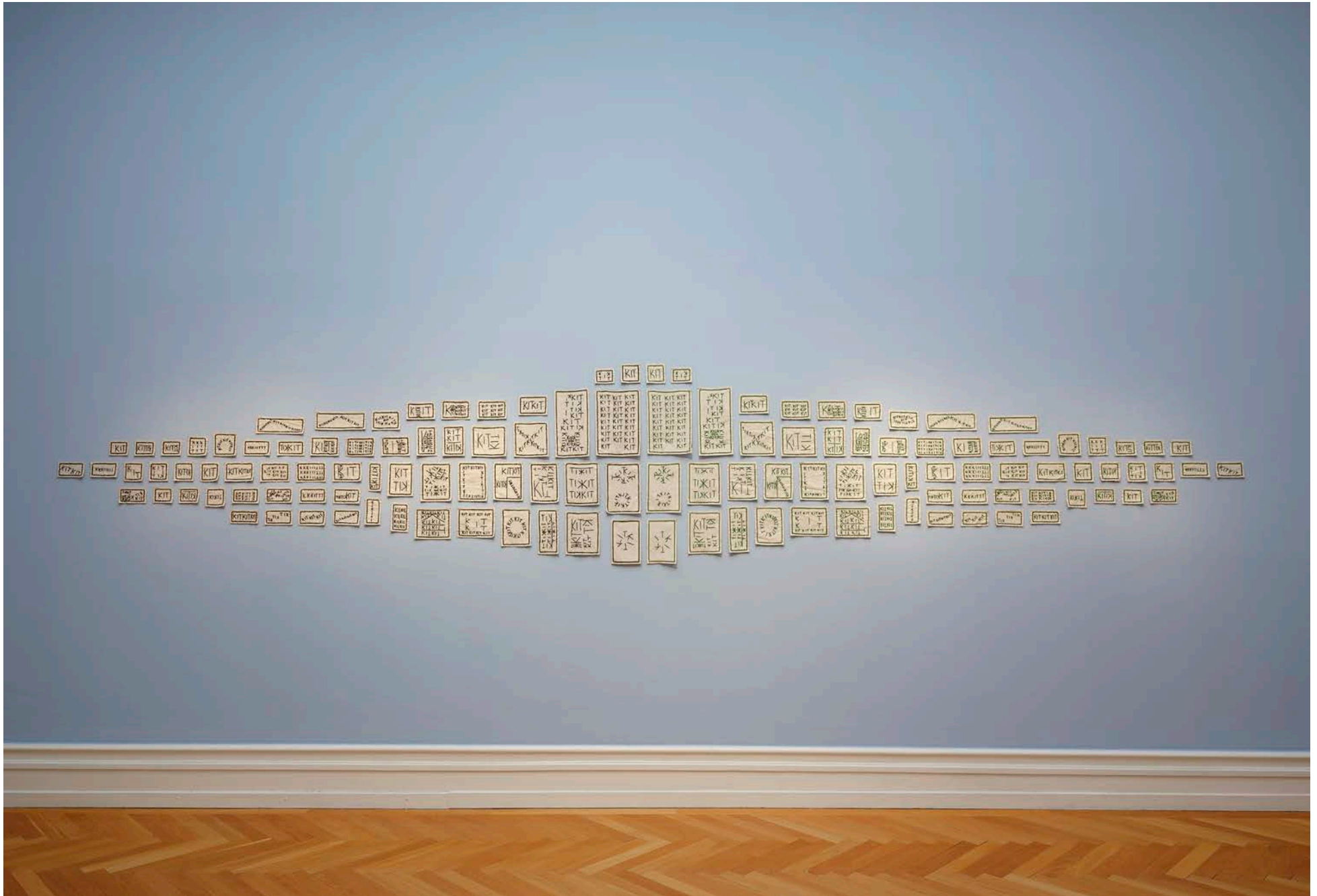
*Edgar Calel, Kunsthalle Bern, Bern, 2026*



*Edgar Calel, Kunsthalle Bern, Bern, 2026*



*Edgar Calel, Kunsthalle Bern, Bern, 2026*



Edgar Calel, Kunsthalle Bern, Bern, 2026



*Edgar Calel, Kunsthalle Bern, Bern, 2026*





*Sak-da: The Poetics of Decomposition*, MMCA (Museum of Modern and Contemporary Art), Seoul, 2026



*Sak-da: The Poetics of Decomposition*, MMCA (Museum of Modern and Contemporary Art), Seoul, 2026



2026

Hammer Museum, Los Angeles

*Several Eternities in a Day: Form in the Age of Living Materials*



*Several Eternities in a Day: Form in the Age of Living Materials*, Hammer Museum, Los Angeles, 2026



*Several Eternities in a Day: Form in the Age of Living Materials*, Hammer Museum, Los Angeles, 2026



ARTIST STATEMENT  
DESCRIPTION  
CREDITS



*Ru Jub'ulik Achik [Scents of a Dream], Instituto Inhotim, Brumadinho, 2025*





*Ru Jub'ulik Achik [Scents of a Dream]*, Instituto Inhotim, Brumadinho, 2025



*Ru Jub'ulik Achik' – Aromas de um sonho [Scents of a Dream]* marks Edgar Calel's first major solo exhibition in Brazil. Renowned for weaving together contemporary art and the Kaqchikel-Maya cosmovision, the Guatemalan artist presents an immersive experience featuring works – most of them commissioned by the museum – that underscore the communal, spiritual and political dimensions of his production.

Throughout the exhibition audiences are invited to traverse a landscape of works composed of leaves, stones, wood, and soil – natural elements that tell stories and embody Indigenous cosmologies.



*Ru Jub'ulik Achik [Scents of a Dream]*, Instituto Inhotim, Brumadinho, 2025



*Ru Jub'ulik Achik [Scents of a Dream], Instituto Inhotim, Brumadinho, 2025*



*Ru Jub'ulik Achik [Scents of a Dream]*, Instituto Inhotim, Brumadinho, 2025





2025  
14th Taipei Biennial, Taipei, Taiwan  
*Whispers on the Horizon*



*Whispers on the Horizon*, 14h Taipei Biennial, Taiwan, 2025



*Whispers on the Horizon*, 14h Taipei Biennial, Taiwan, 2025



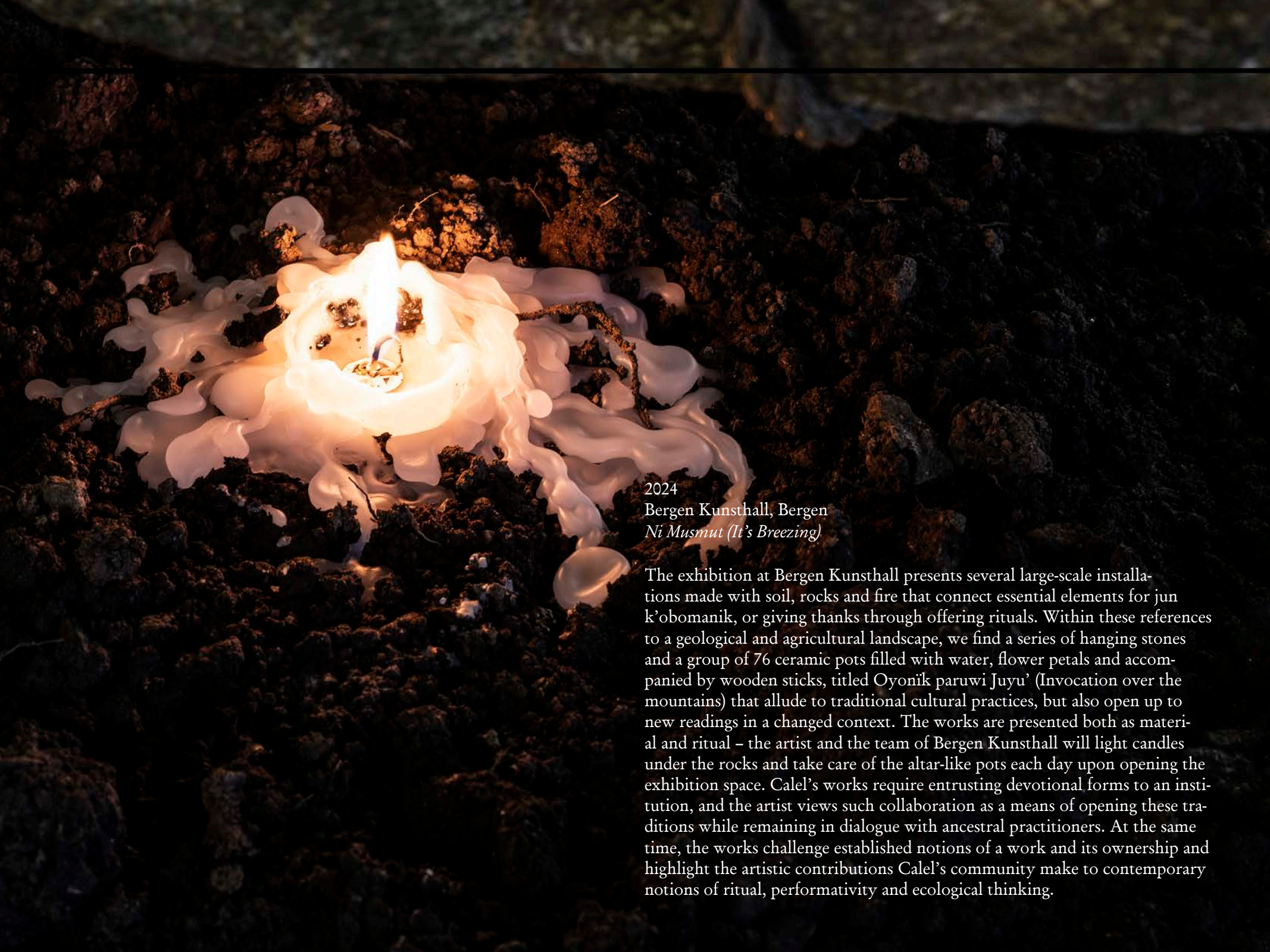
*Whispers on the Horizon*, 14h Taipei Biennial, Taiwan, 2025



*Whispers on the Horizon*, 14h Taipei Biennial, Taiwan, 2025



*Whispers on the Horizon*, 14h Taipei Biennial, Taiwan, 2025



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

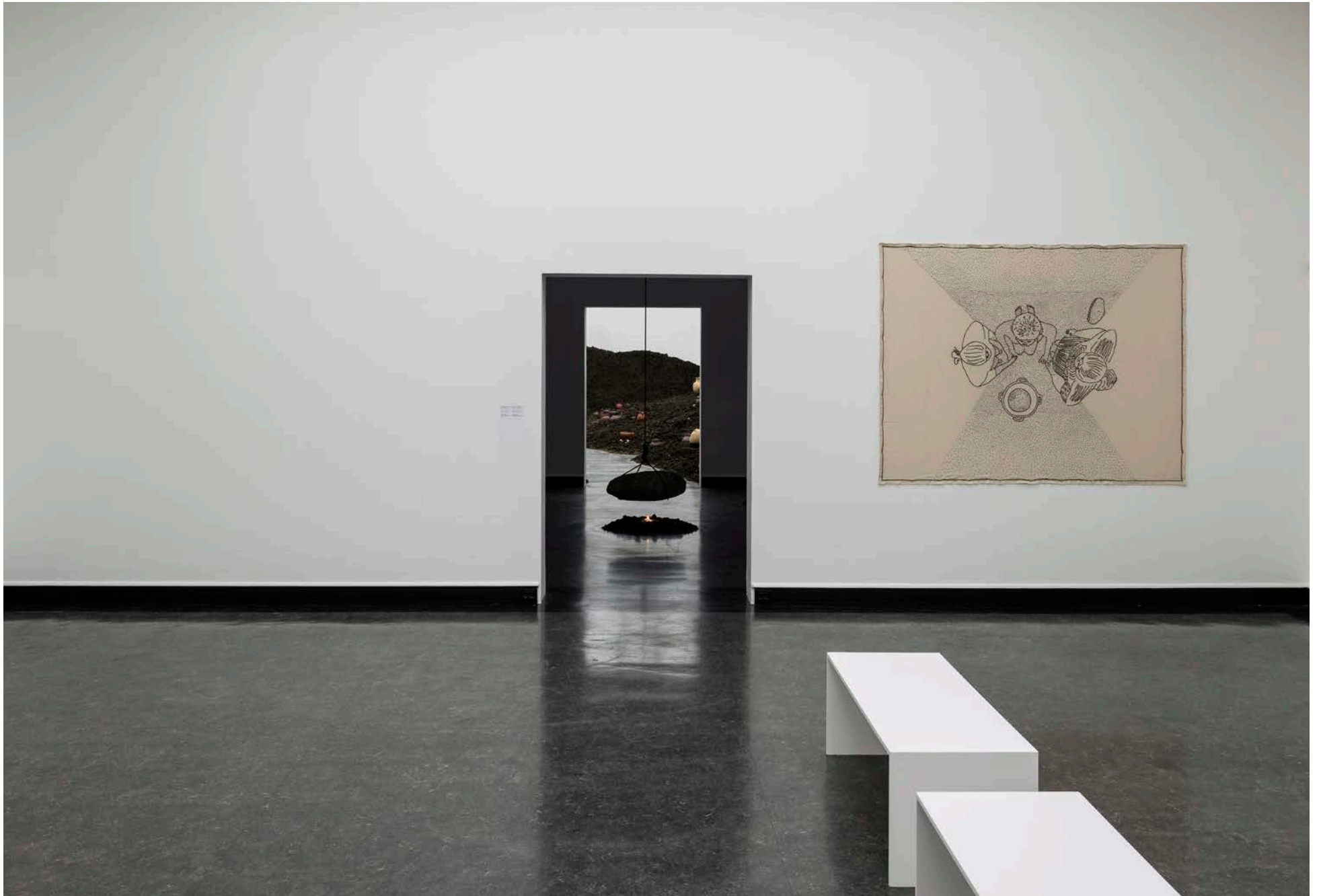


*Ni Musmut (It's Breezing)*, Bergen Kunsthall, Bergen, 2024



*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





*Gathering Ground*, Tate Modern, London, 2025



*Gathering Ground*, Tate Modern, London, 2025



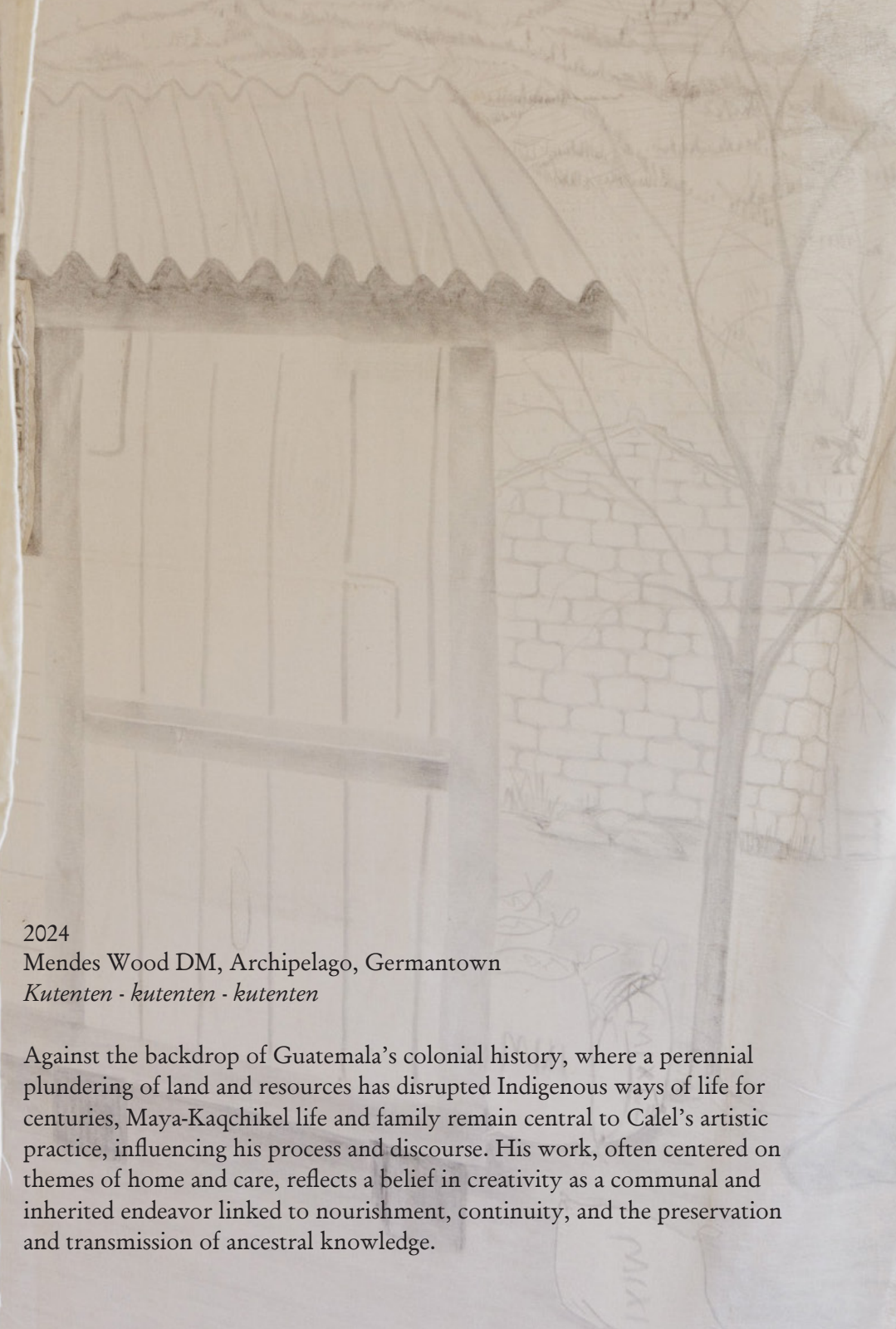
*Gathering Ground*, Tate Modern, London, 2025



*Gathering Ground*, Tate Modern, London, 2025



*Gathering Ground*, Tate Modern, London, 2025



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, Calel 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. Calel’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'äj [Jaguar Stone], SculptureCenter, New York, 2023*



*B'alab'äj [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*



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



*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*





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

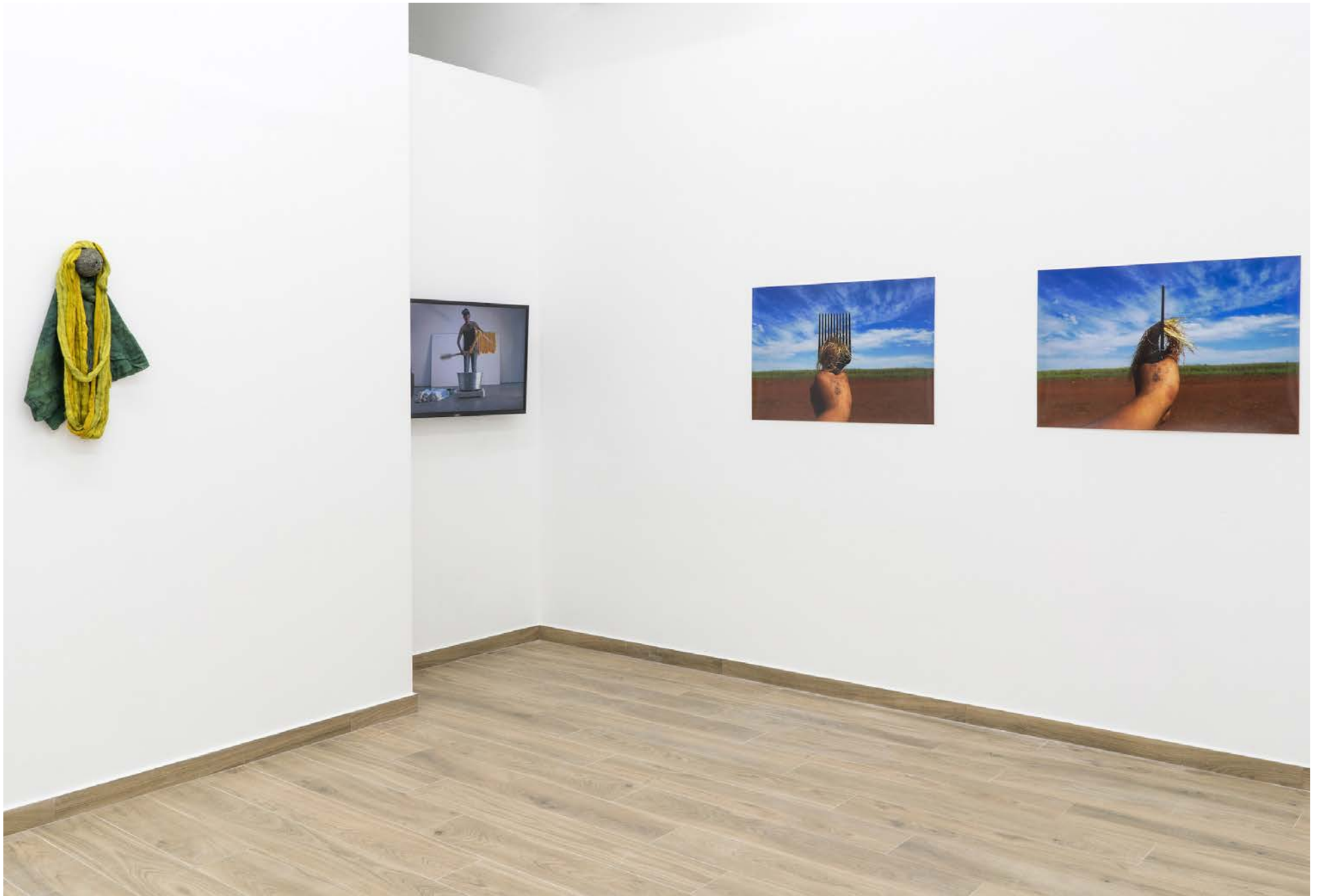


*Is It Morning For You Yet?*, 58th Carnegie International, Pittsburgh, 2022





*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 pajarero sobre nuestra siembra)*, 2024, oil on canvas, Polyptych (10 pieces total), 12.7 cm (each) | 5 in (each), MW.ECA.006

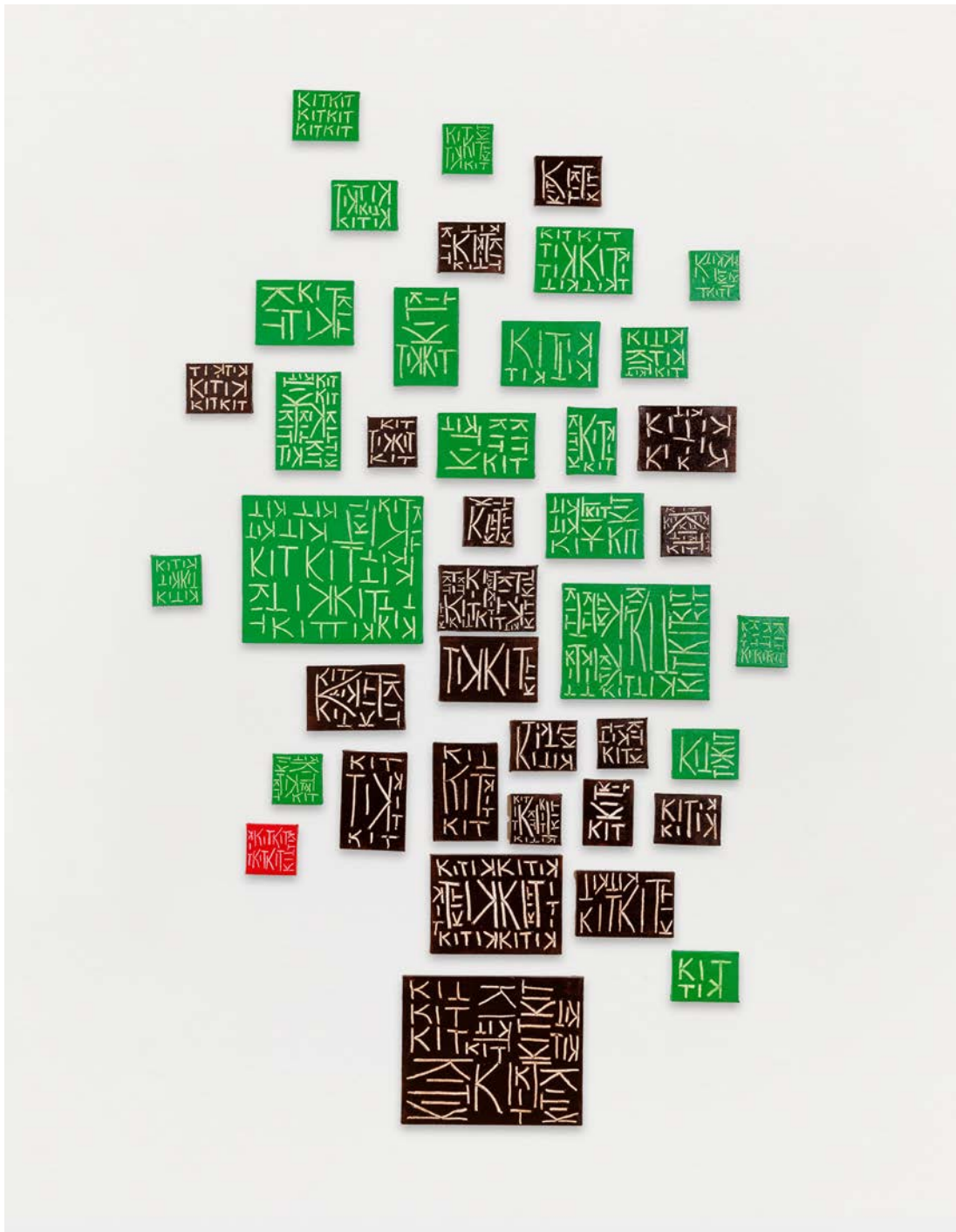




Edgar Calel, *Ru Mujb'al Nu Tz'ub'al #2 (sombra para mis ojos #2)*, 2024, oil on canvas, 15.2 x 20.3 cm | 6 x 8 in, MW.ECA.017



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



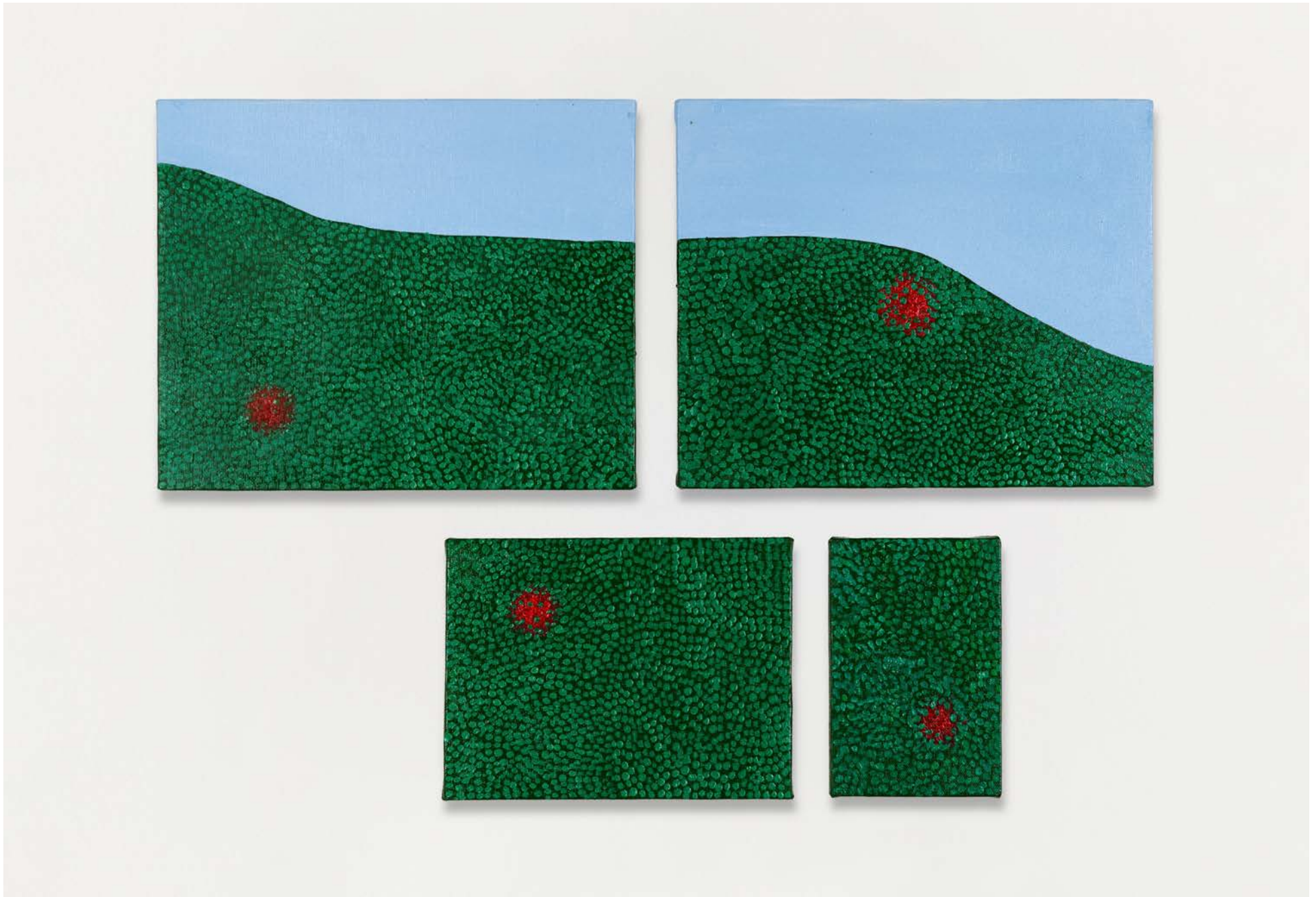
Edgar Calel, *Tuktukit*, 2024, charcoal on unbleached canvas, 185 x 600 cm | 72 7/8 x 236 1/4 in, MW.ECA.005





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



Edgar Calel, *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

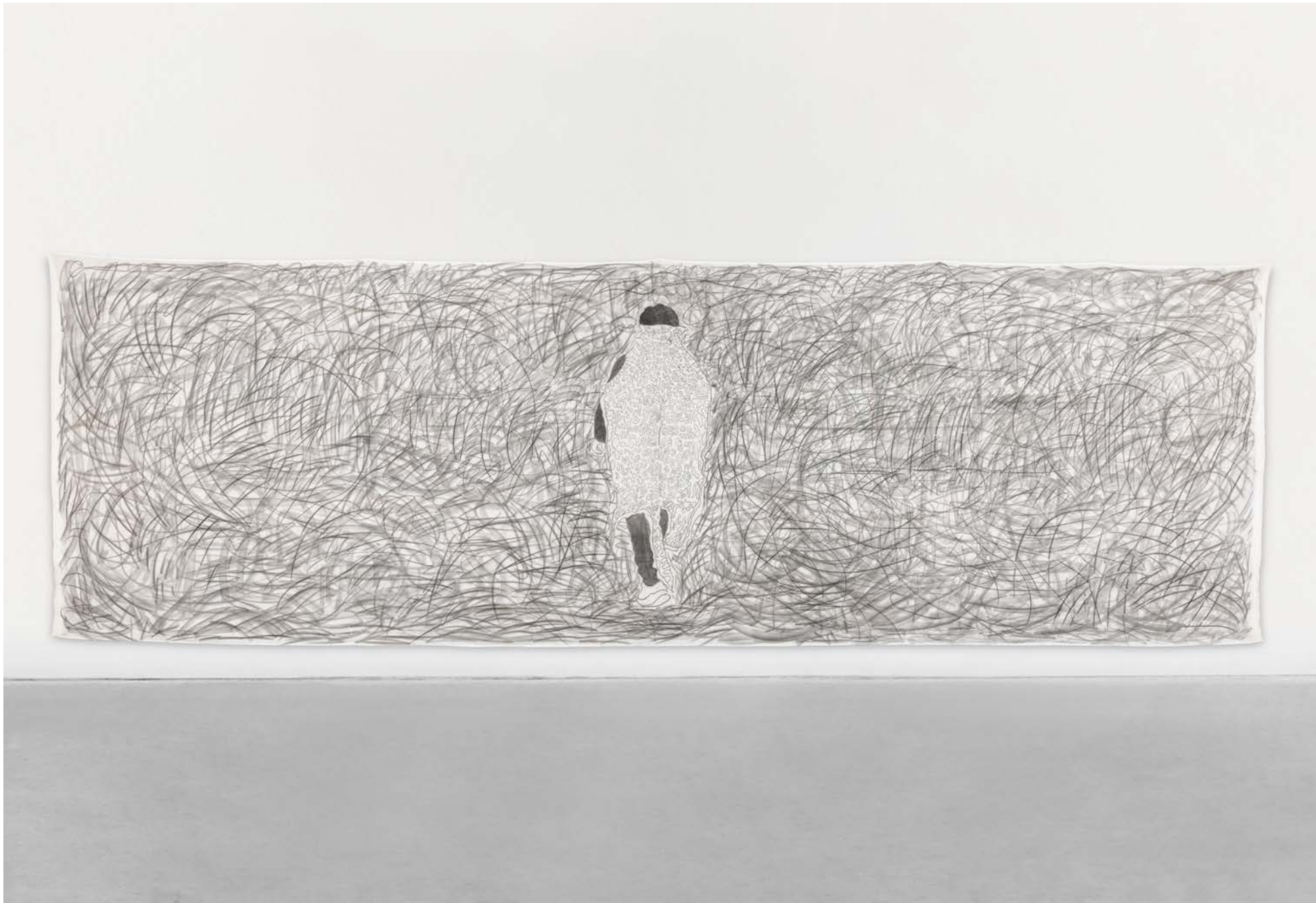


Edgar Calel & Paulo Nazareth, *El cielo sobre nuestras cabezas II (The Sky Above Our Heads II)*, 2023, photo printing on cotton paper, 60 x 80 cm, 17.7 x 31.4 in



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





Edgar Calel, *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

2026

*Edgar Calel: Corn Mountain of Life (Ixim Juyu K'aslem)*, Art Institute Chicago, Chicago, USA

*Edgar Calel*, Kunsthalle Bern, Bern, Switzerland

2025

*Ru Jub'ulik Achik [Scents of a Dream]*, 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

2026

*Horizon Ablaze*, The Taichung Art Museum, Taichung City, Taiwan

*Several Eternities in a Day: Form in the Age of Living Materials*, Hammer Museum, Los Angeles, USA

*Sak-da: The Poetics of Decomposition*, MMCA (National Museum of Modern and Contemporary Art, Seoul, South Korea

*Several Eternities in a Day: Form in the Age of Living Materials*, Hammaer Museum, Los Angeles, USA

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*, Rubín 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*, Callirrhöe, 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

## Awards

Sam Gilliam Award, 2026

## 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: Sobrab 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**

Carnegie Museum of Art  
Fundación Teor/ética  
Hammer Museum  
Hartwig Art Foundation  
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  
Tate Modern



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